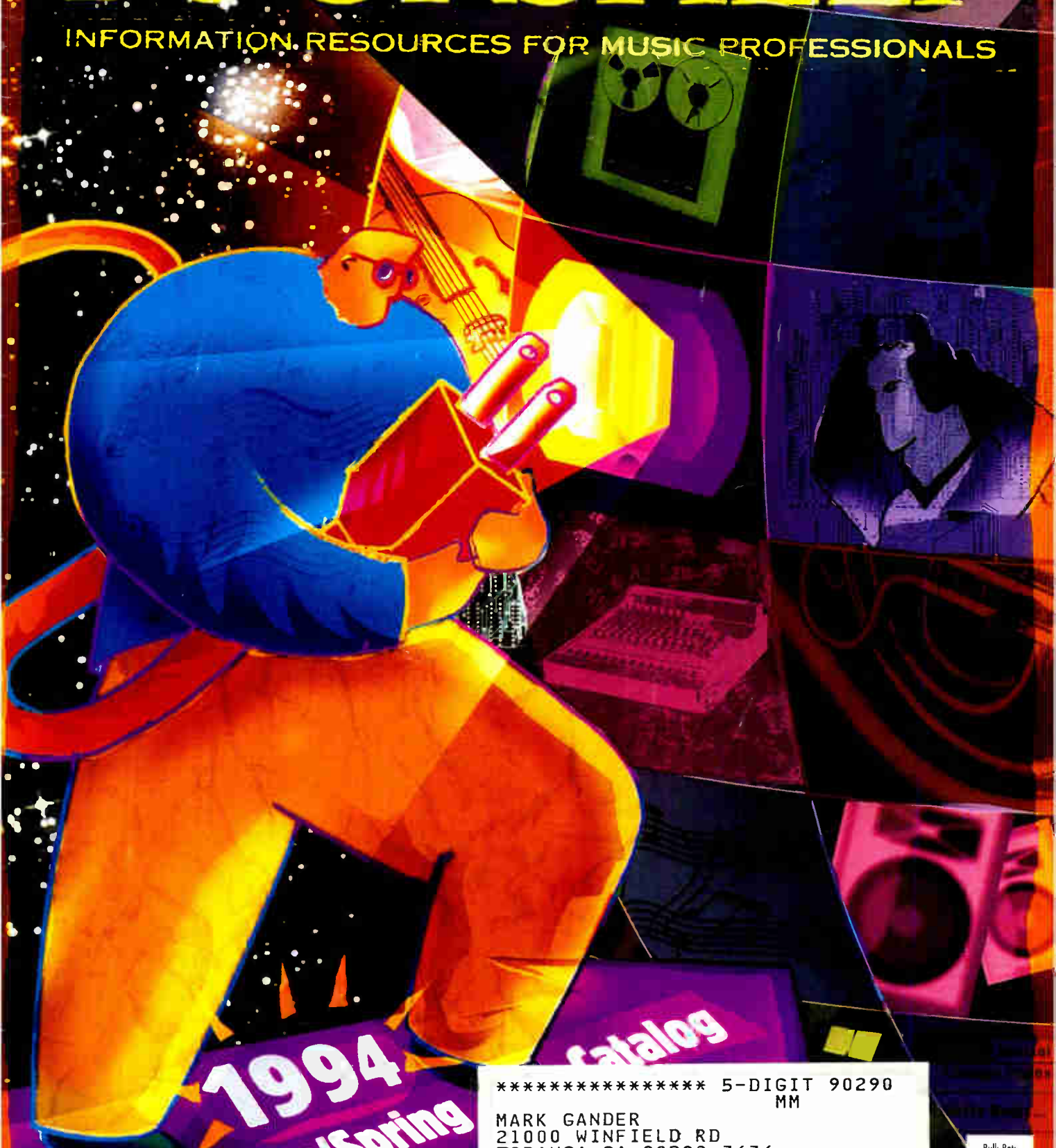


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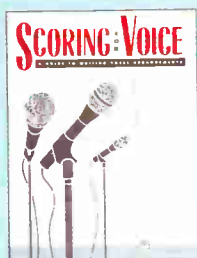
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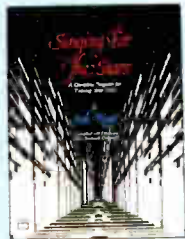
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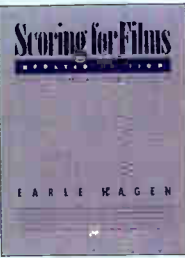
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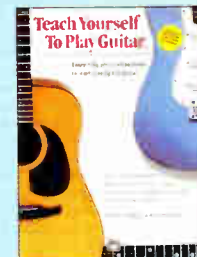
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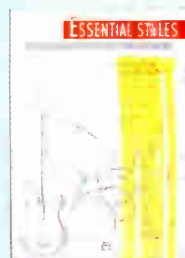
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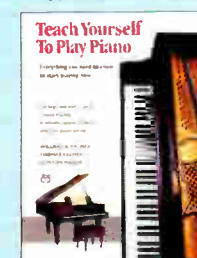
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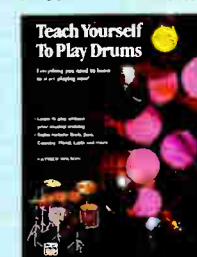
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