

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

Marc Cohn

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- Michael Kamen
- Joel Goldsmith
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Glenn Frey: The Eagle Has Landed & Launched A New Label



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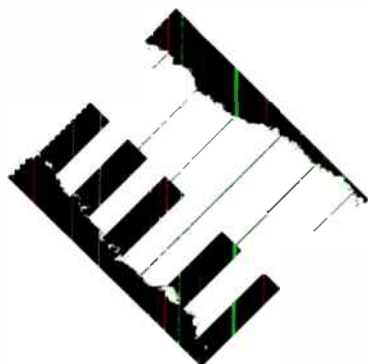
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Making Money With MIDI

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By Paul Suter

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Marc Cohn

It's been five years since we last heard from the man who first struck it big with his smash hit "Walking In Memphis." Returning with his third Atlantic album, the versatile singer-songwriter talks about his career, his life, and his favorite keyboards.

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FEEDBACK

Whisky Rebuttal

Dear MC:

First of all, I would like to apologize to everyone, and to Mike of Alien Vinyl (Feedback, Vol. XXII, Issue #8). It seems I screwed up on the first couple of ads for The Neighborhood on Monday nights at the Whisky. I wrote "free," when really it's \$5 for the first drink (one drink minimum).

However, I wonder if Mike was just looking for an excuse to write a "fuck you" letter to the Whisky. Mike mentioned that I have a "suck bands dry" mentality and a pay-to-play-only policy. I don't get it, Mr. Alien Vinyl. Mondays are no cover, the one drink minimum policy helps to insure some revenue to the club. I make little to no money on Monday nights, so if that seems greedy, well, I don't know what to say.

I've been booking around town for a few years, and I'm also a musician, so I know what bands want from the clubs. I also know what the owners want from the bookers, and I can tell you for sure that it's not bands that bring in fifteen people and argue about every little detail on a relatively free Mon-

day night.

This is not to say that I don't respect you for not having a draw. There are some opportunities to play at the Whisky if your draw is small. One of those is at 11:45 on a Monday night.

The expenses are a little higher at a Sunset Blvd. address, and my job is to insure the revenue of the club. So if you can't bring the amount of people it takes to make the expenses, maybe the Whisky isn't the right club for you.

In defense of myself and the Whisky A-Go-Go, I feel that I'm more than fair with bands. I take pride in the fact that I get the opportunity to help out other musicians like myself. And I get to book some of my favorite bands from around the country, as well as locally.

Finally, the scene in L.A. is totally saturated right now. There is a lot of competition. I don't think anyone can afford to be an asshole or take things for granted (including myself). I'm speaking for many of us in the music industry. My advice to Alien Vinyl: lighten up.

Mike Wilson
Whisky A-Go-Go



Assembly Bill 2357 Defeated In Committee

In our last issue (Vol. XXII, Issue #9), our cover story dealt with California Assembly Bill 2357, a controversial piece of proposed legislation authored by Keith Olberg (Assemblyman for California's Thirty-Fourth District), which would bar state employee pension funds from being invested in "any business firm that directly or indirectly—through ownership of ten percent or more of another business firm—writes, records, produces, advertises, markets, sells, or otherwise promotes any song, lyrics, or other musical work that explicitly describes, glamorizes, or advocates any of the following: (a) Acts of criminal violence, including, but not limited to, murder, assault, assault on peace officers, sexual assault, and robbery; (b) Necrophilia, bestiality or pedophilia; (c) Illegal uses of controlled substances; (d) Criminal gang activity; (e) Degradation or denigration of females; (f) Violence against a particular sex, race, or ethnic group."

In our story, we spoke with Olberg, as well as Hilary Rosen, President/CEO of the Recording Industry Association of America (RIAA), who appeared before the California State Assembly in opposition of the bill, calling it an infringement on the First Amendment. In our interview with Rosen she declared that A.B. 2357 was nothing more than "a back-door way to try and limit what artists can and can't say."

On April 22, shortly after our story came out, we learned that Assembly Bill 2357 was defeated in the Public Employees & Retirement Committee by a 3-2 margin (with three members abstaining).

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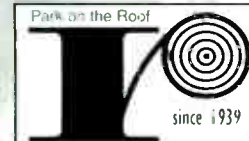
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Current


The Music Producers Guild of America (MPGA) was founded last year by the creative community of music producers and studio engineers to provide a forum for the healthy development of the music production profession. With founding members such as George Massenburg, Phil Ramone, Elliot Scheiner, Al Schmitt and Don Was, the MPGA brings a collective and experienced voice to the issues of the music recording industry. Their objective is to help emerging professionals get a better foothold in the business. As a step in that direction, MPGA is launching a series of all-day career conferences to be held in major cities throughout the nation. The first conference, "Producing Success," will debut at the USC School of Music on Saturday, June 13th. Grammy-winning producer/engineer and founding President of the MPGA Ed Cherney will host the day's events. Richard McIlvery, Professor of Music at USC and Chairman of the MPGA Education Committee will co-host. Topics will include advice on career opportunities for producers and engineers, the latest in recording tips and techniques, as well as top professionals discussing their greatest recording projects. A limited number of tickets are available to non-members for \$40 in advance, or \$50 at the door. For more info, contact the MPGA at 213-465-7697 or visit their web site at <http://www.musicproducer.com>.

The "Old Pasadena Summer Fest" will be held from Saturday, May 23, through Monday, May 25, 10:00 a.m. to 8:00 p.m., daily. This year's festival will include four events simultaneously: "Playboy Jazz In Central Park" will provide more than 20

hours of live musical entertainment over the weekend, beginning daily at 11:00 a.m.; "A Taste of Pasadena" will feature fine food from fifteen top area restaurants; the "Summer Art Fest" will present over 100 of the region's top artists showcasing their work; and the "Family Fun Fest" will feature pony, llama and train rides, a petting zoo with barnyard and exotic animals, and amusement park rides (rides will cost from \$1.25 to \$5). The festival will be held in Central Park, at Fair Oaks Ave. Call 818-797-6803 for more info.

The Songwriters Guild Foundation will continue their Ask-A-Pro/Song Critique sessions with industry guest David Quan, Director of Copyright and Licensing at Music & Media Int'l., on Wednesday, May 20, from 7-9 p.m. All styles of music are welcome. This event is free for SGA members, \$10 for non-members. On that same day, Phil Swann will host another Songwriters Showcase, featuring his best students, at LunaPark in West Hollywood, at 7:30 p.m. For further information or reservations, contact the Songwriters Guild at 213-462-1108.

Re-Caps

There will be a free lecture and demonstration dealing with the Alexander Technique—a complementary approach to voice and music studies—conducted by Shula Sendowski, on Thursday, May 21, at the Imagine Center. The Alexander Technique is known as an effective tool for the singer and musician who wants to learn how to increase body awareness and efficiency, as well as change postural habits or maintain ease, balance and comfort while performing. Call 818-886-4253 for information. 

CORRECTIONS

In our last issue (Vol. XXII, Issue #9), there were two errors in the 10th Annual Guide To Tape Duplicators & CD Replicators.

The correct listing for American Sound & Video is as follows:
□ **AMERICAN SOUND & VIDEO**
1111 Chestnut St.
Burbank, CA 91506
818-841-1996
Web Site: <http://www.asvc.com>
Services: Full service cassette & video duplication, CD replication, CDR duplication and packaging services.

We also mistakenly failed to include the following duplication company in our directory:
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In our Club Owner Profile of Ava Berman in the Nightlife Column, we listed the wrong phone number. She can be reached at 310-285-5565.

***** Our apologies to all concerned *****

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The Mr. Holland's Opus Foundation recently awarded various musical instruments—including saxophones, trumpets and clarinets—to Lakeside Middle School, in Norwalk, California, during a special presentation at the 1998 NAMM Convention. Pictured (from top left) at the event are: Greg Phillinganes, Musical Director, *Vibe TV*; Doreen Ringer-Ross, VP of Film/TV at BMI; Patrick Scheane Duncan, screenwriter; Jack White, drummer; Katey Sagal, actress and vocalist; Bob Ezrin, President/CEO of 7th Level Inc.; Robert Urband, President, Sound Image Network; and students and representatives of Lakeside Middle School.



Tune Teachings

The National Music Foundation has established an initiative to promote the teaching of American music in our schools. The American Music Education Initiative (AMEI) invites teachers (grades K-12) to submit lessons in any subjects that teach or utilize American music, with selected teachers to receive grants of \$500-\$1,000 to be used toward the purchase of materials or equipment for their respective program. All finalists and honorable mention lessons will be published electronically and in print, with recognition and full credit of authorship given to the teachers. Goals of the initiative are to increase appreciation of American music, and to provide an easily accessible database of lessons on American music, which other teachers can tailor for use in their classrooms. The submission period began March 1, and will run through September 1st. For additional information, or to receive an application form, contact Gene C. Wenner at 413-637-1800, or send e-mail to AECWENN@concentric.net.

port music education in America's public schools, and to raise public awareness of the benefits of music education, was launched in January of 1997. And this year, VH1 launched a national initiative to raise over \$100 million worth of musical instruments for schools, over a five-year period. Legendary rock band Chicago recently helped kick-off one area of the campaign at Greenspun Junior High School in Las Vegas. Local cable company Prime Cable also offered their support, with a pledge of \$10,000 toward the event's goal to raise over \$50,000.

For Denver & Earth

On Thursday, April 23, the John Denver Memorial Earth Tribute Concert was held as a celebration of the late singer-songwriter's life and music. Held at L.A. nightclub the Mint, the concert also focused on Denver's work as an environmentalist, and was held in conjunction with Earth Day. Proceeds from the event, which featured numerous performers, were donated to the Alliance For Survival.



John Denver

Saving The Music

VH1's Save The Music, a program designed to restore and sup-



SAVING THE MUSIC: Pictured at the VH1 Save The Music event at Greenspun Junior High School in Las Vegas, Nevada, are (L-R): Mitch Miller, Prime Cable; Walter Parazaider, Chicago; Wayne Isaak, VH1; Jason Scheff, Chicago; Mary Beth Scow, Clark County School District; Keith Howland, Chicago; Marcia Neel, Clark County School District; Robert Lamm, Chicago; Paula Minardi, MTV Networks; Brian Greenspun, Greenspun Inc.; Steve Schorr, Prime Cable; and Todd Schoen, VH1.

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Creative Sound

By Jonathan Widran

In the competitive world of one-stop album packaging companies, Creative Sound has flourished for 30 years because it connects the customer's product and packaging needs with experts around the country who specialize in every conceivable area—from CD, cassette, LP, VHS and DVD manufacturing to quality graphics.

Serving the country from its offices in Malibu and Brooklyn—with affiliated plants (including Time Warner's) in California, Utah, Pennsylvania, Virginia and New York—the company caters to a wide variety of clientele: universities like USC and Notre Dame, religious organizations and record labels, local bands and artists, independent labels and popular specialty artists like QVC's Giovanni, Dr. Dre and Roger Williams.

"When a customer approaches us, we first discuss specific needs of product and turnaround before deciding which plant and which service to contract out to," explains Bob Cotterell, founder and President of Creative Sound. "Some can do certain things better and more quickly than others, and for full packages, sometimes we have to send the DAT to one plant, and do the graphics through a specialty company. Some companies come to us needing thousands of promotional radio copies of a song

to send out in two weeks. We have to be ready for anything."

Cotterell says that diversity is the key to their success. "Hardly any plant does everything. We can also do some basic graphic work here, but farm out for more detailed jobs. The power of our combined volume generates lower prices and faster service to a growing number of satisfied customers. And, of course, all products are fully backed-up with guaranteed quality and over 30 years of experience."

Cotterell recently announced some new agreements that will increase Creative Sound's ability to offer a greater spectrum of music formats this year, including DVD, CD-ROM, Warner Media Digalog cassettes (which are reported to perfectly imitate the digital sonic perfection of a CD), digital disks and real-time mastering.

John Condon, Creative Sound's Customer Service Manager, recently sent out a letter to their clientele explaining how these



Bob Cotterell, founder and President of Creative Sound.

agreements with manufacturers like Nimbus, Allied Digital or Time Warner can result in more services at lower prices for even the musician off the street. "Today, more than ever," he says, "it pays to go with the best when you entrust

your important artwork, film work, digital mastering, duplication or printing projects to others.

"Companies like WEA can afford the latest in equipment with extensive departments concerned with quality control," he continues. "This guarantees premium quality with materials that do not break down, and sound that is minutely calibrated for accuracy in playback."

Cotterell adds, "Because we operate primarily as a middleman, we don't have to worry about owning machines that will become old, broken down or obsolete in the face of new and emerging technology. The plants we deal with not only use all the latest breakthroughs that our customers seek, but in many cases, have helped pioneer the use of them."

"Everything in this town is competition related, and we do our best to keep volume high and prices low," Cotterell says, in reference to his company's business philosophy. "Cheap prices with shoddy product leads to many similar businesses coming and going, while we endure. If all you offer is low prices, it's not gonna cut it!"

Visit Creative Sound's web site (<http://www.csoundcorp.com>), or call 800-323-PACK. 

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Keith Wood

Virgin Records has appointed **Keith Wood** Executive Vice President of A&R. The former Caroline Records chief will oversee Virgin's East Coast A&R activities from the company's New York offices (212-253-3100). In addition, Virgin has named **Patrick Moxey** as Senior Vice President of A&R. He will also be based in New York.

Former Motown Records President **Jheryl Busby** has joined the ranks of **DreamWorks Records** as the company's Head of Urban Music. A veteran of the industry, Busby has spent over 20 years working in the music business. His primary focus at DreamWorks will be to develop the label's image and presence in the urban music field. Contact DreamWorks Records at 310-234-7700.

Don Coddington has been appointed to the position of Senior Vice President, Promotion for **N2K Encoded Music**, where he will be responsible for all promotion activities at the label. He will be based at the label's New York City headquarters (212-378-5555).



Chris Gero

Yamaha Corporation of America has announced numerous changes in their musical instruments division: **Chris Gero** has been promoted to Artist Relations Manager for the pro audio, guitar, digital musical instruments and portable keyboards departments; **David Bergstrom** has been appointed Director of Marketing for the company's Combo Group; and **Jay Piccirillo** has been promoted to Guitar Product Manager. Contact Yamaha at 714-522-9011.

Velvet Records has made a few new appointments to the label's promotion department: **Chad Coleman** has joined the company as Northeast Promotion Manager, while **Keith Cunningham** has been named Southeast Promotion Manager. Also, **Kathy Keeley** has been appointed Publicity Manager. Contact Velvet's New York headquarters at 212-353-8800.

Geffen Records has announced two new sales department appointments: **Ken Patrick** has been named Regional Sales Manager for the Western region, and **Alan Miller** is Regional Sales Manager for the Northwest regional territory. For more information, contact Geffen's Los Angeles headquarters at 310-278-9010.



Laura Johnson

Laura Johnson has joined the staff of **Walt Disney Records** as a Publicist in the Media Relations department, where she will be responsible for national press campaigns and editorial services for Disney Records releases. She was previously a publicist with JAG Entertainment. Also at Disney Records, **Nicole Johnson** has been named Manager, Marketing. She was previously with Disney Consumer Products Licensing. Contact WDR at 818-973-4375.



Mark DiDia

Mark DiDia has been appointed to the post of Senior Vice President/General Manager for **Hollywood Records**. DiDia spent the past seven years as General Manager of American Recordings, and he will now oversee Hollywood's day-to-day operations, including the label's sales, marketing and

promotion efforts. You can contact the label at 818-560-6197.

Vicki Leben has been named Vice President of Top 40 Promotion for **Reprise Records**. She previously served as Vice President of Promotion at Island Records. Leben can be reached 818-953-3375.



Craig Lambert

Craig Lambert has joined the senior staff of **Trauma Records** as Senior Vice President, General Manager for the label. In his new position, Lambert will oversee the day-to-day operations of the label, as well as all promotion activities on behalf of Trauma's artists. He was previously Senior Vice President of Sony Music. For more info, contact **Michael Pagnotta** or **Tonya Hurley** at **Reach Media Relations** (212-226-1050).

Universal Records has appointed **Bradley Kaplan** to the post of Director of A&R/Staff Producer, where he will scout, sign and develop new talent as well as produce selected artists for the label. Contact Universal's New York City-based headquarters at 212-373-0600.

Patrick Milligan has been promoted to the position of Director of A&R for **Rhino Records**. Milligan will oversee the development of licensing information, liner notes and final track listings for all core Rhino audio releases. He will also produce selected projects for the label. He joined the company in 1993. Contact Rhino's Santa Monica, California headquarters at 310-474-4778.

Sheena McCulloch has been appointed Director of Production for **Red Ant Entertainment**. Based at the company's Beverly Hills, California headquarters, McCulloch will implement and supervise all facets of production, including scheduling, pre-press, packaging and manufacturing for all Red Ant releases. Contact 310-246-5966.

The **TASCAM Division of TEAC America, Inc.** has named **Gene Joly** Division Manager. He will be responsible for the profitability and strategic direction of the division, as well as product development and retail merchandising. Contact TASCAM's Montebello, California offices at 213-727-4796.



Mike Cubillos

Mercury Records has appointed **Mike Cubillos** to the position of Associate Director, Media & Artist Relations. He will work out of the label's Los Angeles offices (310-996-7200). In addition, the label has announced the appointment of **Rob Stevenson** as Director of A&R. Previously the director of the street marketing college promotion department at **Advanced Alternative Media**, and co-owner of electronic indie label **Derailed**, Stevenson will now be responsible for bringing new talent into Mercury, as well as working with the label's existing roster. Contact Mercury's New York offices at 212-333-8000.

Geoff Lissaman has been appointed to the post of Product Development Specialist for **dbx** and **Allen & Heath U.S.**, divisions of the **Harman Music Group**. Contact **Jesse Walsh** (616-695-5948) for more information.



Stacy Kreisberg

Stacy Kreisberg has been promoted to the post of Senior Vice President of Business and Legal Affairs at **A&M Records**. The label also appointed **John Rotella** to the post of Vice President of Marketing. Contact 213-856-2695.

GMR Marketing has named **Steve Knill** to the position of Senior Vice President, Events & Entertainment, where he will work to find new business opportunities for the firm's roster. Most recently, Knill worked at Warner Avalon's Nashville office, where he orchestrated tour sponsorships for Page/Plant with Best Buy and LeAnne Rimes/Bryan White with Red Lobster. GMR can be reached at 414-786-5600.



Andras Jones
Founder
The City Limits

Duties: Full service
Years With Company: 8
Mailing Address:

P.O. Box 7261,
Olympia, WA 98507
Phone: 213-896-9587
or 360-786-0783

FAX: N/A

E-mail: previous@olywa.net

Web Site: <http://www.olywa.net/previous/>

Background: Andras Jones is a one-man entertainment rebellion. He has recorded five CDs with his band, the Previous, and started an indie music union called the City Limits, which puts out his CDs and helps others book tours and put out their own CDs. He has a late-night radio show in his hometown of Olympia, Washington, on the appropriately named KAOS Radio, and works sporadically as a freelance journalist and actor.

The City Limits is home not only to the Previous, but also to Washington locals Reva and Sandman. Distribution is limited to K Records, a local indie label, which helps out with national distribution.

Together We're Independent: "Out of necessity, a lot of artists are becoming record labels. I'm one of them. I think I made my first self-produced CD in 1989. It was maybe just a couple years ahead of when other people started having CDs. So maybe I was just a little ahead of the game.

"The label started out just for my own record, but as I started learning how to put out a record and promote a record and do the work, people started asking me how it's done. I began helping people when I could. Then, when I set myself up in Olympia, after having been on the road a long time, it just seemed natural to be involved in the community."

Label Structure: "In the next couple years, I think you're going to be seeing a lot more independent CDs, especially with the availability of the Internet. A lot more artists have initiated labels. Ani DiFranco

is a perfect example, although, I don't know exactly how her label is structured. At the City Limits, the label activities are structured more towards assisting artists in setting themselves up. So, it's not a thing of signing other artists. It's almost like we agent other artists. That's how the money breaks down. With the few artists who are signed to the City Limits, we take ten percent royalty on everything. They keep the rights. It's their project. They're putting up the money."

Label Goal: "Ideally, I want to be working with people who have already made CDs, and basically buy the CDs and give them the money to invest in making their next CD. The whole goal of the label is to get the label out of the creative part of making records. That just sort of mucks up the priorities."

Artistic Integrity: "When you're doing it on your own, a smaller audience can be sustaining. If you're making your own record and you sell 10,000 of them, you're probably making more money than a lot of signed artists who are selling 80,000 units. Of course it's hard to sell 10,000 records if you're selling them from the stage or through independent distributors."

Community: "The City Limits is, in a lot of ways, a local entity in Olympia, Washington. What I'm trying to do on a larger scale is to find more people who are doing that work in their communities and build a coalition around that. Everyone has their few crumbs, but between a lot of people those crumbs can add up. It becomes a community and its own little market."

Other Communities: "Vancouver, BC has some really interesting stuff. There's a festival that started up there called Music Waste that was in response to bigger indie festivals like Music West. A lot of times at these indie festivals, it's major label acts showcasing in the major clubs and a lot of indie bands paying to be there.

"Music Waste sprung up as a response from the local Vancouver musicians to this big festival that was supposed to be an indie festival, but was bringing in a lot of out-of-town acts over the local scene. But Music Waste has become a much larger thing and has rivaled Music West."

On The Record: "Aside from the Previous and a compilation CD we put out with Dan Bern and Bill WhiteAcre, there are two CDs we've put out. One is by Sandman, who is really excellent. And then there's a woman named Reva. Sandman is a cowboy rapper. It's a weird combination, but when you see it, it totally makes sense. The Olympia punk rock scene just fell in love with him. And then this wo-

man Reva is a really great songwriter in an Ani DiFranco style. They're both from Olympia. Both put out CDs using our strategy of pre-orders."

Pre-orders: "You have the songs to make a CD and you have the audience to buy them, but you don't have that initial \$3,000-\$5,000 you need to put out a pretty lo-fi quality first CD. The way I put out my second and third albums was to go to my audience with pre-orders. Each gave me \$20 and filled out a card with their name and address on it. When I got enough people to give me \$20, I put out the CD, put their name in the booklet, sent them a copy and they got a good feeling knowing they supported local music. It adds up to needing 100-200 people. And if you don't have 200 people who are willing to do that, you probably don't need to be putting out a CD."

Personal Philosophy: "A lot of the stuff that comes out of the [major label] factory sounds like it did. I don't think that's because signed artists are bad, or because record labels are necessarily bad, but I do think there's a dynamic of putting attorneys in charge of research and development that is true in a lot of businesses. A lot of businesses are stagnant and not very innovative. If you put artists in charge of art and scientists in charge of science, maybe the lawyers will be out of work, but you'll get better art.

"I travel around and I'm a big fan of music. My favorite CDs are those that people feel compelled to make because they have to. They put up their own money, then find innovative ways of doing that. The more I can encourage people to do that, the more I'm going to be getting cool CDs." —**Interview By MC Staff Writer Tom Kidd**

Elektra & The Crüe

Mötley Crüe's recent album, *Generation Swine* (featuring the band's original lineup), may have debuted in the Top Ten upon its release late last year, but it fell completely out of the Top 200 after only nine weeks. Now the band has ended its relationship with **Elektra Records**. Nevertheless, the group, which still owns and controls its publishing (as well as its catalog of recorded masters), will soon be entering the studio with producer **Bob Rock** to record new material. No word on a new label. For further updates, visit their web site (<http://www.generationstoneswinc.com>).

Children Of The Korn

Platinum-selling alternative rock band **Korn** and their managers, the **Firm** co-owners **Jeff Kwatinetz** and **Michael Green**, have entered into a multi-million dollar joint venture partnership with **Reprise Records for Elementree Records**. The members of Korn will be responsible for A&R, with signing autonomy, while Kwatinetz, Green and the Firm's Senior Vice President of Music, **Peter Katsis**, will oversee the label's daily operations.

The first signing for Elementree is L.A.'s **Orgy**, whose debut is due in July. Korn, who is signed to **Immortal/Epic**, is scheduled to release their as-yet-untitled third album in June. For further information, contact the **Lee Solters Company** (213-651-9300).

More Label News

Relativity Records and producer/artist **Darrell "Delite" Alamy** have announced a label deal between Relativity and **Delite's Millennium 2000 Music**. The first release under the terms of the

VESTA INKS WITH I.E.



Recording artist Vesta has signed an exclusive worldwide deal with **i.e. Music**. Her debut for the label is slated for release later this fall. The label is a joint venture with the **Verve Group** and is distributed worldwide by **PolyGram**. Pictured (L-R) after finalizing the deal are: **Mark Wexler**, President, **i.e. Music**; **Vesta**; and her manager, **Iris Perkins**.

THEY COME BARE-ING GOLD



Reprise recording group Barenaked Ladies are pictured at the label's Burbank, California offices, where they received gold records in recognition of sales for their *Rock Spectacle* album. Pictured (L-R) are: Phil Qartararo, President, Warner Bros. Records; Rich Fitzgerald, Executive VP/General Manager, Reprise Records; band members Tyler Stewart, Steven Page and Ed Robertson; Howie Klein, President, Reprise Records; band members Kevin Hearn and Jim Creeggan; and Eric Fritschi, Manager of Artist Development, Reprise Records.

marketing and distribution agreement is *Sex Down*, the "ghetto pop" album from Link. Delite will record and produce his own debut for release later this year. Contact Relativity at 212-337-5300.

Caroline Distribution and EMI Music Distribution have agreed to a strategic alliance which aligns the well-known independent distribution company with one of the industry's major distributors. The deal will effectively broaden Caroline's sales reach. Contact EMD at 213-692-1117 or Caroline Distribution at 212-886-7505.

SoCal Compilation

Indie label Farren Music America has released *The Scene Compilation: So. Cal Edition 1*, which brings together a variety of artists from Southern California on one CD, including Watsonville Patio, Zoo People, Alien Fashion Show, Doc Tahri, Chris Laterzo and Fonda. FMA will release four such CDs per year. In order to be considered for inclusion on future releases, you can contact FMA's Redondo Beach-based offices at 310-937-4773.

Talent Needed

Vision Pictures, a Chicago-based independent film company, wrote to us requesting that we let people know that they are seeking all types of music for possible inclusion in upcoming film releases. They request submissions on CD only. The company has two features scheduled to be filmed this summer, and one, entitled *Sacrifices*, has just been edited. You

can send your packages to: John P. Scholtes, Jr., Attn: Soundtrack Music, 1013 S. DesPlaines Ave., #201, Forest Park, IL 60130.

Teen Idols Tour

With the success of many recent reunion tours, it's not surprising that the music industry would try to push the envelope, so the announcement of the upcoming *Teen Idols Tour* doesn't seem as shocking as it would appear at first glance. Beginning in June, former Monkee vocalist Davy Jones, former Herman's Hermit focal point Peter Noone, and late Sixties/early Seventies bubblegum pop star Bobby Sherman will be embarking on a national tour. Unlike Jones and Noone, who have remained somewhat in the musical spotlight over the years, the tour will mark the first time that the 54-year-old Sherman has appeared in concert in 25 years. Contact Rogers & Cowan (310-201-8800) for further information.

Ringo & Ray

Ringo Starr is set to release *Vertical Man* (Mercury Records) on June 16th. Produced by Mark Hudson, the thirteen-track album not only boasts guest appearances from Paul McCartney and George Harrison, but also Aerosmith's Steven Tyler, Brian Wilson, Alanis Morissette, Ozzy Osbourne, Scott Weiland, as well as Timothy B. Schmidt and Joe Walsh of the Eagles. This standard Ringo-like pop-rock—harmless and upbeat, but ultimately restricted by his limited vocal abili-

ty. Most effective is the touching "King Of Broken Hearts" (featuring Harrison on guitar), while Starr's pumped-up take of the Fab Four classic "Love Me Do" (spotlighting Tyler on harmonica) is the most fun. There's also a version of the Dobie Gray classic "Drift Away," which includes lead vocals by Starr, Tyler and Morissette.

Kinks frontman Ray Davies has finally brought his acclaimed *Storyteller* show to CD with EMI-Capitol's April release of *Ray Davies: The Storyteller*. Recorded live during his 1997 tour, the album features Davies' riveting and humorous monologues, along with live and studio recordings, including versions of such classics as "Tired Of Waiting" and "You Really Got Me."

Scott Gets A Gig

Scott Mitchell Putesky, previously known as Daisy Berkowitz from the band Marilyn Manson, has joined Risk Records recording act Jack Off Jill. Putesky is currently engaged in a lawsuit with his former partners.

New Signings

Rykodisc has signed singer-songwriter Jeffrey Gaines and country-blues artist Alvin Youngblood Hart to recording deals with Rykodisc and, Hannibal, respectively. Gaines new album is due out this summer, while Hart will shortly begin work on his release. Rykodisc was founded in 1983, and acquired the Hannibal label in 1991. Contact 978-744-7678.

Van Halen Backlash

Feeling that Van Halen's latest album, *Van Halen III*, is a dud, L.A.-based musician Darren Robbins, who records as Time Bomb

Symphony, is making a deal with fans who feel "burned by their purchase of *Van Halen III*."

By sending their copy of the latest Van Halen CD to Chequered Records, they will receive a free copy of the new Time Bomb Symphony CD, *If You See Kay*. The label says they will re-sell the VH CDs to second-hand retail outlets and donate all profits to charitable organizations in the L.A. area. You can send your *Van Halen III* CDs to: Chequered Records, 12905 Bloomfield St., Studio City, CA 91604. It's safe to say that Robbins won't be opening any shows for the boys from Pasadena.

Management News

Management firm Deluxe Entertainment has announced the creation of a film soundtrack division, headed by Deluxe founder Carl Stubner, and Spring Aspers and Allan Kaufman, who have collectively worked on more than 40 feature films. Contact Deluxe at 818-509-9100.

Metropolitan Entertainment Group has signed Atlantic group Athenaeum, N2K Encoded Music pop band Mini-King, and RCA rockers Vertical Horizon to its management division. For further information, contact Dan Klores Associates (212-685-4300).

Randall Entertainment/Robbie Randall Management, which represents MCA Records/Nashville act Big House (who were nominated as "Best New Duo or Group" at the American Country Music Awards), has moved. Their new address is: 11041 Sarah St., N. Hollywood, CA 91602 (phone number 818-509-9939). Randall's other office remains at 62 Music Square West, Nashville, TN 37203 (phone number 615-340-2939).

—Compiled By MC Senior Editor Steven P. Wheeler

LIVING THE LIFE



Contemporary Christian recording artist Michael W. Smith recently stopped by the New York offices of Zomba to discuss his latest release, *Live The Life*, on Reunion Records. Pictured (L-R) are: (back row) Chaz Corzine, Blanton/Harrell Entertainment; Steve Lunt, Director, Int'l. A&R, Zomba Music Group; Barry Weiss, President, Zomba Recording Corp.; Bob Anderson, Sr. Director, Nat'l. Sales, Zomba Recording Corp.; Tom Carrabba, Sr. VP/GM, Zomba Recording Corp.; (seated) Janet McQueeney, Director, Artist Development, Zomba Recording Corp.; Michael W. Smith; and Michelle Fink, VP, Marketing, Reunion Records.



IT ALL STARTS WITH TODAY



BMI affiliates from Kingsize Music, who penned various themes for *The Today Show*, recently visited the NBC set to say hello to *The Today Show* crew. Pictured in the studio are (L-R): Frank J. Radice, Vice President, Advertising and Promotions, NBC East Coast; Alison Smith, Vice President, Performing Rights, BMI; composer Fred Shehadi, Matt Lauer, co-host, *The Today Show*; composer Peter Primamore; Ann Curry, news anchor, *The Today Show*; composer Jay Stollman; and Del Bryant, Senior Vice President, Performing Rights & Writer/Publisher Relations, BMI.

BMI News

The BMI Foundation, Inc. and Yoko Ono have announced the winner of the **First Annual John Lennon Scholarship**, and it's Barnard College student **Aimee M. Sims**. The \$5,000 scholarship was presented by Ono during a reception at BMI's New York offices. Sims' winning composition was chosen by a panel of elite judges as Best Vocal/Instrumental work from the entries which were submitted by 30 participating schools and young orchestras.

The Lennon scholarship was established by Ono, in conjunction with the BMI Foundation and Gibson musical instruments. Ono has pledged 100 percent of the royalties from the sale of three limited-edition **John Lennon Gibson Guitars**—Gibson will match that dollar amount—to be donated for the scholarship, which will be administered through the BMI Foundation. Founded back in 1985, the Foundation offers grants for the development of new music and programs to bring young people and music together.

In other BMI news, the **MusicBot** technology which tracks the use of music on the Internet, has expanded its function to identify individual musical titles available in cyberspace. In addition, the **Australian Performing Rights Association (APRA)** has become the first foreign society to license the BMI MusicBot data to identify web performances originating from its territories.

Finally, BMI will host the second annual **Urban Focus Music Conference** on June 27 and 28 at the **Musicians Institute** in Hollywood, California. The event, produced by **Marci Kenon**, features two days of industry panels, seminars and workshops, as well as demo-listening sessions, one-on-one mentoring sessions and a showcase. Call 310-289-6350 for information.

Celebrating Seeger

As a songwriter and political firebrand, **Pete Seeger's** impact on American music has been profound, and, to celebrate his remarkable career, a cross-generational roster of artists has contributed to a double-CD, *Where Have All The Flowers Gone*, released by **Applesseed Recordings**, an independent label affiliated with **Red House Records**.

Bruce Springsteen, Jackson Browne, Bonnie Raitt, Billy Bragg, Judy Collins, Peter, Paul & Mary and Ani DiFranco are among the performers who join actor **Tim Robbins**, Pulitzer Prize-winning author **Studs Terkel**, and politically active musicians from **Bosnia, Ireland, Scotland, England and Canada**. All of the artists involved acknowledge their debt to Seeger by performing songs or poems he has written or sung for more than half a century, to champion the labor movement, peace, civil rights and the environment.

MCA PROMOTION



Donna Caseine, Director, Creative Services, MCA Music Publishing



ALL SAINTS DAY AT MCA

MCA Music Publishing has signed the UK band **All Saints** to a worldwide exclusive songwriting agreement. The band's debut album has sold a million copies in the UK alone. Shown at the signing are (counter-clockwise, from bottom left): **Paul Connolly**, Vice President, International/Managing Director, MCA Music Publishing UK; and **Shaznay, Natalie, Melanie and Nicky** of All Saints

Publishing News

Velvet Records and L.A.-based **Music & Media International, Inc.** have announced the signing of an administration agreement for Velvet's two music publishing divisions, **Bellavel Music (BMI)** and **Jayevel Music (ASCAP)** for the United States and Canada.

Under the terms of the agreement, Music & Media International will administer the publishing catalog, including copyrights, royalties, licensing and music placements

for film, television, compilations and print usage. Utilizing Internet technology, Music & Media International has devised an advanced program which allows Velvet and MMI's other clients to access song information, license and royalty tracking online. The program also allows Velvet immediate access to its catalogs.

For further information, you can contact Velvet Records at 212-353-8800, or you can reach Music & Media International, Inc., by calling 310-360-7777.

SONY/ATV IN THE HOUSE WITH LL COOL J



Sony/ATV has signed an exclusive, worldwide agreement with **LL Cool J** to administer his past, present and future copyrights into the next century. Pictured (L-R) are: **Kathleen Carey**, Senior Vice President, Creative Affairs, Sony; **Erica Grayson**, Director, A&R; **Jody Graham Dunitz**, Executive Vice President; **LL Cool J**; **Suzette Williams**, Director, A&R; and **Scott Francis**, Vice President, Business Affairs and Administration.

MICHAEL EAMES

President,
PEN Music Group, Inc.

By Dan Kimpel



PEN Music Group, Inc. represents a diverse cross section of songwriters, including Mark Mothersbaugh and Devo, jazz/pop tunesmith Michael Ruff, iconoclastic troubadour Dan Bern and hit R&B singer-songwriter/1998 Grammy nominee (for Best Contemporary Soul Gospel Album) Oleta Adams. For these writers—and an expanding roster of catalog owners—the company provides a very specialized service: publishing administration.

“Our clients know the value of publishing and keeping it themselves,” explains PEN’s President, Michael Eames. “With us, when writers have a concern, they can get who they need on the phone. Ninety-nine percent of our business is administration. Frankly, a lot of our deals are more pro-writer than pro-publisher. I have an ethical thing. If I get something placed or cut, I can’t in good conscience take 100 percent of the publishing. But this opens deal-making up to being more creative. We don’t take ownership, but we get an elevated percentage when I generate something.”

Eames arrived in Hollywood with dreams of becoming a successful film and television composer. But the \$5,000 in his pocket—proceeds from the sale of his piano back home—lasted about as long as the fantasy of immediate recognition. “I was instantly humbled,” he reflects.

With a degree in music from Cornell (and a minor in business management), Eames was temping at a bank when a classified ad led to a job with Brian Wilson. He toiled for the reclusive Beach Boy for seven months as a de facto production coordinator on Wilson’s never-released second solo project, and began to learn the business of music publishing.

After a brief stint at the Derek Powers Company, the soon-to-be-executive landed a job with publisher Don Williams, who, at the time, was working the lucrative Jimi Hendrix catalog. “I was the international liaison with Don’s sub-publishers and Warner-Chappell, who sub-published the Hendrix catalog,” recalls Eames. “I wore every hat a publisher wears. I was a sponge, and I learned a lot.”

In April of 1994, Eames took a big gamble and went into business for himself. “I decided to start PEN Music Group, Inc. with Pat Hoyman. He’d been in L.A., had worked at MCA Music Publishing, but had moved back to Colorado. We became partners; I couldn’t have done this without him.”

In the four years since his company’s inception, what trends has he observed? “The middle level of publishers is disappearing,” Eames believes. “Smaller companies are bought or funded by outside sources—multinationals through joint venture deals. The corporate guys are worried about the bottom line, so they’re snatching up what they can and they have a lot of money to do it. It’s really about market share—a couple more points at the end of the year is worth every dime they’ve spent. It justifies everybody’s job and their big bonuses. As the bigger guys have gotten bigger, songwriters and people who control catalogs are receiving less attention.

“Writers are realizing more and more the value of publishing, and they want to retain control, but they can’t do it all themselves—they need administration help. A prominent writer could get a lot of money up front on a deal, but unless you really need the money, doing those huge publishing deals is a waste of your own money. It’s like any other deal in the music business: what you’re advanced you have to recoup and it becomes a very expensive bank loan. If you enter into a co-publishing agreement, you give up 25 percent of every dollar you make. That’s a lot.”

What about new writers? “I’m open to new writers and bands,” he says. “Anything I’m given, I listen to eventually. But there really is a limit to what one person can do in a day. The economic reality is that working on spec doesn’t pay the rent.”

As for how Eames divides his day, he answers: “My time is 50 percent administration and 50 percent creative. Our challenge is to offer an effective alternative to the multinationals.

“We don’t offer advances,” he explains, “but we give personal attention. We have independents all around the world representing us and will be vigilant in collecting every dime that you have coming, so that you’re living off your true income rather than the front end advance. Our ideal client owns his or her own publishing, has cash flow, and needs someone to do the work.”

Contact PEN Music Group, Inc., at 213-993-6542.



SESAC KICKS OFF MUSICODE TOUR IN LOS ANGELES



SESAC Inc. and ARIS Technologies Inc. kicked off their three-city tour demonstrating the MusicCode audio watermark technology at the Wyndham Bel Age Hotel in West Hollywood. The MusicCode Tour Team is (L-R): Dr. Wayne Bickerton, Chairman, SESAC International; Bill Velez, President and COO, SESAC; Freddie Gershon, Co-Chairman, SESAC; Ira Smith, Co-Chairman, SESAC; David Leibowitz, Vice Chairman, ARIS Technologies; Scott Scheer, ARIS marketing consultant and President, NJJ Music in New York City; and Dr. Joseph Winograd, Chief Technology Officer, ARIS Technologies.

New & Noted

Amilia K. Spicer informs us that she is a “Queen For Hire” on her newly-released CD, *Like An Engine*. A club favorite in Los Angeles and London, also has songs forthcoming in two films, *Footsteps*, with Maria Conchito Alonso, and the HBO Special *Xtra-marital*.

Merrily Weeber fronts a cast of smooth players and a masterful horn section on her brand new CD, *Voodoo Love*. Weeber and co-writer/producer John Barnard have crafted a tasty Brazilian/jazz-influenced gem as a showcase for Weeber’s vocals. Weeber and her band recently battled the dreaded El Niño the day before Easter and managed to deliver an inspiring, though soggy, performance at the Pasadena Fine Arts & Craft Fair. Keep your eye out for more local appearances in the near future.

Publishing Promotions

Donna Caseine has been promoted to the position of Director, Creative Services for MCA Music Publishing, where she will be responsible for exploiting the MCA Music Publishing catalog, as well as signing new recording artists and songwriters, in addition to product managing artist talent from the publishing entity’s existing roster.

Katurah Clarke has joined Zomba Screen Music as a composer agent. The company, which is only a year old, is a composer/supervision management agency formed by Zomba Music. Clarke’s professional resumé includes employment with a variety of companies, including Varese Sarabande Records, ICM and the Kraft/Benjamin Agency. Based in New York, Clarke can be reached by calling 212-824-1701.

SCL HONORS ACADEMY NOMINEES



The Society of Composers and Lyricists, with co-sponsors ASCAP and BMI, held their annual Oscar nominee reception at the home of John and Bonnie Cacavas in Beverly Hills. Pictured (L-R) are: Oscar nominee Philip Glass, composer for *Kundun*; Stephen Flaherty, nominated for “Journey To The Past” from *Anastasia*; David Zippel (behind Flaherty) nominated for “Go The Distance” from *Hercules*; Diane Warren, nominated for “How Do I Live” from *Con Air*; ASCAP President and Chairman Marilyn Bergman; nominee Lynn Aherns, co-writer “Journey To The Past”; Arne Dudley, composer, *The Full Monty*; ASCAP’s Bill McRae and Nancy Knutson; nominee James Newton Howard (behind Knutson), composer for *My Best Friend’s Wedding*; and ASCAP Board member/SCL Past President Arthur Hamilton.



RHINO REELS: Rhino Home Video is set to release two new video documentaries on May 19, tied to two legendary albums: Jimi Hendrix's *Electric Ladyland* and The Band's *The Band*. The latest in Rhino's Classic Albums video series, each 75-minute tape will carry a suggested retail price of \$19.95. The Classic Albums series originally ran on the VH1 network, however these video releases contain additional footage not broadcast on VH1. For more information, contact RhinoDirect at 800-432-0020, or visit the Rhino web site at <http://www.rhino.com>.

OCEAN STUDIOS: Burbank, California's Ocean Studios, has recently hosted former Van Halen frontman David Lee Roth, who was in tracking his upcoming CD release, *D.L.R. Band*, with producer wawazatl! and engineer Erwin Mus-

per. The facility has also been home to Crosby, Stills & Nash, who are producing their latest album project with engineer Paul Dieter; and BMG Argentina's Los Caballeros De La Queena have been tracking for their next South American album release. Contact Ocean at 818-955-9010.

ROCKET LAB: San Francisco's Rocket Lab recently mastered the latest release from Steve Miller Band icon Norton Buffalo, *King Of The Highway*. The renowned harmonica player and multi-instrumentalist was joined by his band, the Knockouts, for the new record, which was mastered by Michael Romanowski. Other recent Rocket Lab projects have included works by Big Brother and the Holding Company, Dead End Cruisers, and Sunkist. Contact Rocket Lab at 415-495-2297.

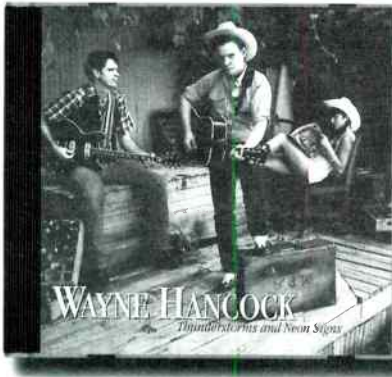
CLOWNING AROUND WITH CASALE

That's former Devo man-turned-video director Jerry Casale in the clown suit, flanked by Ridel High members (L-R) Kevin Ridel (vocals, bass), Steve LeRoy (guitar) and Steve Coulter (drums), at the video shoot for the L.A.-based pop/rock trio's debut single, "Self Destructive." Casale directed the clip (and also made an on-camera appearance), which is already on its way to MTV. Ridel High's maiden album, *Emotional Rollercoaster*, is due out from A&M on June 9th.



LET YOUR EARS DO THE READING...

Miles Copeland's Ark 21 Records has added a new dimension to their albums, beginning with the re-release of Wayne "The Train" Hancock's 1995 debut, *Thunderstorms And Neon Signs*. The album is the first to feature "Audio Liner Notes," a new function which takes the traditional idea of liner notes one step further, by allowing the artist to speak directly to record buyers through the inclusion of a spoken narrative on the disc which is playable on any standard CD player. To access the Audio Liner Notes, CD listeners only need to set their disc player to track one, then "rewind" the disc to the beginning of the ALN program.



This new feature was developed to give old-time fans and first-time listeners greater insight from the artists, themselves, rather than through the pen of an independent scribe. The Hancock release includes in-depth details on the honky-tonker's inspirations and influences, as well as details on the songs featured on the release, as explained by "The Train," himself. *Thunderstorms And Neon Signs* is available nationwide. And look (or listen!) for Audio Liner Notes on all upcoming Ark 21 releases.

CANDLEBOX GETS "HAPPY"



Multi-platinum rockers Candlebox have been in the studio with producer Ron Nevison and new drummer Dave Krusen, putting the finishing touches on their upcoming album, *Happy Pills*, due July 21 on Maverick/Warner Brothers. Veteran producer/engineer Nevison brings his vast experience behind the boards with the likes of the Who and the Rolling Stones to the project, which will be the band's first album since 1995. Pictured at The Record Plant Studios in Hollywood are (L-R): Candlebox's Dave Krusen and Peter Klett, producer Ron Nevison and Candlebox frontman Kevin Martin.

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Tony Levin

From his work with John Lennon and Peter Gabriel to King Crimson, this veteran musician is keeping busy after all these years.

By Jonathan Widran

Tony Levin's long associations with artists like Peter Gabriel and such bands as King Crimson, in addition to his celebrated contributions to the works of John Lennon, Paul Simon and Pink Floyd, have made him one of the most revered bassists in rock history. But like any great sideman, he attributes his success less to flash than simply hitting the right grooves, and creating the perfect pocket in any given situation.

"When I play bass behind anyone, I'm always aware that I am anything but the primary focus of the music," says Levin, a native of Brookline, Massachusetts, where he began musical life as a classical pianist. "While I've been lucky to work with artists whose music helps me explore new horizons for myself, I'm up there as a fan too, getting into the spirit of the artist and realizing that I am there for support."

But Levin is not keen on keeping track of dates, and claims to rarely listen to his recorded work for anything beyond the sheer enjoyment of a particular artist's music. His career has emerged not by plan or grand design, but simply by playing well and being eager to play sessions and perform live dates in nearly every genre—country being the only uncharted frontier.

"Understanding my role in the musical spectrum is an ongoing process," explains Levin. "Some bass players—let's say Jaco Pastorius—come along and push the instrument into new realms which create new definitions of the instrument. They put the bass in front. But that's not who I am. I'm the guy who fulfills the old-fashioned function—putting my own stamp on things, with unique approaches to creating bass notes, but without flash or speed."

"I'm not there to take away from the artist, but to do what's best for them," he adds. "I'm not about to fight against the song when the songs are the kind Peter Gabriel wrote on *So*. If asked to solo, however, I will be as creative as possible. And there is a lot of negotiation at times, especially with Peter, trying to figure out just where my lines fit in. That's the fun part."

Though Levin relishes his longtime role with many an artist, his creative fires have, in recent years, sought more progressive, exploratory outlets. In 1995, he started his own small indie label, Papa Bear Records, and released the solo album *World Diary*, followed by *From the Caves Of Iron Mountain*.

Levin's love for ensemble work has, in the last year, led to two rock-fusion projects on Magna Carta Records—*Black Light Syndrome* (with guitarist Steve Stevens and drummer Terry Bozzio) and *Liquid Tension Experiment* (with drummer Mike Portnoy, guitarist John Petrucci and keyboardist Jordan Rudess). In April, Levin was on an East Coast club tour with Bruford Levin Upper Extremities, a quartet consisting of the bassist, and his longtime collaborator from the early King Crimson days, drummer Bill Bruford (also noted for his work with Yes), guitarist David Torn and smooth jazz trumpet star Chris Botti. The band just released a self-titled recording on Papa Bear.

"Upper Extremities is kind of hard to explain musically," he says. "Maybe the best way to describe it is King Crimson meets Miles Davis' *Bitches Brew*, but with less jazz and more rhythmic complexities. Audiences who come because of Bill and I, love what Chris Botti does with his sparse jazz trumpet playing. They're not used to that kind of subtlety from us."

Levin is the first to admit that while he's certainly played his share of jazz, he's not perfectly versed in jazz harmonics, but he truly understands the improvisation and interplay so necessary to creating spontaneous music.

"In the studio," Levin explains, "you can easily achieve technical perfection, but sometimes a slight mistake is healthy and more in the spirit of live music. There's a certain magic among players that can happen easily in one or two strong takes, and while I love rock and pop music, having the freedom to just play is very liberating."

Contact Chip Ruggieri (610-254-5098).



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The SX-P30 has full MIDI capability and is the perfect instrument to transport from classroom to dorm room.

The piano sells for \$1,195, and for much more information about it you can write Technics (which is a Panasonic Consumer Electronics Company) at One Panasonic Way, Secaucus, NJ 07094. Or you can also give them a call at 800-222-4213.

MIDIMAN's Flying Calf A/D



The Flying Calf A/D™ is a professional S/PDIF Analog-to-Digital converter. The unit uses a 20-bit A/D converter with 128 times oversampling and a dynamic range of nearly 100dB. The small 6.3 inch by 3.6 inch by 1.2 inch steel chassis sports a single RCA S/PDIF digital output connector and two 1/4-inch unbalanced audio input jacks. Sample rates are front panel selectable between 48kHz and 44.1kHz. Other pertinent data is that the input impedance is 10KΩ; fre-

quency range is 20Hz to 22kHz, +/-0.5dB; and the nominal input level is -10dBV up to a maximum input of 2 volts rms or +6dBV. The Flying Calf A/D sells for \$199 retail. For more information you can contact MIDIMAN at 45 E. Joseph Street, Arcadia, CA 91006-2861. Phone them at 626-445-2842 or send them a Fax to 626-445-7564. You can e-mail info@midiman.net or check their web site at <http://www.midiman.com>. You can use their BBS at 626-445-8549.

DW's Tamo Ash Drumset

Drum Workshop's new Tamo Ash Exotic finish is a rare, highly figured natural wood veneer that is applied to DW's all maple shell and finished with a clear, high gloss top coat. Tamo Ash is a rare, caramel colored wood and availability is limited. For a free copy of the DW lacquer color chart complete with clear plastic overlays to visualize chrome, brass



or black hardware, visit a DW dealer or contact Drum Workshop, Inc., at 101 Bernoulli Circle, Exnard, CA 93030. Phone 805-485-6999, or check their web site at <http://www.dwdrums.com>.



New Adamas from Ovation

The Adamas SMT (Model 1597-4G) smooth top, at \$1,799, is one of the newest graphite-topped guitars from Ovation. The graphite top is fully one third the thickness of a normal spruce top so the sound is loud and clear with very good sustain. This guitar features the company's Optima pre-amp with built-in chromatic tuner, balanced line output, phantom powering, notch filter (for feedback suppression) and four-band equalizer. For more about it you can contact Kaman Music Corporation at P.O. Box 507, Bloomfield, CT 06002.





JAZZ FRIDAYS

The Los Angeles County Museum of Art is continuing its free Friday jazz concerts, which are held throughout the year on the museum's plaza, from 5:30 to 8:30 p.m. On May 15, it's the Kim Richmond/Clay Jenkins Ensemble, featuring saxophonist Kim Richmond and trumpeter Clay Jenkins; cornet player Bobby Bradford stops by on May 22; it's Bill Henderson and the Mike Melvoin Trio on May 29; jazz quartet Matador will play on June 5; drum whiz Peter Erskine brings his trio in on June 12; it's the Jane Getz Quartet on June 19; and the Cathy Segal-Garcia Quintet will play on June 26th. For more information, call the

L.A. County Museum of Art Office of Media and Public Affairs at 213-857-6522

NEW KEY BOOKER

The Key Club, which recently handed over their primary booking duties to their former publicist, Gregg Wadley, has made another change. Wadley is out, and local concert promoter Damian Brawner is in. Brawner is perhaps best known through his Orange County-based company Blackjack Productions, and has booked a slew of acts, including Pennywise, the Vandals, Eddie Money, the Aquabats, Red Hot Chili Peppers, Fishbone, and a host of others in venues ranging from the Coach

House in San Juan Capistrano to the Irvine Meadows Amphitheater.

Brawner, who was brought in to help increase the Key Club's national bookings, points out that the venue will be "going a little more alternative" under his guidance. He's also excited about his new gig, adding, "It's a great room, plus we've expanded the bar/VIP Room underneath the main room. It's now called Plush, and we'll be booking lounge-type acts in there. Every Friday night we have a band called Lucky Phillips, which features guests from such local lounge notables as the Blue Hawaiians." Brawner says that the club is moving a bit more towards a "Vegas kind of vibe," and that he's looking for

bands with a feeling that is either "obscure lounge, Vegas-oriented or something that Quentin Tarantino would like."

Bands or artists interested in playing either the Key Club or Plush should mail packages to Brawner's attention at the Key Club's offices: 9041 Sunset Blvd., West Hollywood, CA 90069.

CHANGE AT THE ROXY

Longtime Roxy in-house promoter Eddie Oertell has traded in his position for that of tour manager/ sound engineer for Columbia/American recording act System Of A Down. The local band will be releasing their major label debut in June, with Rick Rubin handling the

GET DISCOVERED AT SOUTHERN CALIFORNIA'S OPEN MIC NIGHTS

New singer-songwriter types wishing to get their music out without going through the rigmarole of booking gigs, have tons of opportunities to do so throughout the Southland in the form of open mic nights. Usually, open mics mean no cover, light accompaniment (we're talking bring your own acoustic guitar) and getting there a bit early to sign-up. Open mic nights are also a very good way to check out local tunesmiths, especially if you're in the market for a songwriting partner or someone with strong songwriting skills to add to your band. So, turn off your TV and get off the Internet. Get out there and get your career rolling. What follows is a day-by-day listing of open mic opportunities, which should keep you busy practically every day of the week:

Sunday: The folkies at Tarzana's Coffee Junction (818-342-3405, 19221 Ventura Blvd.) have a late afternoon open mic gig from 3-5 p.m.; if country western is your flavor, head on up to the Hideaway (818-890-1225) in Kagel Canyon for Steve Beasley's lauded open mic shindig—singers and musicians are both welcome. It happens every Sunday, from 3-8 p.m., at 12122 Kagel Canyon Road, and it features a barbecue as well. There may be a cover charge, but from what I've heard, it's more than worth it.

Open mics beginning in the evening on Sundays, include the Onyx (213-662-4187) where you'll find a variety of open mic opportunities—poets, musicians and performance artists are all welcome—hosted by Milo Martin and Ben Porter Lewis. You'll need to get to the club, located at 1804 N. Vermont, at 7:30 to sign up. For a later start, roll in around 9 p.m. to sign up for Sean Howard's "Songwriters Jam" at Canter's Kibitz Room (213-651-2030) at 419 N. Fairfax.

Monday: The Crooked Bar (213-654-4773) at 8121 Sunset Blvd. (downstairs from the Coconut Teaszer) starts early with their 6:30 p.m. sign-up and ensuing show; Dan Giles hosts "Damage Control" at the above mentioned Canter's Kibitz Room at 8 p.m.; if you're in the Valley, try the Cobalt Cafe at 22047 Sherman Way in Canoga Park (818-348-3789), where things kick off at 9 p.m., but you should get there around 7 p.m. to sign up; over on the west side of town, sign-ups begin at 7:30 p.m. at the Un-Urban Coffee House (310-315-0056, 3301 Pico Blvd. in Santa Monica) for their 8 p.m. show; or you can join the friendly folks at the Novel Cafe (310-396-8566) at 212 Pier Avenue (which is at the former location of the Santa Monica Pier) near the old Thirties district off Main Street on Mondays as well as Tuesdays—it's a 7:45 p.m. sign-up for both nights; also in Santa Monica, Harvelle's (310-395-1676, 1432 Fourth St.) hosts an open mic night for blues singers, with musical support provided by the New Breed; and in Pasadena, Duane Thorin hosts an open mic night for practically every form of entertainer at the Loft (213-960-1060), located at 30 W. Green Street from 8-10:30 p.m., with sign-ups taking place from 7:30-9 p.m.

Tuesday: Former Precious Metal matron Leslie Knauer presides

over her popular and long-running open mic night at the cool pub the Cat & Fiddle (213-468-3800), located at 6530 Sunset Blvd.; the Grounds Zero Cafe (213-874-2261), at 7554 Sunset Blvd. in Hollywood, mixes up their open mic night between musicians and comedians—the fun starts early at 7:30 p.m.; or you can grab your martini glass and slink in with the lounge crowd at the Dresden Room, at 1760 N. Vermont in Hollywood; the Stage Left Coffeehouse (818-551-9791), located at 208 Brand Blvd. in Glendale, gets "All Mixed Up" with an open mic night that resembles a variety show (it's open to performance artists, musicians and poets).

Wednesday: Head down to Al's Bar at 305 S. Hewitt St., in downtown, for their long-running "No Talent Night"—it's free to get in, call 213-625-9703 for more details; the Stage Left Coffeehouse (818-551-9791), located at 208 Brand Blvd. in Glendale, offers an open mic jam for guitar, bass, sax and keyboard players; Elena Siegman requests that you sign in by 7 p.m. for the popular 9 p.m. open mic night at Wednesday's House (310-452-4486) at 2409 Main St. in Santa Monica; the gay community flocks to the Oasis on Ventura Blvd. in Studio City for open mic night every Wednesday thru Sunday at 9 p.m. (call 818-980-4811); Valley types hangout with CSUN students at Northridge's popular coffeehouse the Common Grounds (818-882-3666, 9250 Reseda Blvd.) for their long-running hump day folk/jazz/Triples A rock open mic night, which goes from 8:30-10:30 pm—the sign-ups start at 8 p.m.; over in Hollywood, Karen Fields hosts the highly-touted "Open Mind" night at the venerable Highland Grounds (213-466-1507), located at 742 N. Highland Ave., although there may be a \$2 cover for this one; in Silver Lake, comedian Pammy Sue hosts a free open mic night for musicians and poets at the Tsunami Coffee House (213-661-7771) at 4019 Sunset Blvd. with proceeds from all food and drink sales going to benefit the Sunset Junction Neighborhood Alliance Youth Program—get there at 7:45 p.m. to sign up for the 8:15 showtime; and for all you "310" area coders, the

Sacred Grounds (310-514-0800), located at 399 W. Sixth St. in San Pedro, has a free open mic night every Wednesday starting around 8 p.m.

Thursday: In the South Bay, Max Mura hosts an open mic night from 8-11 p.m. at the Sponda Music & Espresso Bar (310-798-9204), located at 49 Pier Avenue in Hermosa Beach. You need to get there at 7:30 p.m. for sign-ups;

Friday/Saturday: In the Valley, our fine friends at Performing Arts Books (818-703-7311) hold a casual open mic session for poets and musicians every Friday night. It's located at 21530 Sherman Way in Canoga Park and starts a bit early, from 6-8 p.m.; and Tony Gianini hosts an open mic melange every Friday and Saturday at JP's Restaurant-Lounge (818-845-1800) in Burbank. Located at 1333 Hollywood Way, JP's specializes in jazz, pop and lounge music.



production chores. The group will be doing a month's worth of dates with fellow Angelenos and label-mates **Slayer**. The Roxy booking post has been filled by Alligator Lounge co-booker **Greg Siegel**.

MOONDOG CAFE

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Mike

Giangreco has opened his own venue, dubbed the **Moon-dog Cafe** (Mike says there's no significance to the name, and no, it's not necessarily a surfing reference). Located at 7160 Melrose Ave., near La Brea, between Formosa and Detroit, the venue features a Fifties/Sixties diner motif and appropriate cuisine, as well as a separate music room which, Giangreco points out, "is solely dedicated to music, with no distractions."

The Moondog Cafe's sound and light system design include assistance from **Pat Pennington** and **Eddie Cole**. The venue is open seven-days-a-week and has already begun booking live music. So far, no plans for a grand opening have been solidified. As for the venue's stats, the music room's capacity is about 70, and Giangreco plans to book live music seven-nights-a-week, spotlighting a wide range of genres, including acoustic music, light rock, blues, jazz and country.



Interested parties should send tapes to: Mike Giangreco, 7160 Melrose Ave., Los Angeles, CA 90046. You can also call 213-936-4604 for more information. In addition to his new duties at the Moon-dog Cafe, Giangreco says that he will continue to book regularly at the **Key Club**, the **Loft** in Pasadena, the **Roxy** and the **Whisky**.

HILL NEWS

Former **Elektra** A&R gal **Lara Hill's** monthly showcase at the **Coconut Teaszer** has been put on hold until after the venue's planned remodeling this summer. We hear that the Teaszer is planning some pretty big remodeling changes which will significantly change the look and feel of the longtime Sunset Strip venue. Bands or artists who are interested in possibly obtaining a future performance slot in Hill's showcase series, should send their tapes and packages to: Lara Hill, P.O. Box 692007, Los Angeles, CA 90069.

PORTABLE UPDATE

In our last issue, we let you know about **Portable**, a group which is handled by managers **Vicky Hamilton** and **Doug Campbell**. In that item, we mentioned that the band would be performing during the first annual **EAT'M Music Festival** at the **MGM Grand Hotel** in Las Vegas. Unfortunately, we had the wrong date. The group will be performing at **EAT'M** on Friday, May 15th. Our apologies.

In addition, local indie artist **Jefferson Denim** will be performing on Thursday, May 14, at the **MGM Grand**. You can visit the **EAT'M** web site (<http://www.eat-m.com>) or call 702-837-3636 for info. **MC**

WHO WAS AT THE HOUSE OF BLUES?



John Entwistle of the **Who** recently brought his band—aptly titled the **John Entwistle Band**—to the **House Of Blues**, where they celebrated the release of their **MSH Records** release **Van-Pires**, which features soundtrack cuts from **MSH Entertainment's** live action-animated TV series of the same name. Pictured (L-R) following the performance are: (back row) **Steve Luongo**, band member; **Robert Maerz**, CEO, **MSH**; **Jonathan Stathakis**, President, **MSH**; (front row) **Richard Schulenberg**, President, **MSH Music Group**; **Nancy Becker**, Director of New Media, **MSH**; **John Entwistle**; **Alan St. John**, band member; **Godfrey Townsend**, band member; **Andrew Steiner**, Executive VP, **MSH**; and **Barbara Lawrence**, a producer of the **Van-Pires** TV series.

BOOKER PROFILE

Jay Tinsky, or "JT" as he's known to most people, came to L.A. in 1987 and began running restaurants in Venice. He managed the **Breakaway** in Mar Vista, which he turned into an acoustic club, pointing out, "that was probably one of the first acoustic clubs before the **Tracy Chapman** craze and all that." Tinsky also helped put together a compilation CD for the venue called **Breakaway—The First Year**, which featured such artists as **Lowen** and **Navarro**, on the now-defunct **Chameleon** label.



Jay Tinsky
GENGHIS COHEN
& MOLLY MALONE'S

Bands or artists interested in playing either **Genghis Cohen** or **Molly Malone's** need to call 310-578-5591 (ext. 1) for information on where to send their submission packages.

Tinsky's name began to spread around town due to his work at the **Breakaway**, and soon he was approached by a mutual friend who wanted to start a club at the **Genghis Cohen** Chinese restaurant, which was owned by former **Columbia A&R** guy **Alan Rinde**. After getting into booking **Genghis Cohen** (under **Rinde's** supervision), Tinsky began booking **Molly Malone's** down the street, as well.

Around the time of the **Northridge** quake, the riots, floods and massive brushfires seemed to hit L.A. all at once, and Tinsky opted to move to **Philadelphia** to be with his wife, whose job had taken her back east. But **JT** decided to keep booking **Molly Malone's** and **Genghis Cohen**, setting himself up as bi-coastal. "I come out here every six weeks for a protracted period of time. I have an 800 number I use to keep in touch with my people, and a healthy phone bill to boot!"

Tinsky has booked a host of local talent out of **Genghis Cohen's**, including current major label signees **David Poe**, **Martin Sexton**,

Dan Bern, **Vonda Shepard**, **Jill Sobule** and **Lili Haydn**.

"We don't always book just acoustic bands, we also book what I call 'light bands.' We've had **Mick Taylor** in there. **Barry Goldberg** is going to come back and do a blues night. We've had all kinds of guest artists come in, plus there's always someone around of notoriety."

JT also books **Molly Malone's** Irish pub, which is located about a couple of miles to the south. "Molly's is an age-old Irish club that you could have pulled right out of old New York City," he says. "Walking through the door is like going through a time warp. Molly features light rock bands. They have a new refurbished PA. It holds about 100 people, but it's intimate as well, like **Genghis**, but more band-oriented."

When asked what bands he's booked into **Molly's**, **JT** chuckles and points out a rather famous act that he didn't book. "I turned down the **Counting Crows**; that was my biggest mistake," he says with a laugh. "They were nobodies back then, and they were an out-of-town act, so I told them, no. I book out-of-town bands now!"

Tinsky's biggest draw at **Molly's** is local fave **Flogging Molly**, fronted by **Dave King**. "They've been there for a long time, but they're currently in and out. **Talkback** is a big house favorite at **Molly's**, as is **Shannon McNally**, a girl who's probably going to have a record deal pretty soon. Same thing with **Cindy Alter**, a South African girl who plays here a lot. Also, the **Havalinas**, years ago, had a Monday night that did really well. We've had a lot of semi-national shows."

So just what does Tinsky look for in a band when he's booking **Genghis Cohen** or **Molly Malone's**? "Talent," he says without hesitation. "Plus, they have to have some sort of following to start off with; after all, this is a business we're in—25 people is the minimum we're looking for." **MC**



KURTIS THAKORN

The Crystal Method are providing the music for Fox Interactive's new game, *N2O: Nitrous Oxide*.

PLAYING GAMES: Perhaps L.A.'s most significant contribution to the underground techno world, the Crystal Method, have been tapped by Fox Interactive to provide the soundtrack to the company's latest game release, *N2O: Nitrous Oxide*, which is due out for the PlayStation game system some-time in June.

CM will provide Fox with original and selected re-mixes of their songs "Busy Child," "Keep Hope Alive," "Now Is The Time," "Trip Like I Do," "Vapor Trail," "Comin' Back," "She's My Pusher" and "Cherry Twist" for the game, as separate and distinct tracks. According to Fox, users of the game will be able to select any or all of the tracks to play continuously, and in any order they choose, while playing the game, which is billed as a "3D space adventure."

For more information, visit the Fox Interactive web site, at <http://www.foxinteractive.com>.

been waiting for new music from the act.

Alas, the wait is over, with the group's sophomore effort, *Cocoon Crash*, due in stores on June 9th. To learn more about the group and get a sneak peek at the new record, fans will want to visit the recently-launched official K's Choice web site, at <http://www.kschoice.com>.

The site is full of insight into the band and their latest work, with photos, audio and video clips, bio info, tons of fan club data and more. If you're having trouble deciding where to surf to next, choose K's Choice.

HORIZONS DEVELOPING: Another of summer's perennial tours is returning in '98, in the form of the Blues Traveler-founded H.O.R.D.E.

Cole, Smashing Pumpkins and Fastball.

If you're interested in the tour, then you'll want to visit the festival's web site at <http://www.hordefestival.com>. The site is currently providing the latest information on

H.O.R.D.E. dates, and, more importantly, up-to-the minute on-sale information. More features are soon to be added, so you will want to keep checking back as the tour's July 9 kick-off date approaches.

WE CARE: Venerable online music resource the Ultimate Band List (<http://www.ubl.com>) has added a new feature,

should be featured, contact the UBL's offices at 818-758-8740, fax them at 818-758-8722, or write to Who Cares, c/o UBL, 17835 Ventura Blvd., Encino, CA 91316, and show them you care!

INTELLIGENT MUSIC:

With all of the traveling music festivals making their return this summer, it's easy to overlook one of the festivals which isn't traveling—except on the information superhighway, that is.

Intel will, once again, be presenting the Intel New

HORDE Festival 1998



THE RIGHT CHOICE: Last year, Belgian rock act K's Choice landed on the American scene with their Sony 550 album debut, and singer Sarah Bettens proved to the States that she's "Not An Addict." In the process, though, many American fans became addicted to the group's infectious music, and have since

(Horizons Of Rock Developing Everywhere) tour, which has become known for showcasing new and up-and-coming talent alongside top acts.

Already confirmed for this summer's lineup, in addition to Blues Traveler, are Canada's Barenaked Ladies, Ben Harper, recent MC cover girl Alana Davis (Vol. XXII, Issue #1) and the Innocent Criminals, who will all be joined on some dates by the likes of Paula

under the moniker of Who Cares.

Accessible from the UBL homepage, Who Cares will be used to spotlight various charitable and community service organizations with ties to the music industry, much in the vein of MC's own Heart & Soul column. The feature will include basic information on each organization which is featured, as well as a direct link to the organization's own web site or other online presence. Plans are for a new subject to be featured "every few weeks."

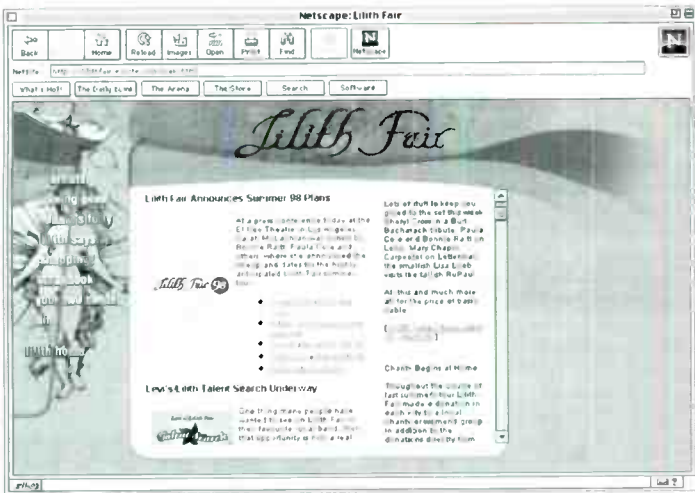
Who Cares kicked off on April 21, with a focus on the T.J. Martell Foundation. To find out more about Who Cares, or if you have an organization which you believe

York Music Festival, from July 15-18, in the Big Apple. And again, the festival is taking submissions from bands at all levels, nationwide, to perform during the fest.

To complete an application for the festival, visit its official web site at <http://www.intelfest.com>, and select the option for an application form. Then, all you need to do is complete the requested information and hit "Submit" to have your application mailed directly to the powers that be at Intel HQ. You can also revisit the site during the festival for live cybercasts, special online events and more. Commence au festival!

THE FAIR-EST OF THEM ALL: When Arista artist Sarah McLachlan set out to organize last summer's all-girl Lilith Fair tour, many in the industry predicted that the touring festival would fail mis-






erably. In reality, however, Lilith proved to be the "Fair-est" of them all, becoming the most anticipated—and most successful—tour of the summer.

This year, with Lollapalooza out of the way and a lineup which features McLachlan and everyone from Eryka Badu to Indigo Girls, including the likes of Paula Cole, Shawn Colvin, Meredith Brooks and Lilith newcomer Bonnie Raitt, the Lilith festival is bound to maintain its status as the biggest—and arguably, the best—tour of the summer.

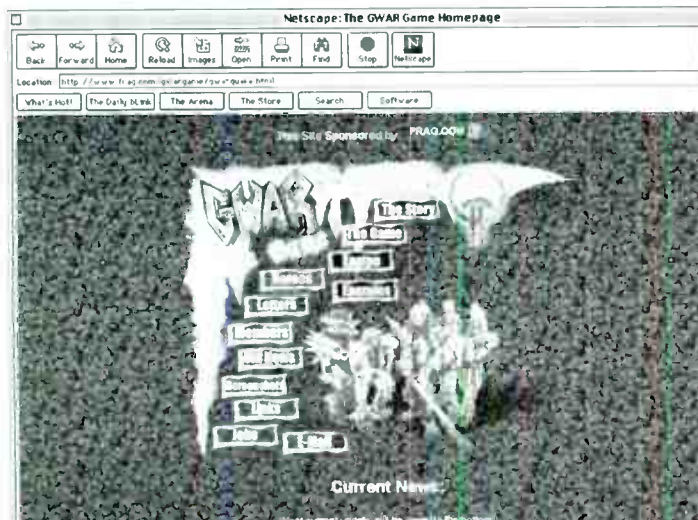
For those who want a sneak preview of this year's tour, or who can't make it to any of the Fair's 57 dates, you can always take a trip into cyberspace and plug-in to Lilith's new web site, under the auspices of tour sponsor Excite, at <http://lilithfair.excite.com>.

You'll find a scrapbook from last summer's tour and the winter Lilith date held this past December, as well as just about everything you could possibly need to know about the upcoming tour, from dates and venues to artist lineups to on-sale information. There's also always a featured artist of the week and the latest in news from the Lilith camp. Who said that life can't be Fair?

GWAR GOT GAME: It's sad to say that animated pubescents **Beavis** and **Butt-Head** ended their MTV reign before the arrival of the latest computer game to focus on a hard-rocking musical act, which just so happens to have been one of the cartoon duo's personal favorites. However, other fans of hard rockers **GWAR** will be happy to know that the costume-clad musicians are the subject of a new computer game which is currently in development.

Information about **GWAR: The Game** can be found at <http://www.frag.com/gwargame/gwarquake.html>, including game models and other promotional bits and pieces. The game's developers are also accepting feedback from the site's visitors, so be sure to leave your two cents when you visit. Game on... 

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The lovely and talented Joan Ryan will be at the **Gay Expo** at **The Palladium** in Hollywood on May 30 and 31st. You can also catch her at the **Cinegrill** from July 9-11th. The critically acclaimed actress and vocalist, who originated the role of **Judy Denmark/Ginger Del Marco** in the Los Angeles production of **Ruthless**, promises to reprise her one-woman show in support of her **Varese Sarabande** debut. She also promises lots of surprise guests, one of which will undoubtedly be the



Joan Ryan

talented **Matt Zarley**. The cabaret performance will feature material from Ryan's acclaimed stage performances, contemporary versions of classics by such legends as **Rodgers & Hammerstein**, and a selection of songs from her new CD. Call the Cinegrill at 213-466-7000 for those highly recommended reservations.

The play may be over, but the soundtrack goes on. **DreamWorks** is planning to release a double-CD from the Broadway cast of **Paul Simon's *The Capeman***. This despite the aborted show having closed as one of the biggest financial failures in the history of the Great White Way.

Disney's next musical theater adventure, ***Elaborate Lives: The Legend of Aida***, with music and lyrics by **Elton John** and **Tim Rice**, will have its regional premier at the **Alliance Theater** in Atlanta in September. The production is the work of the same team that brought you ***Beauty And The Beast***.

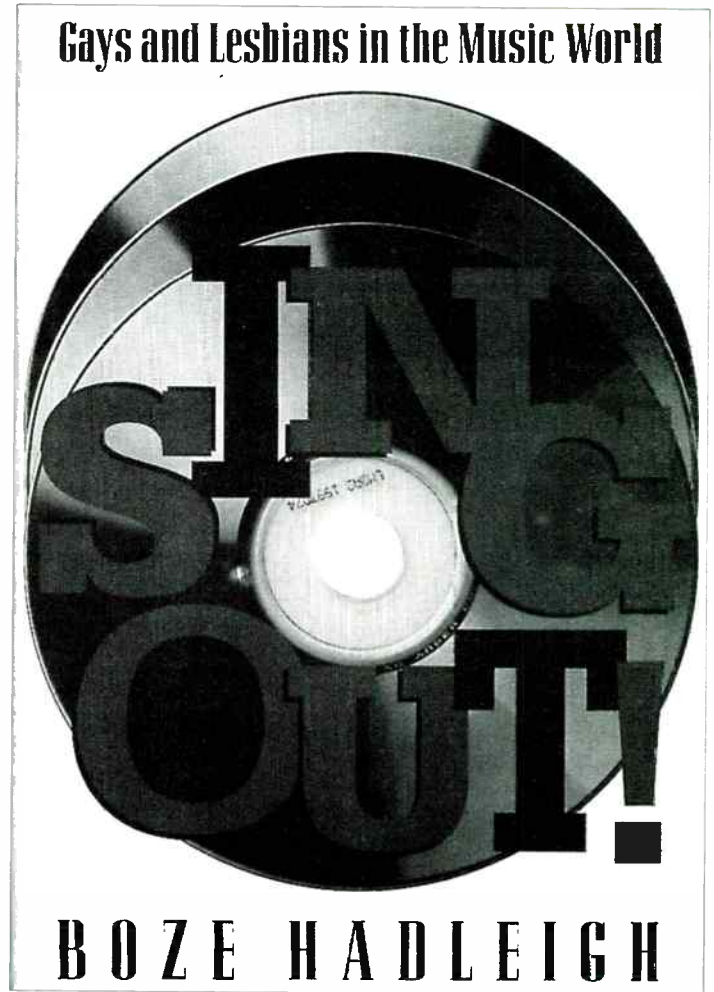
Reverb is HBO's new weekly, late night alternative music show. The show debuted on **HBO2** this past April 26, and will premiere on HBO on Friday, May 15th. The debut stellar lineup features the **Mighty Mighty Bosstones**, **Save Ferris** and **Smash Mouth**, followed by the second installment which spotlights **Paula Cole**, **Alana Davis** and **Pete Droge**. Each show includes excellent six-camera live performance shoots with 32-track digital audio recordings, as well as artist interviews. Upcoming episodes will include the likes of **Sugar Ray**, **Ben**

Harper, **Bad Religion**, **G Love & Special Sauce**, **Third Eye Blind**, **Chris Stills**, **Goldfinger**, **Mary Lou Lord** and **Cool For August**. **Reverb** is produced by HBO and the **Warner Music Group**.

Sometime near the turn of the Nineties, I met with **Boze Hadleigh** and interviewed him about his then-new book, ***The Vinyl Closet***. The soft cover book was then fresh off the presses, and my exploration of gays in the music business—soon after published as ***The Gay Nineties***—was still being planned. His book was good; full of juicy gossip and tantalizing tidbits about everybody and anybody who is or might be gay in the music business.

I enjoyed the book then, though I like it somewhat less now since it's been repackaged in hard cover with a new afterward, ***Sing Out!***, as it's now called, still has the same juicy gossip, but it takes more than a new cover and title to make a new book, and ***Sing Out!*** could certainly have benefited from a more thorough rewrite and update. Other questions, mostly about the dead and/or nearly forgotten, stand up a bit better to scrutiny, though largely because no one but Hadleigh has had the balls to ask. That's the beauty of Hadleigh's work: he feeds readers much about what they already know, but also drops quite a few unexpected bon-bons along the way. A breezy and sometimes delicious read.

Have you seen **Precious Metal** recently? Of course not, but for a while there, back in the early Eighties it looked like the all-female rock group that fit somewhere between the **Runaways** and the **Go-Go's** was going to be big. It's a shame that never happened, but good to know that at least two of the former bandmates are out there still trying. Lead vocalist **Leslie Knauer** and

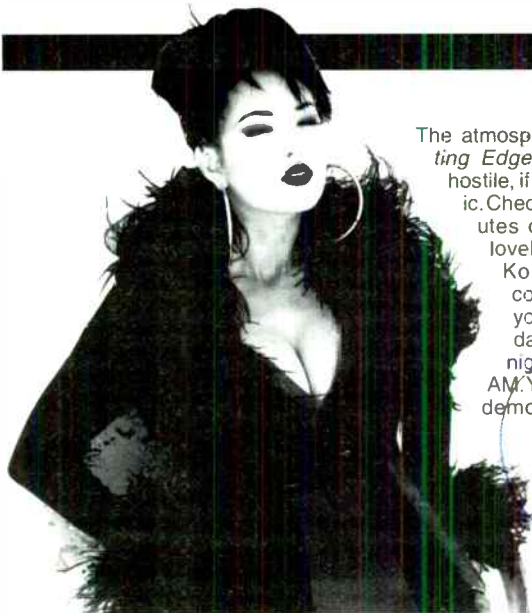


her new band **Kanary**, just taped an appearance on the eight-part ***New Music Music*** public access program (pictured below), hosted by **Cobi Jackson**. Kanary is Knauer, bassist **Mary Kay** and drummer

Tony Matteucci, which means this group is pretty much seminal L.A. punk band the **Dogs** with a fresh voice. Watch for them wherever you get Media One, or e-mail kanary@earthlink.net. Meanwhile, guitarist



Mary Kay, Tony Matteucci and Leslie Knauer of Kanary perform on the public access show *New Music Music*.



Hana, co-host of *The Cutting Edge* on KIEV (870-AM).

Janet Robin is finally out with her own CD, *Open The Door*, which is quite a bit more straight-ahead and a touch more blues-oriented than her former bandmate's product. The former side player for **Lindsey Buckingham** delivers an all-consuming blast of tough-girl roots rock. Especially recommended as a single is the lead track, "I Swore," co-written with **Maia Sharp**. Order through **Little Sister Records** at their web site, located at <http://www.grassplane.com/janetrobin/>.

A cool place for bands to contact is *The Cutting Edge Subterrean Music Show*. We know, because we were recently on there and saw for ourselves how the phones lit up. Hosted by the charismatic **Kaptain Kaos**, *The Cutting Edge* not only features music from the newest and greatest, but also oldies, classics and international hits. Kaos brings both the signed and unsigned in for live interviews and performances. It's a show to feel good about, as one of Kaos' goals is to help local youth make positive choices in their sometimes hostile environment.

The atmosphere at *The Cutting Edge* is anything but hostile, if a tad, well, chaotic. Check out all the attributes of Kaos, and his lovely and talented Korean-American co-host **Hana**, for yourself each Friday night at midnight on KIEV 870-AM. You can send your demo to Kaos, c/o KIEV, 5900 San Fernando Rd., Glendale, CA 91202-2797.

In the new **Walt Disney Pictures** comedy *Meet The Deedles*, teen Hawaiian-surfing dude

twins **Phit** and **Stew Deedle** (**Paul Walker** and **Steve**



Van Wormer) get mistaken for Park Ranger recruits and launch into extreme action to save Yellowstone Park from pesky prairie dogs and a vengeful former Park Ranger, **Frank Slater** (**Dennis Hopper**), who is obsessed with stealing *Old Faithful* before its billionth birthday celebration. The film's pretty dumb, which goes perfectly with what you want on a break from college studies, however the soundtrack rocks with cuts you normally wouldn't hear, but will be glad you did. Especially fine is the **Mighty Mighty Bosstones'** "Wrong Thing Right Then" and **Goldfinger's** "Seems Like Yester-

day." You'll also find the **Dance Hall Crashers**, **Cherry Poppin' Daddies** and **Save Ferris** on hand. The film is still in theaters and the soundtrack has just hit your local retailer.

There's more than one way to create art, as our readers undoubtedly know. Author **Molly-Ann Leikin** knows most of the tricks and repeats them in her two handbooks, *How To Write A Hit Song* (pictured right) and *How To Make A Good Song A Hit Song*. Leikin tells you how to create a chorus and how to concoct a verse from a shopping list of similes and metaphors. That you've heard all of this before in no way diminishes the importance of these two books, since it's one thing to hear advice and quite another to hear it.

The true value of these books comes in their relatively hefty sections devoted to the marketing of your songs. Leikin talks about Power Phoning, how to Power Lunch and how to have a successful meeting. These are important issues to address for the songwriter, and for anyone trying to make it in today's

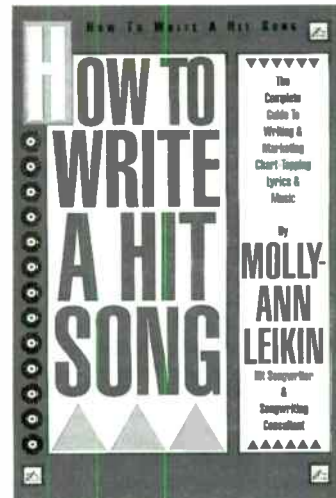
business environment.

Those who can't get enough advice may well want to check out Leikin's audiotapes, *The Songwriter's Success* and *How To Write*

A Hit Song And Live To Hear It On The Air. All of these valuable products are available through the author. You can reach her at 310-828-8378, or you can contact her through her web site, at <http://www.songmd.com>. You can never hear good advice too often.

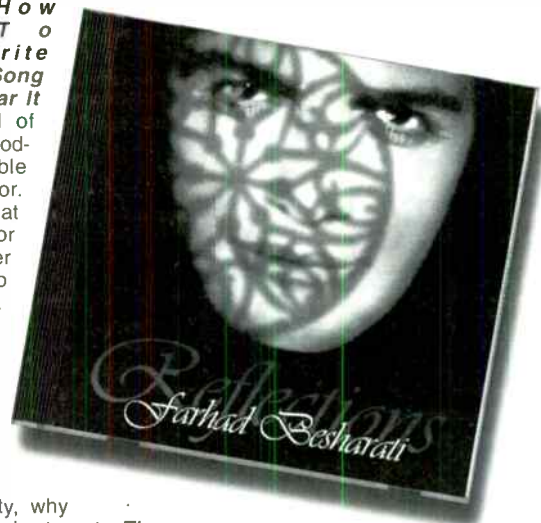
If you live anywhere near Chicago or are ready to travel to the Windy City, why don't you first send a tape to *The Jenny Jones Show*. It seems that the talk show host has been presenting a bunch of bands from all over the country on the show that scores ratings as high as its morals are low. Nashville alterna-rockers **Love Circle Logic** recently dropped by to perform their single, "Red Flags," as did the utterly fantastic Michigan-based blues artist **B.B. Queen**. Contact Love Circle Logic at 212-966-4600, and you can reach B.B. Queen at 248-398-2311. The contact number for *The Jenny Jones Show* can be found in the closing credits of the program.

If you live anywhere near Iran, you know how difficult it can be to make a living as a musician. "Prior to the [Islamic] revolution, Tehran resembled London or Paris. After the revolution, everything became a



mess over there, because of the war, revolution and Islamic people." That's how musician **Farhad Beharati** describes it. "The Islamic people said, 'Music is not allowed in Iran. No artist can have any life in Iran—they have to leave or change their occupation.' And that was the reason I left."

A loss for Iran is a gain for America, because on *Reflections*, Be-



sharati has turned out a most pleasing instrumental debut. *Reflections* is at least partially recorded with the Kanun, a classical instrument of the Arab world with 78 strings.

Our congratulations to composer **Michael Legrand**, the five-time Grammy winner and three-time Oscar winner, who recently received **ASCAP's "Henry Mancini Award For Lifetime Achievement"** at the performance rights organization's thirteenth annual awards event honoring music in movies and television. **MC**



Nashville's Love Circle Logic with talk show host Jenny Jones (center).



CHRONICLE THEM: Although it was first released in January, you can still pick up the excellent *Polydor/Chronicles* two-CD set *The Story Of Them Featuring Van Morrison*. This 50-song collection encapsulates almost everything the band recorded for **Decca Records UK** between 1964-66, including such classics as "Gloria" and "Here Comes the Night." However, this is more than a glorified greatest hits collection, as *The Story Of Them* is a vital celebration of some of the best blue-eyed soul and English blues the Sixties ever produced. One of the year's finest collections.

However, don't let that keep you from checking out *Chronicles'* other recent digitally remastered collections from **Rod Stewart** (*The Rod Stewart Album*, *Gasoline Alley*, *Every Picture Tells A Story*, *Never A Dull Moment*, *Sing It Again Rod and Smiler*) and **Cream** (*Fresh Cream*, *Disraeli Gears*, *Wheels Of Fire*, *Goodbye, Live Cream* and *Live Cream Volume II*). All of these new reissues

have been remastered from the original master tapes, and it's safe to say that you've never heard these classics quite like this. Of particular note are Stewart's *Gasoline Alley* and *Every Picture Tells A Story*, while *Disraeli Gears* and *Wheels Of Fire* are the quintessential releases from Cream.

GETTING STONED WITH THE DEAD: **Grateful Dead Records**, a label started to service Deadheads with out-of-print Dead recordings, has stepped outside their family to release *Another Stoney Evening* by **David Crosby & Graham Nash**. This live recording, from 1971, is a testament to what two voices, two guitars and a few brilliant songs can add up to. This 74-minute recording, which was recently mixed by Nash and producer **Stephen Barnard**, far outshines the famous bootleg of the same name which was recorded within days of this performance. The album is distributed by **BMG/Arista**, or you can order by calling 800-CAL-DEAD.

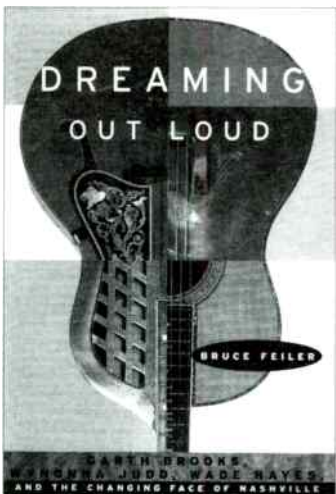


YEAH, BUT CAN SHE DRIVE YET?: Sixteen-year-old country artist **Lila McCann**, whose **Asylum** debut album, *Lila*, has already gone gold, is currently playing the **George Strait Chevy Truck Festival** stadium tour. She's pictured here, with tour pal **Tim McGraw**, at the **Sun Devil Arena** in Phoenix, Arizona during the tour's kick-off date.



BEN & RAY: **Virgin** recording artist **Ben Harper** is pictured with **Virgin Records America** Co-President/CEO **Ray Cooper** after the acclaimed artist's sold-out show at **New York's Roseland**. Harper is currently touring in support of his current album *The Will To Live*. Harper will also be appearing on the main stage of the **H.O.R.O.E. Festival** this summer.

NASHVILLE TALES: *Dreaming Out Loud: Garth Brooks, Wynonna Judd, Wade Hayes And The Changing Face Of Nashville* is a riveting new book written by **Bruce Feiler** (published by **Avon Books**), which takes an inside look at the contemporary country music industry in Nashville—and what you'll find isn't always a pretty picture. While taking an insightful look at the music biz through in-depth glimpses at three careers—**Brooks**, **Judd** and **Hayes**—seems like it would be anything but well-rounded, brace yourself for a wild ride. From **Brooks'** contractual demands and **Judd's** less-than-storied career to the financial tracking of **Hayes'** rookie year, you'll be amazed at the information that **Feiler** has amassed in this startling, fast-paced 400-page tome. Artists and musicians of any genre can benefit from the discussions of royalties, contract negotiations and touring expenses. Highly recommended.



YOU CAN KEEP YOUR HANDS IN: **Legendary** rocker **Joe Cocker** was recently inducted into **Hollywood's RockWalk**, in a ceremony celebrating the 30th Anniversary of the iconic vocalist's first performance in **Los Angeles**. Fellow **RockWalk** inductee and longtime friend **Keith Emerson** of **ELP** fame (pictured behind **Cocker** in sunglasses) shared a few witty **Cocker** anecdotes with the crowd prior to the ceremony.



MERCHANT OF THE YEAR: **Gemini Sound Products**, manufacturers of sound and lighting equipment, named **Agoura Hills-based Guitar Center** as their **Mass Merchant Of The Year** for 1997. Pictured (L-R) are: **JC Faxas**, **Guitar Center**; **Phil Lentini**, **National Sales Manager**, **Gemini**; **Michael Palmer**, **Guitar Center**; **Lance Clifton**, **Guitar Center**; **David Angress**, **Guitar Center**; **Bob Ruffahr**, **Sales Rep**, **Gemini**; **Alan Cabasso**, **President**, **Gemini**; **Tony Price**, **Guitar Center**; **John Grandinetti**, **Sales Rep**, **Gemini**; and **Artie Cabasso**, **CEO**, **Gemini**.



JIM'S NOT LOVE-LESS: **BNA** recording artist **Jim Lauderdale** (right) recently performed at **Tramps** in **New York**, where he was joined onstage by country star **Patty Loveless**, who recorded **Lauderdale's** Grammy-nominated "You Don't Seem To Miss Me."

A BEST-SELLER: Veteran mega-hit songwriter Diane Warren was recently presented with a plaque by Warner Bros. Publications commemorating the sale of 100,000 copies of the piano/vocal sheet music to her hit song "Because You Loved Me," which was recorded by Celine Dion for the film *Up Close & Personal*. The company has just concluded the signing of a long-term print agreement with Warren's publishing company, Real Songs, and will be representing the songwriter and her catalog into the next millennium. Pictured (L-R) are: Doreen Dorian, President, Real Songs; Sy Feldman, Sr. VP, Warner Bros. Publications; Fred Anton, COO, Warner Bros. Publications; Diane Warren; and Jay Morgenstern, CEO, Warner Bros. Publications.



LESTER COHEN



I SPY: Real World Records recording artist Yungchen Lhamo (left) and Epic Records recording artist Anggun are pictured at Anggun's recent showcase debut at New York City's Spy Bar.



ANGGIE TUCKER

EBONI RINGS THE BELL: R&B singer Eboni, whose self-titled Nightbird/Hendrix Records debut hit the streets on April 28, recently made the rounds on the L.A. party circuit. Here she is pictured with New Edition's Ricky Bell.

UNDERWATER AT TOWER: 1500/A&M group God Lives Underwater paid a visit to the Tower Records on Sunset Blvd. in Hollywood to celebrate the release of their debut, *Life In The So-Called Space Age*. The band not only signed autographs for fans, but also performed an abbreviated concert in the parking lot (before the police came and pulled the plug). Pictured (L-R) are: Scott Garrett, drums; Jeff Turzo, guitar, keyboards; Tami Heide, deejay, KROQ-FM; David Reilly, vocals, guitar, keyboards; and Andrew McGee, guitar.



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1990—Something To Believe In (Issue #14): The original lineup of Poison has reunited and is working on a new album, but back in 1990, Poison main man Bret Michaels spoke with *MC* about his songwriting for their then-current release, *Flesh And Blood*: "On the first album, I wasn't ready to wear my heart on my sleeve. On the second album, maybe I did a little bit, but I still worried about it. On this album, I said 'Look, this is how I feel. I sing things because it's how I feel.' If the next album comes along and I don't have a ballad in me, I won't write one."

5th ANNUAL DIRECTORY OF VOCAL INSTRUCTORS
MUSIC CONNECTION 10 TIPS ON HOW TO RECORD GREAT VOCALS
 Dave Matthews Band
 Artists' Great Rock Hope West Coast A&M First
 Lonny Friend

1995—Under The Table And Dreaming (Issue #16): Dave Matthews Band has just released their third RCA album, *Before These Crowded Streets*, but *MC* spoke with Matthews about recording the group's major label debut, back in '95: "We didn't say, 'Okay, we want it to sound like this or that.' We went in and set up the microphones and said, 'Okay, what are we going to play now?' 'Okay, let's record that.' And then we'd record that. The process was from nothing to something, as opposed to going in having mapped out the next two months exactly how we were going to go about it."

Making Money With MIDI

While the use of MIDI has impacted all facets of the recording industry, arguably its biggest influence has been in the world of film and television scoring. We recently spoke with four leading composers—Michael Kamen, Bill Conti, Joel Goldsmith and David Newman—about how MIDI has changed the way they work, as well as what they consider to be the advantages and disadvantages of making money with MIDI.

By Paul Suter

THE MIDI ADVANTAGE

If a picture's worth a thousand words, how much value can you place on a picture—a moving picture at that—which also contains music? The skillful application of music to television and film is an art in itself, as the soundscape, which can be either subtle or jarring, places the visuals into an emotional context—whether padding a romantic scene or dramatically hinting at what is to come.

The insertion of songs into movies, and to a lesser extent television, is a relatively recent phenomenon which owes as much to marketing, if not more so, than it does to enhancing the dramatic value of the final product.

The musical scores, on the other hand, involve skills far beyond the art of merely finding an outtake from a name artist which can somehow be inserted behind the visuals without ruining the scene. Just think about synchronization for starters—where the music matches the action on the screen so perfectly. Yet, until the advent of MIDI, some poor soul was sitting there with a ream of charts and a stopwatch, calculating just how many beats, at whatever tempo, would take the music to the exact desired frame of the running visuals.

Nowadays, MIDI has made that task much easier—harnessing computers and keyboards to match the music perfectly to the action. It's a tool no working soundtrack composer can afford to be without today, and our four interview subjects, who just so happen to be masters of the film scoring trade, are unanimous in their advocacy of MIDI as the only sane way to work in the field of soundtrack composition.

And while there are drawbacks to working with MIDI, such disadvantages pale in comparison to the numerous advantages, as these leading film and television composers are quick to point out.

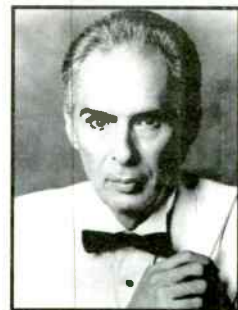
"The old-fashioned method has some wonderful properties, mostly to do with stimulating your own brain," concedes Michael Kamen, whose extensive credits include scoring the *Die Hard* and *Lethal Weapon* trilogies, *Mr. Holland's Opus* and *Robin Hood: Prince Of Thieves*, as well as co-writing the three chart-topping singles

"(Everything I Do) I Do It For You," "All For Love" and "Have You Ever Really Loved A Woman."

"MIDI dispenses with so many complications," he says, "that I wonder if it's not over-simplifying the job. But it's here to stay. And it enables me to improvise a piece of music in my sequencer, manipulate it on my computer, and then work with it like the text in a word processor. It enables me to speak to a variety of different instruments. I can play it on the piano and hear it on the harp."

Kamen goes on to say, "And I'm sure it helps my creativity to flow when I don't have to stop to do the math. For somebody who hated math in school, I used to wind

"In the old days, you would put up the film for [the director] and bang away on the piano. With



MIDI, you can sync it to the picture and be in the right place at the right time, but when you give them a replicated string section, for example, it can be confusing for those who don't have the imagination."

—Bill Conti



up spending a lot of time working out equations for tempos and sprockets and frames. Although the hands-on effect of writing with pencil and paper does have its bene-

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 - 5 Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information thereon will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JLSC and its agents. Entry constitutes permission to use winners' names, likenesses, and voices for future advertising and publicity purposes without additional compensation.
 - 6 Winners will be determined by January 15, 1999, after which each entrant will receive a list of winners in the mail. Cassettes and lyrics will not be returned.
- I have read and understand the rules of the John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

Signature _____ Date _____

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fits, too, and Bach didn't do too badly with them. The most powerful tool for making music is the brain, then paper and pencil, then the baton, and *then* MIDI."

Joel Goldsmith, who has scored such films as *Reasonable Doubt* and *Kull The Conqueror*, as well as co-scoring *Star Trek: First Contact* with his legendary film scoring father, Jerry Goldsmith, in addition to such television series as *The Untouchables* and *The Outer Limits*, actually came to soundtrack work after working as a studio engineer, and was therefore more attuned to technology than many of his scoring colleagues who built their work on formal education as classical musicians and conductors.

Goldsmith nevertheless maintains that the old way of doing things has at least one important quality, while accepting the fact that MIDI is now the way to go in his chosen profession. "There's no question that the most effective way of writing and orchestrating music is with a pen and pen-

such a creative writing tool," he maintains. "The sequencers have reached a point where you can quickly hear what you write, whether it's for the final product or just a mock-up for your producer. The final product will be an orchestra, but you can mock-up your cues on MIDI so that the producer can hear them. Before, you'd play it to them on the piano, and they heard the orchestra for the first time onstage.

"[Working with MIDI] allows for a lot more interaction with the director or producer to fine-tune the music for the project. This can be a wonderful, creative process or a nightmare, depending on who you're working with," Goldsmith explains. "I've been fortunate enough to work with creative people, and while they're sitting right there I can change an orchestration to meet their needs—or vision—a little closer."

THE MIDI DRAWBACKS

Another second-generation film scorer is David Newman, who is following in the footsteps of his famous father, legendary composer Alfred Newman. David, who is also the cousin of singer-songwriter and film scorer Randy Newman, has quite a résumé himself, supplying the scores to such box office hits as *Anastasia*, *Bill & Ted's Excellent Adventure*, *The Nutty Professor*, *Throw Momma From The Train*, *Hoffa* and *The Flintstones*. But he isn't quite so enthused about the facility for mocking up cues, feeling that it can mislead producers and directors as much as inform them.

Still, he prefers MIDI to any other way of working. "I don't think the mock-ups sound very good, unless you spend days on them," he explains. "When it's actually played by the orchestra, it's a completely different experience. So, effectively, you've wasted your time. But when you're writing, it's fun to be able to switch back and forth, hearing roughly what it's going to sound like, and it can help when you get blocked.

"MIDI can be very misleading," Newman believes, "in terms of how to orchestrate something. But once you have some experience with it, you see how it translates, and then it can be of great use in helping your whole process."

Michael Kamen, for his part, is particularly fond of another useful side effect of the MIDI process. "I'm a good improviser, but a lousy piano player," he admits. "I can get my musical ideas down, but they're often full of wrong notes and hesitations, which I can cure once it's in a program. That's an amazing facility I'm very grateful for. And MIDI is an amazing tool for those of us who play a piano but hear an orchestra, and those of us who play a piano and wish we could play drums. Maybe I'll do a piece with a big orchestra and then I need to add a percussion section, which I can play myself on a keyboard. MIDI allows me to put it in exactly the right place and assign the sound I want."

Aside from its musical attributes, MIDI is also a great bonus for someone like Kamen who prefers to live in London, but still se-

cures a tremendous amount of work on American films. "It's great to be able to hit my e-mail button and send a giant score over to L.A. for somebody to look at. I can send it to my music editor in L.A. and get it back in a few hours, fixed."

However, for all of its advantages, veteran composer Bill Conti makes the point that MIDI *does* tend to complicate the composer's work under certain circumstances. When it's simply the composer's own tool, the news is all good, but what happens when somebody wants to hear what you're doing?

"When you're writing a score all you can do is pass someone a piece of paper, and it has no meaning to them," explains the man, who has been the composer behind the scores of four of Sylvester Stallone's *Rocky* films (including writing the memorable, horn-drenched Number One hit "Gonna Fly Now" from the original), *The Right Stuff*, the first four *Karate Kid* films, *Broadcast News*, as well as serving as musical director for thirteen Academy Awards shows, while also creating the television themes for *Dynasty*, *Good Morning America* and *Primetime Live*.

"You write the score, the orchestra plays it, and that's it," Conti continues. "But when a director wants to hear what you're doing on MIDI, the electronic process is so laborious, in terms of getting the right sounds. It's quick to use when you just want to get an idea of how things go, but demoing up something like the final sound takes many hours of getting the sounds exactly right, layering them, and mixing down."

The problem, however, as Conti points out, "is in the ear of the person who hired you," not in the MIDI process, itself. The less-understanding individuals fail to comprehend that what they're hearing is not what the cues will ultimately sound like, but merely a fair approximation.

With that in mind, Conti takes a truly stripped-down approach to the process of mocking up his cues. "Rather than trying to replicate the orchestra, I just put up pianos. In the old days, you'd put up the film for them and bang away on the piano. With MIDI, you can sync it to the picture and be in the right place at the right time, but when you give them a replicated string section, for example, they're close, but it can be confusing for those who don't have the imagination. So I might load in four or five pianos, and it will give the musical idea of what my intent is, but none of the color, because, in the early stages, the music is what you want to talk about. The color and the nuance come later.

"When you have an orchestra sitting there, and somebody asks you to change something, you can," explains Conti. "But, musically, you have to be in-sync by then. If the guy doesn't like the color of an instrument or some orchestration aspect, you can easily adjust it. Although with a purely electronic score, if you've prepared a finished product and you've missed, then you're maybe on 48 tracks and your mix took four days. Now what do you do?"

"MIDI dispenses with so many complications that I wonder if it's not oversimplifying the job, but it's here to stay. And it enables me to improvise a piece of music in my sequencer, manipulate it on my computer, and then work with it like the text in a word processor. Although the hands-on effect of writing with pencil and paper does have its benefits, and Bach didn't do too badly with them."

—Michael Kamen



cil," he says. "It's the most accurate way of translating what you're hearing in your head to the orchestra. The dynamic subtleties don't get through transcription from MIDI, so you have to go back and fill in all your dynamics, all your articulations.

"But MIDI has a big advantage in that it's

MIDI TRANSCRIPTIONS

In some instances, MIDI is as far as a scorer can go with tight budgets increasingly dictating the process. Of the four veterans we interviewed, they unanimously agreed that if you take enough time with MIDI, you can come close to achieving the sound of a real orchestra, but never close enough to make substitution a matter of choice rather than one of sheer necessity. In short, the best way to properly score a film is to create that score on MIDI, and then have an orchestra play it.

Still, there are mixed opinions on the facility of MIDI to transcribe the music in order to present it to the orchestra. It has the advantage of convenience, but there are shortcomings, too.

Michael Kamen has tried various notation programs, and likes them about as much as he likes writing out score sheets—which is to say, he doesn't like them much. "I'm a very quick hand," he says. "I can do it, but I hate it. It's a curious hatred, however, because I do derive tremendous satisfaction from the end result. But the software I've tried didn't do the job very well, and I developed the idea that notation is a very arbitrary science, and computers are too logical. They're not as fast as I'd like, not as accurate as I'd like, and it looks stiff, whereas you can see the passion in a scrawled orchestra score."

While Bill Conti concedes that he might not be "proficient enough with the notation software," he concurs with Kamen's previous statement, saying, "In some situations, it's not as fast as writing on paper. It is faster when you're dealing with fast music—sixteenth notes and thirty-second notes. That comes out better with notation software. But if you're doing full notes and slow music, it's actually faster by hand. When you're writing by hand, you include the dynamics and crescendi at the same time, but, with software, I have to go back and add it."

But David Newman doesn't use notation software at all, preferring Erato's Music Manuscriptor program instead. "It's not a transcribing program," he clarifies, "it's a music printing program—much like a word processor is in comparison to writing out your article on paper. You have to type in every note. I use Logic to do my mock-ups and it does transcribe, but I need to be able to exactly notate what I want, and I can't really do that with a transcribing program."

FROM MIDI TO ORCHESTRATION

Once the music is down on score sheets—however they may have ultimately been prepared—it is then time to move from MIDI to the world of living, breathing musicians playing your composition. And, as our interview subjects have stressed, no matter how good MIDI may be as a tool for preparing a score, it's only the preparatory stage for what happens on the soundstage.

Nothing happens with the flawless precision of a computer anymore, but the intro-

duction of the human element, in the form of first-class musicians, has an inevitable effect. It's what the composer was hearing in his or her head throughout the writing stages, and now he or she is able to find out whether they succeeded in moving the music from their head through MIDI to the orchestra.

"With 50, 70 or 90 brilliant, accomplished musicians," says Joel Goldsmith, "there's a magic that happens when they play your music, that you will never get with MIDI. The music has personality; no matter how detailed your transcription is, there's a certain amount of interpretation that any musician will inherently put into notes that are played, and that's the magic of an orchestra."

Michael Kamen agrees. "I'm always devoted to writing down what I think I'm hearing in my head, but there is never a time when hearing the orchestra is not a complete and delightful surprise. The art of the performers is to dignify even one single note; you wouldn't write one note and think it was doing much, but one player of talent can make that note incredibly expressive.

"You could do it with MIDI," Kamen continues, "but you'd have to go all around the houses before you could achieve some nuance and genuine expression. MIDI is a template for what you want to hear. It's like a playwright—you can write all the words, but it doesn't really come together until there's a person onstage speaking them."

Like the others, Bill Conti rarely makes changes of any substance once he hears the orchestra play, because that was what he always had in mind. And, unlike Kamen, he tends not to be surprised. "From the earliest days, the idea of composition is that you hear it and then you write it, so it's not supposed to be a surprise," he believes. "When you sit down to write what you write, it's not by chance. What you heard in your head was by chance. It's only better than you thought in an aural sense, or else not as good as you thought, because you were hearing a perfect performance. That's what you're hoping to get, but sometimes it can fall short."

Conti further stresses that working on a purely electronic score, which will never be performed by live musicians, entails a completely different approach, because this time there are surprises in store for the composer. "When you're writing for an acoustic orchestra, you have the string choir, the woodwind choir, the brass choir, the percussion choir—we know what these entities are, and we create with them.

"But," he adds, "with an electronic score you find your vocabulary first, imagining sounds, then tweaking them, and maybe getting led off in other directions. One sound that you've never heard before, because you moved a little dial to a position you've never used before, might spark a whole new cue.

"You have to assemble those sounds, and you may take days creating them before you start," Conti continues. "You assemble

"I do not think the MIDI mock-ups sound very good, unless you spend days on them.

When [the score] is played by the orchestra, it's a completely different experience, so, effectively, you've wasted your time. But when you're writing, it's fun to be able to switch back and forth, hearing roughly what it's going to sound like, and MIDI can help when you get blocked."

—David Newman



the sounds and then you create the music for the sounds you've assembled. Getting a musical idea, and then finding the thing that's going to play it is not deadline-friendly, because the tangents will let you go on for days."

CRACKING THE CLIQUE

There are countless numbers of TV programs and hundreds of movies in need of musical scores every year, which means that, in theory, there should be plenty of opportunities for the aspiring composer to break into the scoring business. That's the good news.

However, the bad news is that if you thought getting a record deal for your band was hard, trying to break into the world of film and television scoring makes that seem like a cakewalk. At least talent occasionally comes into play when you're courting the labels, but in the arena of scoring, that only comes into play after you've dealt with the fact that the opportunities are offered by producers and directors—film people who are not always musically insightful.

"The big deal," Conti explains, "is that someone has to trust you enough to place the music for their project in your hands. So first, you have to know someone who's doing a movie or a TV show, and then he's got to trust you. Forget about music—he doesn't know about music beyond saying, 'I know what I like.'"

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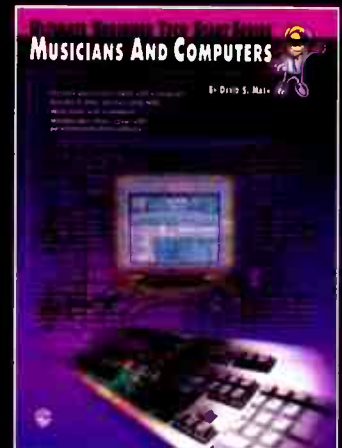


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In 1991, singer-songwriter Marc Cohn won a Grammy Award for "Best New Artist," largely due to his popular hit single "Walking In Memphis," from his multi-platinum self-titled debut album. Two years later, he released his critically acclaimed sophomore effort, *The Rainy Season*, and toured immediately behind it. Towards the end of that tour, Cohn decided to take a break, and focus his attention on the things in his life that he felt were being compromised by his music—like his family.

Of course, he had no idea that this sabbatical would extend to a five-year period, and effectively put a virtual stop to a promising career. In fact, it took some pretty traumatic experiences and realizations for him to reach that point.

"It started during the tour for my second record," Cohn says candidly. "Somewhere near the end of it, I felt there was trouble in paradise and I needed to take a little time off. At first, I didn't know for how long or what for, but I had an intuitive sense that something was wrong and I needed to stop what I was doing."

In short, at the same time that the career of Marc Cohn was soaring, his personal life was falling apart. "I found out that I needed to start paying attention to my marriage and spend more time with my kids. My family had already done without me for almost three years," he reflects.

However, despite his best efforts, Cohn says that his marriage dissolved. "Too little, too late" is how he puts it, but it was his children who were the real factors in this personal evolution. "There came a time, after my marriage was over, when I finally realized that my kids weren't gonna be kids much longer, and I didn't want to miss any more of their lives."

With all of this personal discovery, it comes as no surprise that Marc Cohn's latest Atlantic release, *Burning The Daze*, is the most revelatory work he has yet recorded. "I couldn't have written and recorded this album a few years ago," he explains. "I wouldn't have allowed myself to. But I've gone through a lot of changes and I think they're for the better."

Throughout the Nineties, this singer-songwriter has had quite a roller coaster ride—from the lofty heights of success to the depths of self-doubt and despair. And since he took that first 'walk in Memphis,' which led to massive commercial success, it hasn't been a walk in the park for Cohn, but it has opened his eyes and allowed him to view things differently than he ever did before.

"I'm a lot more grounded than I used to be, and I'm able to be more honest with myself," he says. "With this new record, something more genuine and authentic emerged. And now I'm less fearful of showing it."

While a five-year musical break can certainly destroy a budding career, according to Cohn it was time well spent in terms of personal growth. "I now know more about who I am than I did when I started. Being a parent initially scared me, but then it made me a more conscious human being. A big

Marc Cohn

By Bernard Baur

After five years away from the music industry, can the Grammy-winning singer-songwriter who hit stardom with "Walking In Memphis" return to the charts with his latest Atlantic Records release, *Burning The Daze*?



CORBIS OUTLINE

part of me woke up. And I guess you could say I grew up."

With this newfound maturity, Cohn's approach to his music also changed, as he explains: "On the first two records I would go out of my way to avoid sounding anything like mainstream pop or rock. With *Burning The Daze*, it's sort of an experiment for me, because it's more of the very thing I was unwilling to do before.

"I'm less shy about exploring other avenues," he continues. "In fact, one of the big-

gest changes was a general instruction that I gave to my co-producer John Eventhal. I didn't want to do another singer-songwriter record. I was willing to not have every single part I was playing be the focus of the track. And that allowed different things to come forward, and also changed the overall sound.

"I still write the same way I always did, though," Cohn is quick to point out. "I write in cycles. It's not purposeful, but it seems to

Marc Cohn 39 ►

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Compiled by Constance Dunn

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Housecalls: Yes
Clients: All levels
Comments/Specialties: All styles

J EUBANKS CONSERVATORY

4928 Crenshaw Blvd.
Los Angeles, CA 90043
213-291-7821
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: All styles; piano and keyboards; music degree program.

J FAUNT SCHOOL OF CREATIVE MUSIC

12725 Ventura Blvd., Ste. G
Studio City, CA 91604
818-506-6873
Basic Rate: \$55-\$75/hour
Housecalls: No
Clients: All levels
Comments/Specialties: All styles; Accelerated Music Mastery Method for professional and aspiring musicians; offers flexible scheduling and one-on-one programs.

J FITCHETT MUSIC SCHOOL

1710 S. Pacific Coast Highway
Redondo Beach, CA 90277
310-540-6767
Basic Rate: Call for information.
Housecalls: Yes
Clients: All levels
Comments/Specialties: All styles

□ FIVE STAR SCHOOL OF MUSIC

112-116 W. California Ave.
Glendale, CA 91203
818-240-8403
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: Instruction in piano, organ and electronic keyboards; classes taught in English, Spanish, Armenian and Tagalog (Filipino).

□ GEISLER MUSIC

8410 W. Third St.
W. Hollywood, CA
213-651-2020
Basic Rate: Call for information.

House Calls: Sometimes, for an extra fee

Clients: All levels
Comments/Specialties: All styles, especially jazz, improvisation and "chord-style" playing.

□ HARRISON SCHOOL OF MUSIC

Woodland Hills, CA
800-828-MUSIC
Web Site: <http://www.harrisonmusic.com>
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: All styles, especially pop and jazz; free seminars, flexible scheduling.

J LLOYD HEBERT

720 N. Federic St.
Burbank, CA 91505
818-841-6706
Basic Rate: Call for information.
Housecalls: No
Clients: All levels, especially intermediate to advanced
Comments/Specialties: Blues, jazz and improvisation.

J CHRIS HO

Granada Hills
818-360-9005
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: All styles; traditional and contemporary approaches to keyboards, including reading, improvisational technique, ear-training and composition.

□ HUNTINGTON MUSIC

6829 Warner Ave.
Huntington Beach, CA 92647
714-848-9280
Basic Rate: Call for information.
House Calls: Call for information.
Clients: All levels
Comments/Specialties: All styles; piano instruction only.

J JIM'S MUSIC CENTER

14120 Culver Dr.
Irvine, CA 92714
714-552-4280
Basic Rate: Call for information.
House Calls: No
Clients: All levels
Comments/Specialties: All styles

J DENNIS JOHN STUDIO

315 N. Ontario St.
Burbank, CA 91505
818-986-5766
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: All styles; piano and keyboards taught one-on-one.

□ STEVE KATZ

West L.A./Culver City
310-838-7711
Basic Rate: Call for information.
Housecalls: Call for information.
Clients: All levels
Comments/Specialties: All styles

□ KEOLIAN MUSIC

8180 Billowvista Dr.
Playa del Rey, CA 90293
310-823-6066
Basic Rate: \$48/month for a weekly half-hour lesson
Housecalls: No

Clients: All levels

Comments/Specialties: All styles

J KEYBOARD KONNECTION

1252 E. Colorado Blvd.
Pasadena, CA 91106
626-577-8812
Basic Rate: Call for information.
Housecalls: Call for information.
Clients: All levels
Comments/Specialties: All styles

J LARRY LARSON MUSIC

1607 W. Gelnoaks Blvd.
Glendale, CA 91201
818-244-7608
Basic Rate: \$75/month
Housecalls: No
Clients: All levels
Comments/Specialties: All styles

J T LAVITZ

310-451-4750
Web Site: <http://artski.com/tlavitz>
Basic Rate: Call for information.
Housecalls: Yes
Clients: Intermediate to advanced (no beginners)
Comments/Specialties: All styles

□ DAVID LEWIS

Santa Monica, CA
310-394-3373
E-mail: tahitired@aol.com
Basic Rate: Call for information.
Housecalls: Yes, for an additional fee
Clients: All levels
Comments/Specialties: All styles, especially contemporary pop; MIDI instruction.

J LOS ANGELES MUSIC & ART SCHOOL

3630 E. Third St.
Los Angeles, CA 90063
213-262-7734
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: All styles; one-on-one keyboard and piano instruction.

J MARTIN'S FLUTE, PIANO & SAX STUDIO

Los Angeles, CA
213-299-1392
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: All styles

□ MISSION MUSIC

27620 Marguerite Pkwy.
Mission Viejo, CA 92692
714-347-0900
Basic Rate: Call for information.
House Calls: Call for information.
Clients: All levels
Comments/Specialties: All styles; piano instruction only.

□ MUSICIAN'S INSITUTE (KIT)

1655 McCadden Pl.
Hollywood, CA 90028
213-462-1384 FAX 213-462-6978
Web Site: <http://www.mi.edu.com>
E-mail: musicinst@earthlink.net
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: All styles, with an emphasis on keyboards and live performance; classroom and/or one-on-one instruction; guest concerts and seminars.

J JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE
11726 La Maida St.
N. Hollywood, CA 91607
818-506-0236
FAX 818-506-5559
Web Site: <http://www.primenet.com/~novello>
E-mail: novello@primenet.com
Basic Rate: Call for information.
Housecalls: Yes
Clients: All levels
Comments/Specialties: All styles; piano, keyboard and MIDI instruction; a complete program for training the contemporary keyboardist and singer-songwriter.

J OAK HILL ACADEMY
3017 Santa Monica Blvd.
Santa Monica, CA 90404
310-829-1727
Basic Rate: Call for information.
Housecalls: No
Clients: All levels
Comments/Specialties: All styles

J CRAIG OWENS
310-535-6089
Basic Rate: \$25/hour
Housecalls: Yes
Clients: All levels
Comments/Specialties: All styles

J PIANO PLAY (YAMAHA MUSIC SCHOOL)
14237 Ventura Blvd.
Sherman Oaks, CA 91423
818-789-6110
Basic Rate: Call for information.
Housecalls: No
Clients: All levels; ages 2 to adult.
Comments/Specialties: All styles

J PILLIN MUSIC STUDIO
4913 Melrose Ave.
Los Angeles, CA 90029
213-469-9979
Basic Rate: \$40/hour
Housecalls: Yes, for an extra fee
Clients: All levels
Comments/Specialties: All styles; piano and keyboard instruction.

J POPPINK PIANO STUDIOS
West Los Angeles, CA
310-473-6420
E-mail: popstarinc@aol.com
Basic Rate: Call for information
Housecalls: Yes
Clients: All levels, especially children.
Comments/Specialties: All styles; teaches songwriting and theory.

J HOWARD RICHMAN
7616 Lindley Ave. #F
Reseda, CA 91335
818-344-3306
E-mail: howardrichman@soundfeelings.com
Basic Rate: \$50/hour; \$25/half-hour
House Calls: No
Clients: All levels
Comments/Specialties: All styles; free trial lesson; teaches improvisation, chord-reading, ear-training, sight-singing and releasing emotional/stress obstacles.

J DEREK SHERINIAN
818-980-6111
E-mail: dsherinian@aol.com
Basic Rate: Call for information.
House Calls: Call for information.
Clients: Advanced only
Comments/Specialties: All styles.

J SOUTHERN CALIFORNIA CONSERVATORY OF MUSIC
8711 Sunland Blvd.
Sun Valley, CA 91352
818-767-6554
Basic Rate: Call for information.
House Calls: No
Clients: All levels

Comments/Specialties: All styles, especially jazz and classical; workshops and a special program for the visually-impaired.

J SPITZER MUSIC
1649 N. Blackstone Ave.
Fresno, CA 93703
209-233-6531
Basic Rate: \$15/hour
Housecalls: Yes
Clients: All levels
Comments/Specialties: All styles

J KEITH ST. JOHN
213-398-6224
Basic Rate: Call for information.
Housecalls: Yes
Clients: Beginner to intermediate
Comments/Specialties: All styles; specializing in MIDI set-up, education and composing.

J ROBERT VAN
Thousand Oaks, CA
805-498-3235
Basic Rate: Call for information.
Housecalls: Yes
Clients: All levels; all ages.
Comments/Specialties: All styles, especially rock, blues and jazz; instruction available in piano, keyboards and MIDI sequencing.

J SANDRO ZANINOVICH
Beverly Hills, CA
310-556-4478 or 818-343-1736
Basic Rate: Call for information.
Housecalls: Yes
Clients: All levels
Comments/Specialties: All styles; studios in Beverly Hills and the San Fernando Valley.

RETAIL

J ABC MUSIC CENTER
4114 W. Burbank Blvd.
Burbank, CA 91505
818-842-9495
Store Hours: Tues.-Fri. 10-7; Sat. 10-5

J DAVID L. ABELL FINE PIANOS
8162 Beverly Blvd.
Los Angeles, CA 90048
213-651-3060
Store Hours: Mon.-Sat. 9-5:30

J ALTA LOMA MUSIC
8615 Baseline Rd.
Rancho Cucamonga, CA
909-989-5757
Store Hours: Mon.-Thu. 10-9; Fri. 10-8; Sat. 9-6; Sun. 11-4

J AMENDOLA MUSIC
1692 Centinela Ave.
Inglewood, CA 90302
310-645-2420 FAX 310-645-0973
Store Hours: Tues.-Fri. 11-6; Sat. 10-5

J AMERICAN KEYBOARD CENTER
841 Wagon Wheel Rd.
Oxnard, CA 93030
805-485-1181
Store Hours: Mon.-Fri. 10-6:30; Sat. 10-5; Sun. 11-4

J BOULEVARD MUSIC
4316 Sepulveda Blvd.
Culver City, CA
310-398-2583
Store Hours: Mon.-Thu. 11-10; Fri.-Sat. 10-6; Sun. 1-4

J CASSELL'S MUSIC
901 N. MacLay Ave.
San Fernando, CA 90340
818-365-9247
Store Hours: Mon.-Sat. 9-6

J ELECTRONIC MUSIC BOX
14947 Ventura Blvd.

Sherman Oaks, CA 91403
818-789-4250
Store Hours: Mon.-Fri. 11-7; Sat. 10-5

J GARDS MUSIC
848 S. Grand Ave.
Glendora CA 91740
818-963-0263
Store Hours: Mon.-Thu. 10-8; Fri. 10-7; Sat. 10-6

J GEISLER MUSIC
8410 W. Third St.
W. Hollywood, CA
213-651-2020
Store Hours: Mon.-Fri. 10-6; Sat. 10-5

J GRAYSON'S TUNE TOWN
2415 Honalulu Ave.
Montebello, CA 91020
818-249-0993
Store Hours: Mon.-Fri. 10-7; Sat. 9-5

J GUITAR CENTER
7425 Sunset Blvd.
Los Angeles, CA 90046
213-874-1060
Store Hours: Mon.-Fri. 10-9; Sat. 10-6; Sun. 11-6
*Call for additional locations

J GUITAR CENTER
14209 Ventura Blvd.
Sherman Oaks, CA
818-990-8332
Store Hours: Mon.-Fri. 10-9; Sat. 10-6; Sun. 11-6
*Call for additional locations.

J HAN'S MUSIC
2865 W. Olympic Blvd.
Los Angeles, CA 90006
213-427-1600
Store Hours: Mon.-Sat. 10-7; Sun. 12-6

J HOLLYWOOD PIANO CO.
1647 N. Highland Ave.
Hollywood, CA 90028
213-462-2329
Store Hours: Mon.-Fri. 9-5:30; Sat. 9-4; Sun. 12-4.
Comments: Piano sales only.

J HUNTINGTON MUSIC
6829 Warner Ave.
Huntington Beach, CA 92647
714-848-9280
Store Hours: Mon.-Thu. 10-7; Fri. 10-6; Sat. 10-5

J INSTRUMENTAL MUSIC
1501 Thousand Oaks Blvd.
Thousand Oaks, CA 91360
805-496-3774
Store Hours: Mon.-Fri. 11-7; Sat. 10-6; Sun. 12-5

J JIM'S MUSIC
14120 Culver Dr.
Irvine, CA 92714
714-552-4280
Store Hours: Mon.-Thu. 10-8; Fri. 10-7; Sat. 10-6; Sun. 10-5

J KAYE'S MUSIC SCENE
19369 Victory Blvd.
Reseda, CA 91335
818-881-5566
Store Hours: Mon.-Thu. 10-7; Fri.-Sat. 10-6

J KEYBOARD CONCEPTS
5600 Van Nuys Blvd.
Van Nuys, CA 91401
818-787-0201
Store Hours: Mon.-Fri. 10-8; Sat. 10-6; Sun. 12-5
Comments: Rental program; specializing in Yamaha.

J KEYBOARD KONNECTION
1252 E. Colorado Blvd.
Pasadena, CA 91106

626-577-8812
Store Hours: Mon.-Fri. 10-9; Sat. 10-7; Sun. 12-6
Comments: Specializing in Technics, Yamaha and Korg.

J KIM'S PIANO
939 S. Western Ave.
Los Angeles, CA 90006
213-733-7000
Store Hours: Daily 9:30-7

J KRELL MUSICAL INSTRUMENTS
10943 Pico Blvd.
Los Angeles, CA 90064
310-470-6602
Store Hours: Mon.-Sat. 10-2 or by appt.

J LA HABRA MUSIC
1885 N. La Habra Blvd.
La Habra, CA 90631
562-694-4891
Store Hours: Mon.-Fri. 10-8; Sat. 10-6

J LARRY LARSON MUSIC STORE
1607 W. Gelnoaks Blvd.
Glendale, CA 91201
818-244-7608
Store Hours: Mon.-Fri. 11-6; Sat. 9-5

J BRYAN LEE PIANOS
2865 Olympic Blvd.
Los Angeles, CA 90006
213-386-9600
Store Hours: Mon.-Sat. 10-7; Sun. 11-5

J MARINA MUSIC
4564 S. Centinela Ave.
Los Angeles, CA 90066
310-391-7010
Store Hours: Mon.-Fri. 11-6; Sat. 11-5; Sun. 11-2

J MARSHALL MUSIC
503 Van Ness Ave.
Torrance, CA 90501
310-320-0246
Store Hours: Mon.-Thu. 10-7; Sat. 10-6; Sun. 12-5

J MERRIL'S MUSIC
1428 Fourth St.
Santa Monica, CA 90401
310-393-0344 FAX 310-345-2611
Store Hours: Mon.-Fri. 10-7; Sat. 10-6; Sun. 12-5

J MISSION MUSIC
27620 Marguerite Pkwy.
Mission Viejo, CA 92692
714-347-0900
Store Hours: Mon.-Thu. 9-9; Fri.-Sat. 9-8

J MOODY MUSIC
9758 Chapman Ave.
Garden Grove, CA 92641
714-537-5870
Web-Site: <http://www.moodymusic.com>
Store Hours: Mon.-Thu. 9-9; Fri.-Sat. 10-6

J THE MUSIC CENTER
1233 W. Ave. P, Ste. 431
Palmdale, CA 93551
805-266-8742
Store Hours: Mon.-Fri. 10-9; Sat. 10-7; Sun. 11-7

J MUSIC TEK SERVICES
12041 Burbank Blvd.
North Hollywood, CA 91607
818-506-4055 FAX 818-506-2963
Store Hours: 10-6 Mon.-Fri.; 11-4 Sat.

J ONTARIO MUSIC
215 W. G St.
Ontario, CA 91762
909-983-3551
Store Hours: Mon.-Thu. 10-8; Fri.-Sat. 10-6

J OWEN PIANO CO.
7503 Topanga Canyon Blvd.
Canoga Park, CA 91303

OWEN PIANO CO. (Cont'd.)
818-883-9643 FAX 818-346-5806
Store Hours: Mon.-Fri. 10-8; Sat. 10-6;
Sun. 12-6

PACIFIC INNOVATIVE ELECTRONICS
10840 Vanowen St.
North Hollywood, CA 91605
818-508-9550 FAX 818-508-1302
Store Hours: Mon.-Fri. 9:30-6:30

PIANO FACTORY GROUP, INC.
1033 Hollywood Way
Burbank, CA 91505
310-657-8801
Store Hours: Mon.-Fri. 9-5;
Sat.-Sun. by appt.
Comments: Additional location at 15722
Tustin Village Way in Tustin, CA.

PIANO FACTORY GROUP, INC.
15722 Tustin Village Way
Tustin, CA 92780
800-59-PIANO (800-597-4266)
Store Hours: Mon.-Sat. 10-6; Sun. 11-6

PIANO MART
11531 Santa Monica Blvd.
Los Angeles, CA 90049
310-575-9232 or 818-753-8080
Store Hours: Mon.-Fri. 10-8; Sat. 10-6;
Sun. 12-6

PRO PIANO
10943 Pico Blvd.
Los Angeles, CA 90064
310-474-2216
Store Hours: Hours vary; call first

REED'S MUSIC STORE
4636 S. Vermont Ave.
Los Angeles, CA 90037
213-233-8101
Store Hours: Mon.-Sat. 9-6:30

ROCKIT MUSIC
16461 E. Whittier Blvd.
Whittier, CA 90603
562-902-9227
Store Hours: Mon.-Fri. 11-8; Sat. 11-6;
Sun. 11-5

SAM ASH MUSIC STORE
14200 Beach Blvd.
Westminster, CA 92683
714-899-2122
Store Hours: Mon.-Fri. 10-9; Sat. 10-6;
Sun. 11-6

SAM ASH MUSIC STORE
12651 Artesia Blvd.
Cerritos, CA 90703
562-468-1107
Store Hours: Mon.-Fri. 10-9; Sat. 10-6;
Sun. 11-6

SANTA MONICA MUSIC CENTER
1247 Lincoln Blvd.
Santa Monica, CA 90401
310-393-0346
Store Hours: Mon.-Thu. 10:30-7:30;
Fri. 10:30-6; Sat. 10-5

SION WORLD MUSIC CENTER
14762 Beach Blvd.
La Mirada, CA 90638
714-373-3976
Store Hours: Daily 10-7

SOUTHERN CALIFORNIA MUSIC CO.
806 N. Glendale Ave.
Glendale, CA 91206
818-240-2251
Store Hours: Mon.-Sat. 10-6

SPITZER MUSIC
1649 N. Blackstone Ave.
Fresno, CA 93703
209-233-6531
Store Hours: Mon.-Fri. 10-8; Sat. 10-6

SPLASH SOUND
19522 Ventura Blvd.

Tarzana, CA 91356
818-758-2940
Store Hours: Daily 10-8

STYLES MUSIC
777 E. Foothall Blvd.
Pomona, CA 91767
909-621-0549
Store Hours: Mon.-Fri. 10-8; Sat. 10-5;
Sun 12-4

JOHNNY THOMPSON MUSIC
222 E. Garvey Ave.
Monterey Park, Ca 91754
213-283-3653 FAX 213-280-4600
Store Hours: Mon.-Fri. 10-8; Sat. 10-6;
Sun. 1-5

WEST L.A. MUSIC
3501 Cahuenga Blvd. West
Los Angeles, CA 90068
818-760-4430
Store Hours: Mon.-Fri. 11-6; Sat. 10-6

WEST L.A. MUSIC
11345 Santa Monica Blvd.
Los Angeles, CA 90025
310-477-1945 or 818-760-4430
Store Hours: Mon.-Fri. 11-7; Sat. 10-6

WESTWOOD MUSIC INSTRUMENTS
10936 Santa Monica Blvd.
Los Angeles, CA 90025
310-478-4251 FAX 310-477-0069
Store Hours: Mon.-Fri. 9:30-7; Sat. 9:30-5

WHITTAKER MUSIC INC.
2222 Bellflower Blvd.
Long Beach, CA 90815
800-424-2263
Store Hours: Mon. & Thu. 10-8:30;
Tue., Wed., Fri. & Sat. 10-6

WORLD MUSIC
1826 Erringer Rd.
Simi Valley, CA 93065
805-526-9351
Store Hours: Mon.-Fri. 12-8; Sat. 10-6;
Sun. 12-4

REPAIR

ADVANCED MUSICAL ELECTRONICS
8665 Venice Blvd.
Los Angeles, CA 90034
310-478-0589 FAX 310-559-3051
Basic Rate: \$80/hour + parts; no minimum
Housecalls: No
Comments: Warranty and non-warranty
work for most major brands and analog
boards.

GEISLER MUSIC
8410 W. Third St.
W. Hollywood, CA
213-651-2020
Basic Rate: Call for information.
Housecalls: Call for information.

STEPHEN GRILLET PIANO SERVICE
3621 S. Bentley Ave.
Los Angeles, CA 90034
310-838-5871
Basic Rate: Call for information.
Housecalls: Yes

CLAUDE J. IRWIN
3860 Goldwyn Terrace
Culver City, CA 90232
310-559-6218
Basic Rate: Call for information.
Housecalls: Yes

JACKSON PIANO SERVICE
849 W. Pacific Coast Highway, Ste. 108
Wilmington, CA 90744
310-674-9050
Basic Rate: Call for information.
Housecalls: Yes
Comments: Insured member of the Piano
Technicians Guild

KEYBOARD CONCEPTS
5600 Van Nuys Blvd.
Van Nuys, CA 91401
818-787-0201
Basic Rate: Call for info
Housecalls: Yes
Comments: Servicing all brands, espe-
cially Yamaha.

KEYBOARD PRODUCTS
10950 Tuxford St.
Sun Valley, CA 91352
818-504-9931 FAX 818-504-6979
Basic Rate: \$110/hour + parts
Housecalls: No
Comments: Works exclusively on Ham-
mond and Leslie organs as well as manu-
facturing amps, preamps, reverb and
string bass units for organs.

LARRY LARSON MUSIC STORE
1607 W. Glenoaks Blvd.
Glendale, CA 91201
818-244-7608
Basic Rate: Call for information.
Housecalls: Call for information.

MARINA MUSIC
4564 S. Centinela Ave.
Los Angeles, CA 90066
310-391-7010
Basic Rate: Call for information.
Housecalls: No

MERRIL'S MUSIC
1428 Fourth St.
Santa Monica, CA 90401
310-393-0344 FAX 310-395-2611
Basic Rate: Call for information.
Housecalls: No
Comments: Factory-authorized repairs of
Yamaha, Technics, Korg, Roland and
Fatar.

MUSIC TEK SERVICES
12041 Burbank Blvd.
North Hollywood, CA 91607
818-506-4055 FAX 818-506-2963
Basic Rate: \$70/hour + parts
Housecalls: No
Comments: Warranty work for electronic
keyboards and synthesizers.

NORMAN NEBLETT
310-276-1638
Basic Rate: Call for information.
Housecalls: Call for information.
Comments: Tuning and major rebuilding
of fine grand pianos; member of Piano
Technicians Guild.

PACIFIC INNOVATIVE ELECTRONICS
10840 Vanowen St.
North Hollywood, CA 91605
818-508-9550 FAX 818-508-1302
Basic Rate: \$70/hour + parts
Housecalls: No
Comments: Complete service for digital
and analog synths and pro-audio electron-
ics; custom modification and design for
pro-audio electronics.

HARVEY SMOLLER SERVICE
12618 Califa St.
North Hollywood, CA 91607
818-980-7249
Web Site: <http://www.harveyorgan.com>
Basic Rate: Call for information.
Housecalls: Call for information.
Comments: Service for keyboards and
amps.

VALLEY SOUND MUSIC SERVICE
1023 N. La Brea Ave.
Los Angeles, CA 90038
213-851-3434 FAX 213-851-3437
Basic Rate: \$60/hour + parts
Housecalls: Occasionally, for certain key-
boards
Comments: Warranty work for most major
brands, including Roland, Korg and
Ensonic; service for amplifiers, older syn-
thesizers and sequencers.

WESTWOOD MUSIC INSTRUMENTS
10936 Santa Monica Blvd.
Los Angeles, CA 90025
310-478-4251 FAX 310-477-0069
Basic Rate: Call for information.
Housecalls: No

TUNING

A-440 PIANO SERVICE
213-733-0430
Basic Rate: \$65-\$125/tuning
Housecalls: Yes

BALLINGER PIANO SERVICE
4139 Cahuenga Blvd. #107
North Hollywood, CA 91602
818-761-8636 or 213-254-3542
Basic Rate: \$60/per tuning
Housecalls: Yes

J.R. BERENS, RPT.
256 S. Robertson Blvd.
Beverly Hills, CA 90211
310-553-9800
Basic Rate: Call for information.
Housecalls: Yes
Comments: High-end tuning for TV spe-
cial, films and concerts; factory-ortho-
rized service, certified by the Piano
Technicians Guild. Open Mon.-Fri. 7- 4:30.

JAMES C. BRYANS CUSTOM PIANOS
P.O. Box 622
Pacific Palisades, CA 90272
310-454-6005
Basic Rate: \$95/tuning
Housecalls: Yes

STEPHEN GRILLET PIANO SERVICE
3621 S. Bentley Ave.
Los Angeles, CA 90034
310-838-5871
Basic Rate: Call for information.
Housecalls: Yes

CLAUDE J. IRWIN
3860 Goldwyn Terrace
Culver City, 90232
310-559-6218
Basic Rate: Call for information.
Housecalls: Yes

JACKSON PIANO SERVICE
849 W. Pacific Coast Highway, Ste. 108
Wilmington, CA 90744
310-674-9050
Basic Rate: Call for information.
Housecalls: Yes
Comments: Insured member of the Piano
Technicians Guild.

KEYBOARD CONCEPTS
5600 Van Nuys Blvd.
Van Nuys, CA 91401
818-787-0201
Basic Rate: Call for info
Housecalls: Yes
Comments: Servicing all brands, espe-
cially Yamaha.

LARRY LARSON MUSIC STORE
1607 W. Glenoaks Blvd.
Glendale, CA 91201
818-244-7608
Basic Rate: Call for information.
Housecalls: Call for information.

BRYAN LEE PIANOS
5600 Van Nuys Blvd.
Van Nuys, CA 91401
213-386-9600
Basic Rate: \$50-\$65/tuning
Housecalls: Yes

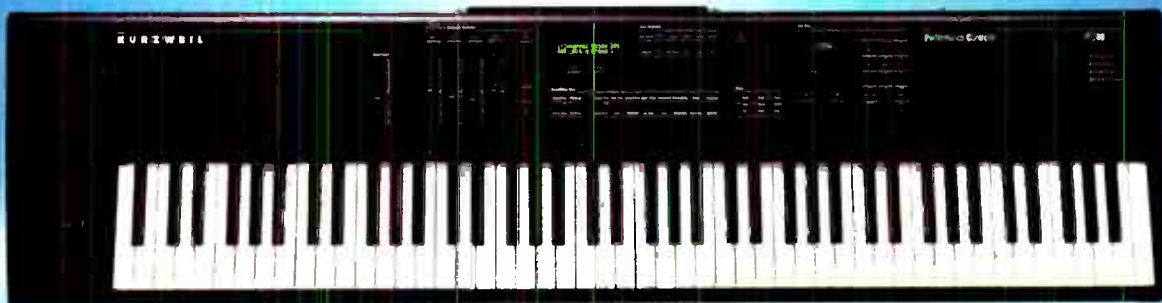
NORMAN NEBLETT
310-276-1638
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Housecalls: Call for information.
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Glenn Frey

The Eagle Has Landed & Is Now On A Mission

By Jonathan Widran

Founding Eagle Glenn Frey launched his own label, Mission Records, to release and promote the new album from Max Carl, the former vocalist for Jack Mack & The Heart Attack and .38 Special. Could you be next?

Rabid Eagles fans waiting for hell to freeze over again any time soon, either with a new album or concert tour, might find themselves a little disappointed in the coming year. Glenn Frey can't speak for his bandmates, but he's committed 1998 to the launching of Mission Records, a unique indie label in that the company's only current agenda is promoting and marketing its first release, Max Carl & Big Dance's *One Planet, One Groove*.

Based in Brentwood, California, Mission has only four principals—Frey, his longtime attorney Peter Lopez, VP of Promotion Linda White Wolf and Executive Assistant Jodi Jackson. Despite its purposeful name, Frey explains that there is no set plan for Mission's growth. Carl's album—a mix of classic soul, blues-rock grit and mainstream pop with dashes of a spicy offshoot of African American music called Mississippi Fife And Drum—is currently catching fire at rock and Triple A outlets, including KLOS (95.5-FM) in Southern California. And when Frey, himself, gets back in the studio to record his first post-MCA project, the label will have two artists to promote.

Ten years ago, basking in the glow of such post-Eagle hits as "You Belong To The City," "Smuggler's Blues," "The One You Love" and "The Heat Is On," Frey insists he would never have considered leaping into such an uncertain venture as starting a record label. But now he's excited about what he sees as a very logical progression for himself.

"We've been talking about grass-roots, how slow and steady wins the race, in terms of establishing ourselves as a viable entity," he says. "I leave most of the business side to Peter, but I am always involved

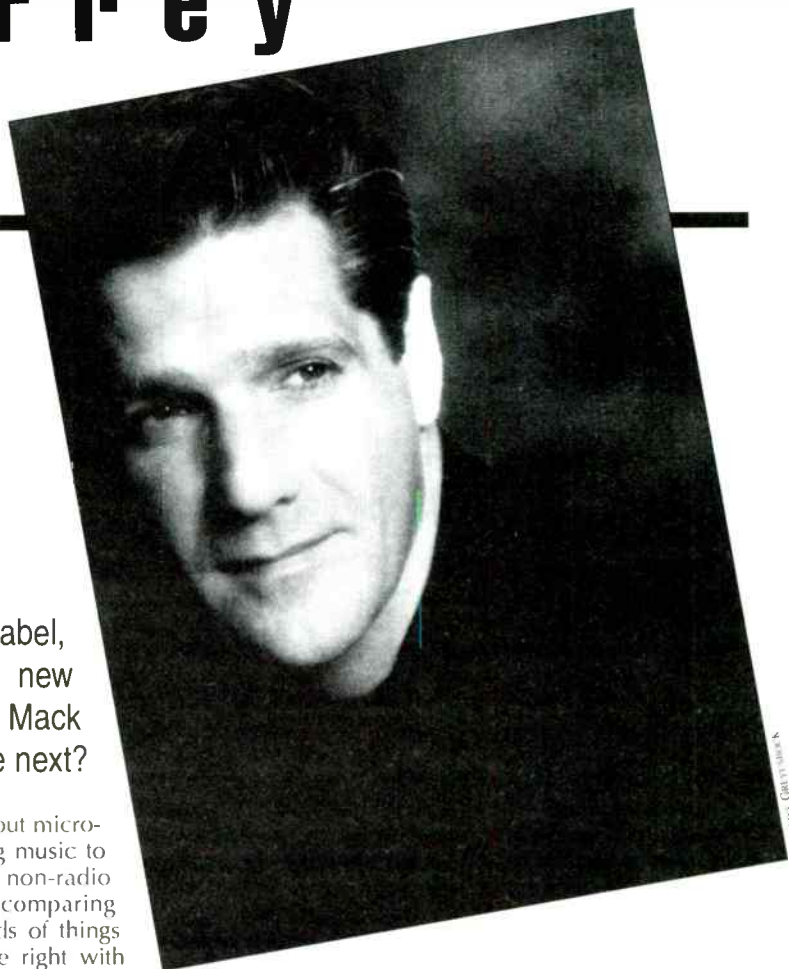
in discussions about micro-marketing, getting music to people through non-radio mediums, and comparing notes on the kinds of things that weren't done right with some of my previous records."

For marketing's sake, many artists who start their own labels do so under the umbrella of a major distribution company, hoping for the widest possible retail reach and exposure. After numerous meetings with the majors, however, Frey chose to take an even greater risk, and decided to go with Navarre—doing everything either in-house or through independently hired promoters.

"After Peter and I decided to start the label, we became disillusioned about the deals being offered to us," he explains. "The more we mapped it out, the more we felt we were giving up a lot. We realized that putting up our own money, we would have no one to answer to. The upside of that is that, with Max's record, we can give it pure focus for as long as it takes to build an audience."

Because of this time and money luxury, Frey and Mission Records can be ultra-patient in a business where majors deal with brief five-week promotional runs on hit singles before determining a hit or miss. While the label's principals believe in the open-mindedness of the Triple A radio format, and are pleased with the response that it has given to Carl's album thus far, they are also exploring further options—from the Internet to movie soundtracks to more innovative ideas, such as "maybe making 'Strong' the theme for the WNBA!"

For a legendary musician who has sold



millions of albums throughout both his solo career and his years with the Eagles, it's encouraging to hear Frey talk of utilizing a methodical, step-by-step formula when it comes to building Carl's exposure and potential sales: "A lot of it is word-of-mouth. There's nothing wrong with selling 10,000, then another ten, then up to 30 or 40,000, which would be a big hit for a label this small. The feedback is great so far, and we're not going to quit on it."

Carl, the original lead singer for bar band legends Jack Mack & The Heart Attack, as well as for Southern rockers .38 Special, from 1987 through 1992 (during which time the band scored the adult contemporary hits "Second Chance" and "The Sound Of Your Voice"), feels he's in a unique position with Frey, both creatively and from a business standpoint.

After years of disappointments with a series of major labels, balanced by having songs recorded by Bette Midler, Aaron Neville and Joe Cocker, the veteran singer and multi-instrumentalist is happy to be foremost on the docket at Mission Records. "It's a strange relationship, because Glenn is president of the label, but he's also co-writer, co-producer and plays with the band periodically," says Carl, who jammed with Frey and Big Dance at the House Of Blues in Hollywood this past February. "Yet, I like the renegade, guerrilla aspect of what he's trying to do with my music. I can't fully disparage the many fine industry folks who

have made my long career, at times, either a great joke or a wonderful blessing. But I've learned that the guys who only care about the bottom line are by virtue of that, furthest away from understanding the emotional power of music."

Like many artist-formed labels, Mission Records grew out of Frey's frustrating dealings with the major labels in seeking a new contract upon his release from MCA (his final recording for them was 1995's *Solo Collection*). In trying to secure a deal which would allow him to both record and produce younger artists, Frey and Lopez had countless unproductive meetings which, "left us with an empty feeling," Frey recalls.

"We never heard the right feedback," he continues. "So it occurred to us that maybe we should form our own label and put my next record out; marketing and spending money as we saw fit. We figured it couldn't be any worse than being lost at a major, could it?"

But Frey, then as now, had nothing in the can to release. Enter Carl, whose band headlined at a party for Frey's wife in Nashville—Carl's residence since the early Nineties—while the Eagles were on the road in 1995. The relationship goes back further than that, though, as years earlier, Frey had produced the first Jack Mack record and remarked of Carl at the time, "Wow, here's this handsome, six-foot-four white dude, who can belt out a song like Wilson Pickett!"

Carl had been working aggressively on new demos and was about to seek the marketing help of a local entrepreneur when Frey suggested that they meet up at Frey's studio in Aspen, Colorado to write new songs. "Max and I started meeting there on breaks from the Eagles tours," Frey explains. "We had a couple of writing and recording sessions and brought [longtime Eagles collaborator] Jack Tempchin in to write some lyrics. The demos became masters and evolved into an album. As we liked the music more and more, we just decided to make this Mission Records' first release and go from there."

For Carl, it was indeed a new lease on a long, bumpy road. "I've spent my years in the South doing tons of research into America's blues roots. And meeting this 90-year-old bamboo fite player, Otha Turner, radically impacted my ideas of what a soul band could be. My plan with the rotating band Big Dance has been to modernize blues and soul using Nineties technology. If music is food for the soul, let's make some pork chops, but add some cilantro to keep it interesting and vital."

Like any musical veteran who has seen the industry evolve (or devolve, as some see it) into an over-formatted, overcorporate machine, Frey has definite views on why an album like Max Carl's might not succeed at a corporate run label. Giving full homage to rootsy bands like Blues Traveler and Dave Matthews Band who do overcome the modern mentality, Frey nonetheless insists, somewhat tongue-in-cheek, "With majors these days, if you don't have a tortured girl

singer or angry garage band, a Boyz II Men harmony group or rap outfit, they just don't know what to make of you. Few companies know how to nurture a band like this. They just think in terms of singles.

"Sadly, [major labels are] into trends, marketing; finding the next Alanis Morissette or whatever. What's going on in music affects all forms of entertainment these days. That is, we celebrate success more than art, forgetting that good art, when given a chance, eventually succeeds. Record company heads these days approach it too often like they are selling shoes. Years ago, the big guys like Ahmet Ertegun, Mo Ostin and Walter Yetnikoff ran the labels like a great fan of music should."

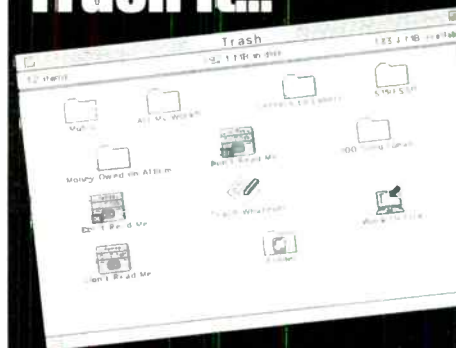
Frey has no idea where the industry is heading in this regard, but is glad to be a survivor through all the changes. As for his own commercial viability, outside of being part of a hugely successful wave of nostalgia, he shrugs, "Things go in cycles. Who knows where it's going? Every generation has its own music. I'm operating in another sphere now, just interested in doing music that will appeal to folks from age 20 'o 60. I don't know what to call what I do, what Max does. It's really just good songwriting."

As for the future of Mission Records, Frey seems wistful, but realistic: "Well, now that I have a record deal and signed myself, I guess I should do an album, huh? If we put both Max and myself out there and are still in the red, that could be it. But there's a lot of great music out there, from Latin to rock and we'll make choices based on what moves us. Think art-driven."

But back to the place where art and commerce merge for a moment. Will the Eagles fly again? Or has hell frozen over for the last time? "My thing is simply to never say never," Frey laughs. "Everyone's pretty busy now, going back to what they were doing before the three-year reunion put our solo lives on hold. I play private parties with Joe Walsh on occasion, and stay in touch with the others. But let's take care of my next solo album first. It's best to take things one year at a time."

For further information on Mission Records, contact CIA at 310-396-3211. 

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◀ 31 Marc Cohn

be my pattern. When I'm not writing, which could be long periods of time, I'm observing, living and thinking about songs."

And this writing pattern goes back quite a long way, too. "I started writing when I was just seven or eight years old. I was already falling in love back then, and I wrote love songs on my guitar. You know my first instrument was a guitar; I didn't learn the keyboard until much later."

Ironically, Cohn doesn't understand why he's primarily considered a keyboardist. "I never saw myself as a piano man. It just happened that when I started writing the type of songs that I felt best about, I wrote them on the piano. All along, I wrote with both instruments—and still do—but whatever is played on a particular track is what I wrote it on."

As for questions about the brands of keyboards he prefers, Cohn answers, "I write a lot of songs on an upright Baldwin; it's my favorite. It has things like speakers on the sides, and a hole is cut into the front of it so the sound comes right back at you rather than out the top. I found that a grand or baby grand piano overwhelms the song, because the sound is so big you kind of lose track of the song, itself. I also play a Wurlitzer and, occasionally, a Korg SG-1 for the electric piano sound. But lately, I've probably done about half my songs with a guitar, too."

One thing which has remained constant for Cohn throughout the changes in his production techniques, is the type of song he shoots for. "I think a good song will resonate," he muses, "not necessarily from a place of logic or cognitive recognition, but more from the soul. It doesn't even have to make total sense, it just has to move you. And usually when you're emotionally moved, it isn't about your brain—it's about your heart."

And the heart is where Cohn visits during his writing jags. "For me, writing is almost a form of therapy. I work through my problems doing it. On this record, a lot of what I learned during those years off is reflected in the songs; and a lot of the questions I still have are explored."

Still, although he has a tendency to write from a dark place, the artist is always searching for that light at the end of the tunnel. "I often write very dark things, but I've been told I have a light spirit. I think we're all born with a certain make-up—an encoding of some kind, something to do with your soul. Part of mine allows me to continue on, despite bad experiences."

"You either learn and grow from the bad times and bad things that happen to you, or they kill you," he continues. "Well, those things have temporarily killed my spirit and made me feel weak and unconfident, but, so far, nothing has happened to me that has even come close to killing me."

Part of the reason for Cohn's positive outlook may rest with his innate spirituality. "I think most writers, especially songwriters, spend a lot of their time with their words, and spirituality comes up a lot. You hear it in Dylan's music and Paul Simon's. I know

Back at the beginning of his musical journey, Cohn's priority was the same as most struggling musicians: building a successful music career. But, like the old cliché, Cohn found that you have to be careful about what you wish for. "I thought that once I got a record deal and had a viable career, that it would not only fulfill my goals, but would also make other things in my life better," he says.

But the budding star was in for a big surprise: "I discovered too late that having that professional high doesn't make your personal life happier, and that sometimes it makes it worse. And, unfortunately, I believe a lot of artists do their work because they're looking to fill some kind of void in their life. For me, that was a big mistake. You've got to work on that part, too."

However, Cohn firmly believes that it is possible to have both a successful music career and a healthy personal life. "I think there's a way for me to be present for my children, and still have a successful career. Now, when I go out on tour, I'll come back every now and then, for a week or ten days, to touch base with reality and my kids' lives, because I know that it's a part of my life that needs constant attention. I'm still in the process of finding the perfect way to do it, but I'm working on it."

And despite the pressure of resurrecting his career after a long absence, Cohn says he won't fall victim to his success again. "I know that it was risky to take all that time off; I took a chance that I would lose my audience. Now I need to get out there and have people hear [the new songs] to get them to buy the album. I found that I have to pretty much play in every city and town, in order to have any success at all."

"But," he says without hesitation, "as soon as it starts to feel uncomfortable in any way, especially regarding my kids, I'll immediately stop again."

The other aspect of Cohn's life which requires attention is finding his own inner peace. "I'm probably more at peace with myself than I ever was," Cohn admits. "But I still want to find that place in myself that feels restful. I'm a work in progress."

"I'm always looking for 'the answer,'" he concludes, "but I don't think any one person has

all the answers. It's like when someone says, 'I have the answer, I found our Savior.' I'll say, 'I'm not so sure yet, let's keep looking.' I guess I'll always be searching. It's in my blood."

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FRANK ORLANDINI III

"I write a lot of songs on an upright Baldwin; it's my favorite. It has things like speakers on the sides, and a hole is cut into the front of it so the sound comes right back at you rather than out the top. I found that a grand or baby grand piano overwhelms the song because the sound is so big you kind of lose track of the song itself. On this record, I also play a Wurlitzer and, occasionally, a Korg SG-1 for the electric piano sound."

—Marc Cohn

there is a certain Christian spirituality to what I write—and I'm a Jew. But I'm constantly questioning it—not so much to do with religion, but, rather, to find some meaning in what it is we're doing here. It's important to understand the purpose of life so that you can get your priorities straight."

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◀ 29 Making Money With MIDI

Assuming that you are able to garner some trust from a film or television producer or even a director, the next issue is clearly demonstrating what you are capable of doing as a composer, which means compiling a tape of musical score ideas. And since you're dealing with the musically unsophisticated, this can be another frustrating episode, with no shortcuts.

"I have some wonderfully talented friends who are not working," maintains Joel Goldsmith, "and I know some not-so-talented people who are working like crazy. Even if you've got a tape of your work, if you don't have something on your tape that sounds exactly like what they're looking for, you won't get the job.

"Even now," Goldsmith continues, "some of my strongest material will go by unnoticed, because it doesn't relate to their film, whereas something I don't feel nearly so strongly about will get me the job. It can be quite heartbreaking to miss out on a job when you know that you can write what they need, but there's no way to convince them without their hearing it."

To even reach the stage of getting someone to listen to your work, you have to be operating in the necessary environment. Goldsmith notes that "BMI has some wonderful programs for helping young musicians," and David Newman recommends checking out USC, noting, "If I had to do it all again, that's what I'd do. They have a scoring program, and they have a really

great film school where you can meet people, and maybe score a student film."

And as far as making that tape is concerned, Newman prefers not to think about the problems that Goldsmith enumerated. "Try to make it stand out from everybody else's; do something a little unusual," he advises. "Set yourself apart, or nobody will want to listen."

THE MIDI SUMMATION

For the last word on the whole subject of MIDI and film scoring, we turn our attention to Michael Kamen. Purists may feel that MIDI takes the making of music just too far into the realms of impersonal technology, but Kamen firmly believes that we are simply dealing with a perfectly valid musical instrument—what else can you call something you make music with?—in its infancy.

"Man has always developed instruments which require a human being to make a valid expression on them. The electric guitar is simply a block of wood, and, by itself, it doesn't produce a nice sound. But when you put it in the hands of Eric Clapton, it's a vital expressive tool.

"I'm sure, eventually, the fascination with MIDI and blinking LEDs will revert to a passive, comfortable acceptance of it," Kamen concludes. "And then the expression really starts. Remember, there are already people like Stevie Wonder who make beautiful music on MIDI instruments." **MC**

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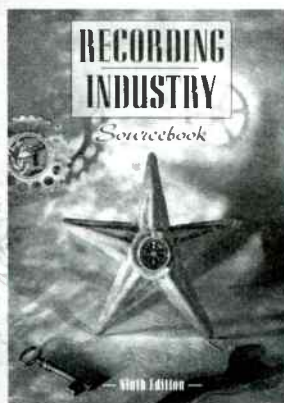
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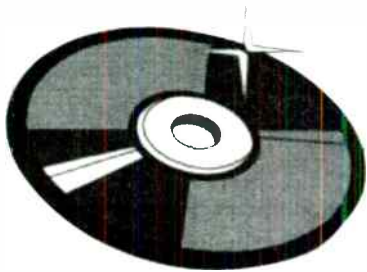
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Larry Clapp

Contact: Hummingbird Productions
602-314-5306
Seeking: Distribution
Style: Keyboard Instrumental

Not unlike the material being released by the likes of John Tesh or Yanni, this piano-based composer's music has a soothing quality which seems to indicate that Clapp could have a strong future in film scoring if his recording career doesn't take off.

Production.....7
Lyrics.....N/A
Music.....6
Vocals.....N/A
Musicianship.....7
[Score gauge showing 6.2]



Ellis Hall

Contact: Artist Hot Line
213-344-8593
Seeking: Label/Dist. Deal
Style: R&B

Hall is a veteran singer whose extensive credits include lead vocal duties with the likes of Kenny G., George Duke and Tower Of Power, as well as work with James Taylor and Huey Lewis, and that's not to mention all his commercial work for such entities as McDonald's and Michelob.

Production.....6
Lyrics.....5
Music.....6
Vocals.....7
Musicianship.....6
[Score gauge showing 6.0]



Peter Waldman

Contact: DP Music
818-766-5500
Seeking: Label Deal
Style: Triple A

Here's a singer-songwriter who would fit into the contemporary Triple A radio format with his acoustic-based rock approach. The songs are very solid and interesting, and Waldman certainly seems to know his way around a recording studio.

Production.....6
Lyrics.....6
Music.....6
Vocals.....6
Musicianship.....6
[Score gauge showing 6.0]



Kathrin Shorr

Contact: Artist Hot Line
818-986-3987
Seeking: Label/Pub. Deal
Style: Triple A

Shorr is a Southern California-based singer-songwriter who writes and performs acoustic-based Triple A-styled material. The songs possess some well developed musical ideas and arrangements, as well as some thoughtful lyrical observations.

Production.....6
Lyrics.....6
Music.....6
Vocals.....5
Musicianship.....6
[Score gauge showing 5.8]



Buried Paul

Contact: Artist Hot Line
626-282-4004
Seeking: Label Deal
Style: Rock

The group with the clever name is actually a band of musical veterans who have put together a sometimes engaging collection of singer-songwriter-based rock. However, if things are going to progress to a higher level, a commanding lead vocalist who can do this material justice is in dire need.

Production.....5
Lyrics.....5
Music.....5
Vocals.....4
Musicianship.....5
[Score gauge showing 4.8]



Chris Cappell

Contact: Artist Hot Line
310-289-2138
Seeking: Label Deal
Style: Rock

Cappell has had success as a songwriter in his native Italy, and his Neil Young-like vocal style wraps well around his basic rock approach. However, his strongest song "Sally Brown"—an ode to Charlie Brown's little sister—is an interesting concept which never really comes to fruition.

Production.....5
Lyrics.....5
Music.....4
Vocals.....4
Musicianship.....5
[Score gauge showing 4.2]



R.T.

Contact: DZA Talent
213-436-7900
Seeking: Label/Pub. Deal
Style: Pop/Funk

R.T., who has appeared on KROQ's Love Line show as the "Condom Guy," sent in this demo tape which highlights his unique combination of electronic-tinged rap and pop/funk. And while the production is okay, everything else is below-average, especially in the vocal area.

Production.....5
Lyrics.....4
Music.....3
Vocals.....3
Musicianship.....4
[Score gauge showing 3.8]

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3. Brief biography with a contact name and phone number
4. Lyric sheet

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CLUB REVIEWS



Flesh For Eve: A pop-goth band without the attitude.

Flesh For Eve

The Viper Room
West Hollywood

Contact: Barbara Baker Mgmt.: 213-852-1172

The Players: Evelynne Benu, vocals, bass; Trey Brinkley, guitar; Christian Hudson, guitar; Dayna Franklin, drums.

Material: Flesh For Eve is a pop-goth band without the attitude. Their music is an amalgamation of heavy dance rhythms and feedback overload. The songs have an overall poppy appeal, but are also immersed in throbbing industrial beats and discordant screeches. Catchy and piercing, it's intriguing but not terribly innovative. Their lyrics were difficult to discern, but, with this sort of music, the ambience is what seems to count most, anyway. By the expressions of vocalist Evelynne Benu, however, it was obvious that many of them were based in a combination of sex and humor. Surprisingly, there didn't seem to be any of the dark or gloomy themes which one might have expected from the looks of the band—the songs are more suited to the likes of a Blondie in bondage than the usual fare for this genre.

Musicianship: The one area in which Flesh For Eve showed the most promise was in the structures of the songs, which had Brinkley and Hudson playing counter melodies to Benu's bass lines. But the guitarists—who played with a truckload of effects—were merely adequate. Except for their frenzied feedback fetish, their playing was notable for being unremarkable. In fact it was the bass lines that truly held the songs together and drove

them melodically. Benu's vocals are very distinctive, with her raspy voice making you wish that you could understand what it was that she was saying. But even though the words were a mystery, the atmosphere came through clearly.

Performance: Contributing to the group's feel, both Benu and the guitarists were clad in gothic guises, with dark lipstick and black eye liner—and Benu, who was clad in patent leather, made for a striking sight. However, they seemed tentative on their stage legs, almost afraid to take the assertive approach for which their image pleaded. Benu was the only active member who did anything at all, but even she seemed to have trouble, at times, staying in character.

Summary: I'm not sure this band knows what it wants to be yet. They have some good ideas combining pop, industrial and goth, but they still seem to be in the development stage. They should decide what direction they want to go in and then head there. If they can create a focused identity for themselves, Flesh For Eve could be a band to look for. —**Bernard Baur**

Scarlett Taylor

Bar One
West Hollywood

Contact: Semi-Sweet Music: 818-775-1961

The Players: Scarlett Taylor, vocals; Bernd Schoenhart, Bobby Messano, Richie Arigo, guitars; Tony Coluccio, keyboards, MIDI-programming, drum programming; Tanya Wynne, Heidie Herz, Jack McMorro, Gina Figueroa, Julie Aaron, backing vocals. (Note: All of the musicians listed, except Taylor, were pre-recorded.)

Material: Scarlett Taylor sings vocals over original pre-recorded music a la Madonna circa the early Eighties. Like the Material Girl, Taylor is also from Michigan, and moved to New York to make it big. However, New York doesn't seem to have had much impact on Taylor, as she presents a wide-eyed innocence in her performance and material. She writes dance num-

bers with obvious rhyme schemes (i.e. "set me free/let me be/your love keeps raining down on me"), and her material is very home-spun, without a drop of cynicism. She sang a song for her niece, one for a priest she had an (unconsummated) girlhood crush on, one about leaving the Midwest to come to the big city, and so on, all packaged as solid, danceable, lite-pop. None of it was too deep, but none of it was bad, either.

Musicianship: Taylor has a pretty, commercial voice, which sounds like Madonna (at her sweetest) or Tiffany. Her childlike vocals go hand-in-hand with the unsullied naiveté of her music. On the one hand, the taped music insured no surprises, so Taylor had her vocals down cold, and they sounded flawless. On the other hand, she was out there singing and dancing around the room by herself, and can be a little scary. The (recorded) musicianship by the other players was standard studio session-player fare.

Performance: Taylor's act was interesting, and not the usual club fare—at least not by Sunset strip standards. She performed in a separate small room, with a wooden floor and a vibe like a dance studio. And she took advantage of the setting and used the whole room. There was a small audience, and everyone was seated around the edges, so she had the dance floor as well as the stage to herself. Her act had a one-woman show/cabaret feel to it, with simple costume changes and a male dancer who escorted her onstage, and danced with her for several numbers. The only obvious shortfall was a dated quality to Taylor's performance. But because everything was pre-programmed, Taylor really had control of every aspect of the show. She performed without a trace of irony, and managed to pull it off really well.

Summary: Although the singer-with-a-dance-track style may seem a little lame, history has proven it to be a viable style of music, and it has been resurrected again and again. While she's not exactly breaking any new ground, Scarlett Taylor is a charming addition to this genre. —**Amy DeZellar**



Scarlett Taylor: Singing home-spun material without a drop of cynicism.



ROB GREENEVILLE

Uncle Oscar: Combining first-rate songwriting and musical skill.

Uncle Oscar *Jacks Sugar Shack* Hollywood

Contact: Artist Hot Line: 213-960-7666

The Players: Cara Wallis, vocals, guitar; Pam Thompson, bass, vocals; Bryn Quick, guitar; David Jordan, drums, vocals.

Material: Uncle Oscar captures the do-it-yourself spirit of an early Eighties punk garage band. They use a lot of time changes and the two women sing discordant harmonies like those of X. Their material is very original, with clever lyrics and choruses which are vastly different from the verses. Lead vocalist/rhythm guitarist Cara Wallis laments about the kind of men she attracts in "Geek Magnet" and "Every Line In The Book;" the matter-of-fact attitude of "Spare Me" had a Waitresses feel; and when an encore was requested, if not demanded, by the audience, they breezed through a cover of the Cure's "Just Like Heaven," which was perfect for them.

Musicianship: Uncle Oscar has a very skilled bassist in Pam Thompson. She's really fast, and her enthusiastic pogoing onstage doesn't hamper her playing a bit. Drummer David Jordan didn't miss a beat in the midst of all the time changes, and Bryn Quick's lead guitar lines were creative and inspired. Wallis' unembellished vocals and Thompson's discordant harmonies were not meant to be melodic, and there was something captivating about them—as there was about this band, in general.

Performance: Cara Wallis had an

engaging and understated stage presence, dressed in black jeans and a black shirt with a red boa. The room was mostly empty, but those who did turn out were vocal and enthusiastic about the band. For the last song they brought out a hula dancer—supposedly, she went with the tropical theme of Jacks, but she didn't really go with the song, until they broke into the *Hawaii Five-O* theme, at one point. The dancer put leis on the band members while Wallis left the stage and went into the audience. The voluptuous, made-up dancer, in a push-up floral bra and a grass skirt, did serve as a kind of funny contrast to Wallis' unaffected, rock-grrrrl persona.

Summary: There's an "aw-shucks" quality to Uncle Oscar, and that endeared them to me. They rely more on their energy and sincerity than on overwhelming vocal technique or beautiful harmonies. They've managed to combine first-rate songwriting and musical skill with an utter lack of pretension to create a concoction which suspiciously resembles a breath of fresh air.

—Amy DeZellar

Born Naked *Jacks Sugar Shack* Hollywood

Contact: Patrick Dillmann Mgmt.: 415-920-9580

The Players: Saleem Azam, vocals, guitar; James Olsen, bass; Jay Michaelis, drums.

Material: San Francisco-based power trio Born Naked started playing, and immediately cleared the room. This hard-core three-piece is a veritable sludgefest of joy and noise. They sound kind of like a precursor to heavy metal—all the noise, but none of the glam or posturing. It was hard to believe it was only three guys as they were very loud, and the sound was really full the whole time. When they broke it down a bit, it was actually fairly melodic, but those moments were few and far between. My friend thought they were the "reincarnation" of Blue Cheer, for what that's worth. Their encore was a cover of Siouxsie & The Banshees' "Christine (The Strawberry Girl)," and it

was definitely the most accessible song of the night, though, afterward, they apologized to Siouxsie. **Musicianship:** Drummer Jay Michaelis wasn't even opening his eyes, he was so involved with the music. With his head down, his arms flailing away and sticks flying, he and bassist James Olsen created some intricate rhythms. Lead singer/guitarist Saleem Azam is no heavy metal screamer, either, as he actually had a nice voice. But then there was his guitar playing—his "Thrasher" T-shirt said it all.

Performance: When they weren't turning up the volume, the members of Born Naked were introducing their songs with dry, deadpan humor, like "that was our fabulous demon worshipping tune." Only the fearless remained seated near the band. Everyone I was sitting with, including the other bands on the bill, moved to the back of the room by the bar. Only my earplugs and I remained. But if the crowd wasn't present, the band certainly was. They got off on the pure joy of their own playing, but not in a self-indulgent way.

Summary: Sometimes you can just tell when an artist is making music for all the right reasons, and Born Naked seems to be that type of act. They say that they just want to turn a few heads, and that they hope that someone gets the joke. I hope that someone does, too, because the look of sheer happiness that was fixed on bassist Olsen's face should be what music is all about: having fun, and playing for the sheer joy and energy of it.

—Amy DeZellar



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Lapis Lazuli: An acoustic duo with meandering folk songs.

Lapis Lazuli
The Mint
Hollywood

Contact: Trish Luna: 562-597-2575

The Players: India, vocals; Morgan, guitar; Paulo, guest percussionist.

Material: Lapis Lazuli is a two-piece acoustic duo. They play soft, meandering folk songs along the lines of Cowboy Junkies, with a lighter, less lethargic touch. Their sound is a little off-beat and so are their lyrics, with subject matter ranging from satellites to senior citizen seductresses. Most of their songs have a whimsical loveliness to them, and they often seemed so sedate that you wondered when they were going to finally get off the ground melodically. This is modern, pretty, sensual material, made to listen to on a sultry August night.

Musicianship: This duo performs delicate music, which requires a light touch. Vocalist India sang soft and feathery, sometimes adding a country twang or a whistle to the songs. Guitarist Morgan is a competent acoustic player, and he contributed much more than just basic chord strumming to the set, adding diverse, flavored textures, an occasional slide and some complex doodling solos.

Performance: The Mint's stage was sparsely set, with India, Morgan and, at times, percussionist Paulo, who joined them for several songs. During one song at the end of the set, India seemed to relax and let it all (or at least some of it) hang out, as she leaned close to the microphone, closed her eyes and sang. This was a noticeably stronger performance than most of the remainder of the set, which was unobtrusive, polite and almost impassive. Likewise, Morgan was a similarly inconspicuous player,

sitting on a stool with his guitar and occasionally offering up brief song intros. And while music of this ilk does not inspire onstage moshing or all-out screaming, the performance was so sedate and low-profile that it threatened to be almost invisible.

Summary: Lapis Lazuli is a low-key acoustic duo, whose focus seems to be on their material, which is creative, slow and sultry. Their overall look and sound are unobtrusive, making them too mellow and unnoticeable. This is not a recommendation to add whammy pedals, spandex or gimmicks, but to work from what they have, and perhaps develop a more intense delivery—at least on par with the intensity of their music, which is brimming with a low-boiling passion. —Andi Patterson

Tin Roof
O'Brien's
Venice

Contact: Si Korot: 213-852-1589

The Players: Lisa Gonzales, vocals, guitar; Tony Sena, lead guitar; Clark Souter, bass; Joe Fausett, drums; Jonathan Mitchell, percussion.

Material: Tin Roof's music crosses eras, cultures and genres in a smooth and sassy way. The brainchild of lead vocalist Lisa Gonzales, its style is moody, thoughtful and moving—influences from Joni Mitchell's lyrics to Bonnie Raitt's music can be heard throughout the songs. Their sensitive and very aware material is based upon the

simple and everyday things in life, and their intelligent and mature lyrics are integrated with a nice combination of folk, blues and funky Latin rhythms. Most of it lays out a positive outlook on the world, in general, which is a refreshing change from most of what's being played nowadays. Both personal and universal themes run through the songs, but what really makes them memorable is the honesty and passion that is obvious in every word.

Musicianship: All of these musicians appeared to be veterans, not so much by their age but by their skill. This is a well-developed group who complemented each other to an extraor-

dinary degree. Frontwoman Gonzales came off as a forceful guitar player with a great earthy voice, and she belted out the blues and then brought it all back to a Tracy Chapman lilt that was both interesting and persuasive. Sena added another blues touch to the songs, playing Jeff Beck-like leads while the rhythm section got funky. Mitchell's congas and other assorted percussion instruments—which he alternated within a song—spiked the music with juicy Latin rhythms which moved the audience to dance. And Souter and Fausett were a good team, locking in the backbeats behind it all. This group, as a whole, managed to be greater than any one of its parts, which made the songs even bigger when everyone kicked in.

Performance: Gonzales is a compelling entertainer with a personable but powerful persona. She often introduced her songs with short vignettes which set the stage and the mood for what was to follow. And, as the evening wore on, the audience became noticeably closer to her, not only in physical distance, but also in spirit. This lady has charisma and she knows how to use it. The other players generally let Gonzales do the communicating, but they also displayed an outstanding sense of camaraderie and chemistry together, which added to the warm intimacy of the set.

Summary: Tin Roof is an adult contemporary band that speaks to more than one generation. Their messages are well-thought-out and well worth hearing. They presented a very engaging and inviting evening, and had the crowd clamoring for CDs. This is a group that should have an interesting future. —Bernard Baur



Tin Roof: Crossing eras and generations in a smooth and sassy way.



Cutrone: A casual, stream-of-consciousness conversation with a beat.

Cutrone

El Rey Theatre
Los Angeles

Contact: Mike Gormley: 213-848-9200

The Players: Cutrone, vocals; Jim Cheydleur, bass; Keith "Keefus" Ciancia, keyboards; Steve Kronzer, guitar; Jason Starmer, drums.

Material: Cutrone talks, rather than raps, over a band which is part techno and part standard instrumentation. Her vocals are a casual, stream-of-consciousness conversation with a beat, rather than any sort of hard-core street gangsta rap. The closest thing I can compare it to is Debbie Harry's rapping on Blondie's "Rapture." The lyrics are the real star of the show, and contain a million-and-one pop culture references all spliced together. For "Yeah You Are," she points out how everyone is everything, including "...crack, Pro-Choice, Prozac, UFO, ego-a-go-go." Cutrone's strongest point is her innovativeness and originality. Case in point: "Veronica Says Hello" is about a cat on the Lower East Side who eats off the legs of a famous TV star.

Musicianship: The band backing Cutrone was understated and very skilled. Musically, keyboardist Keith Ciancia was integral—his synth playing made the sound of the band distinctive. Cutrone, herself, has a husky, rich speaking voice and very good phrasing. She occasionally took her vocals to a shout, but she never really sang. She did bring up a backup singer—Ernest Carter—for one number, and he had a powerful singing voice, which was pretty impressive for someone who apparently hadn't made it to any rehearsals or the soundcheck. Guitarist Steve Kronzer had cool effects which complemented everyone else, and the rhythm section of drummer Jason Starmer and bassist Jim Cheydleur provided great support, and added a funk feel to the overall sound.

Performance: Having bands at the old El Rey Theatre is such a great idea. The beautiful room, with

its huge crystal chandeliers and incongruously prevalent smoke machines, made the evening hip and classy, by virtue of the setting, alone. In her horn-rimmed glasses and leather jacket and pants, Cutrone looked every bit the quirky intellectual outsider—sort of like a female Elvis Costello. She had guts, too. For one song that didn't have lyrics, except for the chorus, she had the audience channel their consciousness and she put lyrics to the music, based on whatever came into her mind from them. What she came up with was a surrealistic new age story that was as bizarre and mixed as the crowd at the El Rey.

Summary: Cutrone has taken an interesting and innovative idea, and with the safety net of a quality band, she's created something which works both as spoken word and as club music. They've taken elements of what's going on in the clubs currently—combining a live band with techno—and added their own personal twist, with intellectually bent lyrics and a matter-of-fact version of delivery. Cutrone is worth a listen—and a viewing, for that matter, as she's quite a natural onstage. —Amy DeZellar

Pin Cushion

The Key Club
West Hollywood

Contact: Artist Hot Line: 213-466-6642

The Players: Bryan Schaefer, lead vocals, guitar; Eric Dziembowski, bass, backing vocals; B.B. Peters, drums, backing vocals.

Material: When I first heard Pin Cushion, I thought, "The Boss is back!" It's not that this group's music sounded so Springsteen-like; it's that their attitude rose right out of the dirty Jersey shore. High energy punk-funk, their material is a lot like a crash the moment before impact. Tension and momentum exploded with emotions, expressing deep thoughts and feelings. Their heavy and moody lyrics were uttered so tensely that it was intoxicating. But this group also

played a lighter variety of styles, and it's that versatility which sometimes dulled their edge, creating a sampler effect in their set and weakening its total emotional impact. At best, it makes them somewhat like Stone Temple Pilots, and at worst it's simply unfocused. But even the weaker material benefits from the intensity which this band brandishes. There's a rawness to these songs that is sure to rub everyone one way or another.

Musicianship: Schaefer is a guitar demon, and he got into it so hard he almost fell over. His vocals were gritty and rough, with a delivery so urgent you might have thought he was going to blow out his throat. But even though his voice was coarse, the vibe was intimate, which made for a close resemblance to Springsteen, in more ways than one. Dziembowski is a whirlwind bassist who never stood still, and Peters—a former bassist, himself—played the skins with a passion and texture that was astounding.

Performance: Schaefer is a natural in command of all he surveys. He held the spotlight until the final two songs, when Dziembowski took off his shirt. He would have held it even longer except that it was difficult for the girls in the crowd to watch him at the same time that they were screaming and panting over Dziembowski's nipple rings. Talk about heat! This group turns it up way beyond the red line and into the danger zone. But it's not all force with no feel. In fact, Schaefer has the uncanny ability to know what the audience is feeling while he's playing. At one point, he noticed that the crowd was luke warm to a song and rather than just move on, he acknowledged it and promised that the next one would hold them—and it did!

Summary: Pin Cushion is alive with potential—a breeding ground for excitement. If they can keep the energy level up and continue improving, they could become a very hot band on the circuit.

—Bernard Baur



Pin Cushion: Tension and momentum exploding with emotions.

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Disclaimer: Always be vigilant of people attempting to make a "hot bank" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are confronted by a dishonest or "shady" operation, drop us a note explaining us of the details. No phone calls please. MC is not responsible for unsolicited or annoying calls. We reserve the right not to publish ads that we declare are in poor taste or do not fit our guidelines.



EQUIPMENT

2. PAs & AMPS

- 72 Marshl. hopped up super lead 50-100 watt hd, \$500 562-594-5773
- 2 Crate 4/12 cabs, 120 watt Crate 2 chaval head \$400 obo Steve 818-769-9465
- Acous bass amp, 125 rms pwr, 5 band eq, cab w/ 1" 15" JBL spkr \$400 818-990-2328
- Bass amp Nemosis, 200 watt, 15", never used, won @ LA Bass Exch Sugstid retail \$950 selfing \$600 Lv name# 800-481-2845
- Bass gear big bass cab, 2x18 & 2x10 \$250 3mtr cab 1x15, 2x8 \$200 GT bass pre-amp, \$250 Travis 805-951-7065
- Celestin Greenback spkrs, blk 4 12 cab w whee's snds great, must sell, \$200 213-465-6828
- Crate bass amp & spkr, 500 watts, lch boost, fx loops, 7 band eq & more \$300, Kim 818-972-9972
- Fender twin reverb, orig 70s silvrace w/mast volume, 100 watts, new groove tubes, great cond, snos great, \$500 firm, 213-960-7823
- Haller Pro5000 stereo pwr amp, studio use only, xint cond John 818-887-0484
- Lee Jackson all-tube 100 watt head, \$400 obo BasuRox@aol.com
- Mackie 1402VLZ audio mixer, 6 mic inputs, + 4 stereo inputs, 14 chans, never used, was \$800, asking \$250 Tom 562-432-5275
- Mackie FR1400 pwr amp, \$500 Peavee 500 watt pwr amp, \$350, 805-581-4861
- Mesa Boogie dual rectifier, xint cond, \$1,300 Paulo 213-957-1267
- Mesa Boogie MkIII, in Anvil rack case, \$650 firm Boogie 2-12 slant cabs w/ev + Celestin, \$375 ea, firm Lv msg Bryan 805-269-0917
- Peavey Mark VII bass head, gd cond, \$400 Carvin PA, 2 12" spkrs, gd cond \$300, Lv msg 818-780-6278
- Peavey PA system, XR600B, 300 watts, 6 chans, 9 band eq, reverb 2 fully load 15" spkrs \$500 firm, 213-526-2979
- Trace Elliot bass cab, 4 12" spkrs, 800 watts @ 8 ohms, new cond \$425 obo 805-522-5003

3. RECORDING EQUIPMENT

- 4 wk old studio! Kurzweil PC88 MX keybrd, Alessi RA100 amd, Alessi pt 7 montrs, Mackie 1402 VLZ mixr, AKG C3000 condensr mic w/ pre-amp, l46 adelphi net
- Alessi Adat XLT, xint cond, \$1,800 805-581-4861
- Ameke Angela MM1200 ATR 102, \$27,000 obo 310-271-6969
- Digitelch DSP 256k multi-fx processr w/manual \$160, Paul 310-640-9253
- Mics: 3 Sennheisr MD504-D condensr type, like new, used once Sell for \$110 ea or \$300 fo: 3 Lv msg 818-780-6278
- Mixr, Sndcraft, #600, 32x8x16 chans, mnt cond, great shape, \$4,500 obo, John 714-646-3071
- Sndcraft Spirit mixing console great cond, \$3 600 310-246-0444
- Tascam 38 1/2" reel reel 8 trk Perfect conc w/remote control \$800 Tascam 122B cass deck, 2 -pd, Dolby HX pro \$450 310-839-4932
- Tascam 388 1/4" 8 trk recrdr w/built in mixr, very gd cond, heads in xint cond, well taken care of \$1,000 Frank 818-240-6590

EQUIPMENT

- Tascam 388 8-trk recrdng mixr + access New cond, incl orig box & manual, \$900 Jim 213-851-5062
- Tascam Porta 07 4 trk recrd, new cond, \$325 818-710-6554
- TL Audio PA 2 stereo tube mic pre/direct box 1 yr old, great cond Really warms up your snd 818-344-4884, dbr1@pacifinet.net
- Yamaha RM-804 recrdng mixr, 8x4x2, 1 aux send, 3 band eq, 15 chnl monitng, Gd cond \$575 obo Untl 10pm 626-338-9595

4. MUSIC ACCESSORIES

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- Over 200 past MC Mags \$75 obo 310-397-7111
- Roland guit synth GR09, w/GK28 pickup, xint cond, great snds \$600 818-710-6554
- Various addles, BS1 distortn, \$25 Boss VH1 enhancer pedal, \$50 DOD fx 4D-B equalizer, \$50 213-960-7823
- Wntid: Anvil case for Marshl JCM 800 1x12 combo Reasonbl 818-771-9985

5. GUITARS

- 1982 Schecter Telecastr, blue w/gold hrdwr, switch frm Humbucking to single coil for multipl snds Very gd cond w/case, \$650 Steve 310-477-4708
- 1991 Gibson L/Paul custom wht w/bk pinstripe, case incl \$1,250 firm 310-664-0704
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- Fender Strat, blk, brand new, w/F/Rose tremolo bar & Demargio bridge pickup, brand new case \$175 Richard 310-892-5405
- Gibson J50 flat top 6 string acous guit, w/Rotomc tuning pegs, vintg collectrs item from 1957, w/hdshell case, outstanding for recrdng, very gd cond 613-230-9470
- Ovatin 12 string acous, model 1618, immac cond, blade neck, stock pickup, 1st \$550 takes Lv msg Bryan 805-269-0917

EQUIPMENT

6. BASS GUITARS

- Fender jazz bass specl, frettl, blk, \$225 Bass collectn, lbanez Sndgear copy, \$175, Jack 626-844-3479
- Fender jazz bass '72, US made Blk & vintg wht Handma Ie John Cruthers neck, Mint cond \$600 or trade for US Strat 909-392-9405
- Fender Precisn lite bass active electrnx, hipshot, antique -unburst \$325 obo 805-522-5003
- I'm lking for nice 5 string bass w/active pickups, new or used, No price range, all i, acceptbl Brad, brizad@uno.com

EQUIPMENT

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•Roland XP80, 76 note, 64 vox keybrd. Curr operating systm, instructi video, sample expansn card. \$1,600. 818-710-6554
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•Blues guit, some voc, sks touring working band. Killr tone, vntg gear, drug/alcohol free Concerts, touring, CD exp. Rick 310-798-9183.
•Classy Euro guit. Infl G/Moore, J/Sykes, Hendrx, P/Rodgers. 213-465-6954
•Eclectc world music guit, rhythm & solo. Richard H-213-665-9981, W-213-489-5708
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MUSICIANS WANTED

30 w/great stage presnc Tranpo, rock look, no wimps... 30 w/great stage presnc Tranpo, rock look, no wimps...

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Newly forming metal band sks voc Ed 310-837-9657... Partridge Family tribute band sks D/Cassidy lk/snda-like... Pro R&B pop band sks pro male singer, 18-31...

MUSICIANS WANTED

Seasoned visionary wntd by rhythm sectn. Nd great lyrics, vocs, phrasing Able to create moodly atmospheric... Singr wntd for band using sampls & guts. Must like lggy, have real vox, enjoy singng pretty melodies...

MUSICIANS WANTED

trnx. Garbage, Love/Rockets, Depeche, Cure, Bauhaus. 818-506-4886... Voc/guit wntd for xpermtl proj. Infl Can. Spiritized, Undrworld, Todd 310-202-6144...

MUSICIANS WANTED

Fem guit wntd for loud & fast trashy all-fem band. Infl con punk, hot rod, garage surf. Supr/Suckrs, Zede, Nashvi P. Jennifer 213-602-2907...

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2nd guit wntd for fem frmted band. Rock, pop, alt. No flakes. Bkgrndt & mage a + Wkend rehears 213-205-1873... A1 versatl, rppng, slide, cntry, blues, rock, guit/sngwrtr...

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•Lead guit plyr wntd for successfl working cruise ship band To play rock, classic, variety. Must be xtremly pro Lv ing term blueserband@usa.net
•Lead guit wntd Successfl pop rock band, close to recording contract. Infl classic pop bands, 60s to 90s, w/strong melodies. Anthony 818-875-9784.
•Lead guit/rhythm guit w/lyric abil wntd to compit hvy rockin Hillywd band Only mean SOBns nd apply No limd wncs 213-461-3023
•Lennon lking for McCartney, Richards kng for Jagger, Tosh lking for Marley Lking for partnr for world music proj 310-559-5052
•Lking for Michael Down, who plyd guit for iand called TWIST. Steve 310-659-9644.
•Local singr/sngwrtr & band sks creatv & versatl lead guit for rock, blues, funk, org mix. Srs, relatable, personl only Chris 213-845-9490.
•Male voc w/great songs sks guit over 25 w/melodic snd, dedicatn, commit for mainstrm modern rock music Must have demo 310-839-9726
•Melodic alt 3-pc band lking for energetic guit plyr w/style, edge, creatv. Only pros, no flakes, no drugs. Only 90s lk 310-659-1969
•Metal band sks 2nd lead guit. Ed 310-837-9657, pgr 310-960-1872
•OC alt pop band w/recrdng studio, rehrls spc, songs, lking for guit plyr Infl Live, Oasis, Radiohd Tonic Todd 714-376-3975
•Pedal steel guit wntd, immed recrdng, cntry artist w/mgmt, atty. 818-753-6638
•Pro guit wntd by singr/sngwrtr w/super pop snd Ken 213-467-2392
•Pro guit wntd. Must have pro gear, transpo, image, bckng vocs ZODIAC GROOVE already startd to showcs Commit a must, pros only 213-467-1712
•Pro or semi-pro guit for band w/great songs Radio-ready ep. Label int. Infl Beatles, Bowie, Hendrx. 626-914-5853, btamaddon@aol.com
•Pro voc w/mgmt lking for creatv guit to str art band from grnd up R&B meets funk pop. DP 213-467-6913
•R&B band formng. Emphasis on fun but srs about practic. Nd rhythm guit to compit grp Infl Clapton, Young, blues John 626-797-7631
•Rhythm guit ndd for alt pop band. Sheryl meets Jewel! Must be yng, ambitious, dedicatd w/xtn chops, ready to begin immed Label int Hathaway 310-859-1740
•Rhythm guit plyr ndd by estab OC band in vein of Zombi, NIN, Ministry Must be solid, ocdatd, have pro gear & att. 714-496-3837
•Rhythm guit plyr wntd for metal act Sabbath meets Metallica, Clear mindd only, no drugs Kevin 310-454-5900.
•Singr/guit plyr wntd for R&R band. Infl Brit R&R bands, Beatles John 818-382-5290.
•Singr/sngwrtr/guit sks same for collab & perfrmncs in LA area. Infl Fleetwld, CCrows, SIColvin. 819-377-9914.
•Sking guit for local shows & tour Infl Blk Crowez to MLB 23-33, confident, lead chops, team plyr 818-505-1152.
•Stones type band nds guit Have may deal in Euro, top US mgmt 213-460-2431
•Straddlin/Wood wntd. Band has inde deal in Englnd, financng, mgmt, Amer label int, lckout in Reseda 626-856-1506
•Super funky guit wntd for funk, R&B, disco cover band Heavys, JB, Prince, Rufus Have fun & make some \$\$\$ Mike 905-499-3021
•Superstar guit ndd for band Guit nds strong sngwrting & motwain. Into Blur, Beatles, Radihd, RedCross, Space 213-933-7926
•Thunders, Stray Cats type act nds guit Top 30 disc in Japan Hillywd based. Send tape Skip Sterling Box 935, Bellflwr, CA 90707-0935.

MUSICIANS WANTED

•Wntd: Dave Grohl! We nd drmr who plays guit Infl Fos, M/Sweet, HuskerDu, Bobby 213-845-9336.
•Wntd: studied guit, diggin on Maha-Shakti, McLaughlin, Eastn Tones, Crimson, Janes, Axiom funkness, etc CD & gigs Brian 310-370-0971
•Yng, 24-29, pop band w/melodys & harmyns sk lead guit w/chops & flair Have gigs & label int. Henry 818-354-7810

23. BASSISTS WANTED

•1 funky rocking bass plyr wntd for gggng all ong pop rock band w/CD & label contax Infl Gabriel, Seal, U2, D/Mathews, Derek 213-389-6619
•A bass plyr w/vocs wntd for psychedlc jwpop trio w/huge harmyns, enorms songs, big big plans Kirk 310-204-5645
•A great oppor for bass, 23-27 Showscng & recrdng band has great songs, mgmt w/indus contax, top rate club bkngs 818-386-5808
•A1 alt band lking for bass plyr. Gd level & commitmnt Bush, U2, Blur Maj label int. Lv msg 310-371-7308.
•A1 bass plyr wntd for rock band Infl Zep, Halen, Floyd Have CD, ready to showcs. 310-393-5223.
•Acous/elec jam band sks solid bass plyr. Quirky grooves & org tunes Dead, Beatles Young, Widesprd, Mothrhps Miguel 310-503-1185, mdecoste@sprynet.com
•Alanis mates F/Mercury, their bastrn son forms grp desparatc lcr stardm Connex, songs, gigs: Nd talent bass. No drugs. 818-386-5869
•Alt HR diverse band nds bass Creatv, pro mindd, relabity Zep, AIC, STP, Sndgardn vein No kids or dinosaurs 818-780-6424
•Alterno-pop band sks bass plyr Bckng vocs a + We understand your pain w/AC acts Have mgmt & atty Brian 31-858-0787
•Artistic commitd bass plyr ndd for hvy emotnl band w/spacey elec Sabbath, Doors, Manson Shld be weird, into the strange. Ryan 213-845-0253
•B/Joel, Ben Folds, Elton style singr/sngwrtr/pianist sks drums & bass for org lno. Age 22-32 Elliot 818-995-8166, egress@concentric.net
•Band formng, Pumpkins, new Motley, NIN Ynd gear, brain, image Elvis was cool, his fans were geeks If you have clue, call 213-883-9578.
•Bass doct, been tied to Whippng Post, feel like a Hurricane, helpslly hopng to lind guit-wieldng singr/sngwrtr Homer 310-836-4883

MUSICIANS WANTED

•Bass ndd for org pop grp Costello meets Beatles Be melodic, lunky, Have recrd, almost finishd Have pro att, gear etc No drugs drunks 818-988-5329
•Bass ndd for R&B singr/sngwrtr w/org music to start band 310-563-0943.
•Bass ndd immed for OC based estab pop/alt rock band whittle punk infl 3 CDs out w/college, commrcd airplay, label deal. David 714-638 7106.
•Bass plyr ndd for hip-hop groove proj, Styles L/Graham, JJamerson 818-506-3488
•Bass plyr ndd to compit blues/rock proj You must be top notch plyr, able to play all styles of blues & rock. Clyde 818-556-6771
•Bass plyr w/bckng vocs for pop rock band w/out Infl Beatles, M/Sweet, XTC, Who Tom c/ Manish 310-562-8333
•Bass plyr wntd for exp org band w/lem singr Morrisette meets Indigos Team plyr Singng, sngwrting a + Some covers Linda 562-985-0138
•Bass plyr wntd to compit P/iam tribute band No drugs, no alt 818-506-1470
•Bass plyr wntd to join acous duo, Passion, harmony, cutting edge, determinatn, Indus contax Curr plyng col-fecness, smil clubs parties No dunkt, metal 310-917-6996
•Bass plyr wntd Infl McCartney, Radiohd, Must have great gear, transpo, bckup vocs, 30 or yngr Ready to recrd w/label int Pros only 310-204-5977
•Bass plyr wntd Infl WuTang, Dr Octagon, Fishbone, Jason 213-653-1619, JR 818-780-5712
•Bass plyr wntd We have 63 plyr, bckup singr, lead voc, rhythm guit Styles Skyward, Zep, Crows, Allman Shelby 818-760-3065

MUSICIANS WANTED

•Bass plyr/actor ndd for org rock music plyr Must be srs, dedicatd, ready to rock Peter 213-882-6890
•Bass w/harmy vocs, ndd ndd by indstri band, RACKET Stage presn.: & techno image a must Rep & studio in Pasadena 213-769-5140
•Bass wntd by fem, singr/sngwrtr, to form cntry crossover band like S/Twain 818-210-6069
•Bass wntd for all org band Vocs a + Linda 818-762-1825
•Bass wntd for band w/mgmt & CD C/Isaak, Ton, Joni/M 818-754-4391
•Bass wntd for estab modern rock/pop band Must be down to earth & like to create music, Lk at www.veracity.nu for info or call Watt 310-839-5135.
•Bass wntd for fem frnd band Rock, pop, alt No flakes Bckgrnd & image a + Wkend rehrls 213-205-1873
•Bass wntd for fem R&B singr sngwrtr Ong music, startng band 310-563-0943
•Bass wntd for org rock proj We're 33, you 18-30

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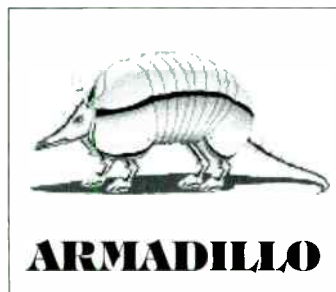
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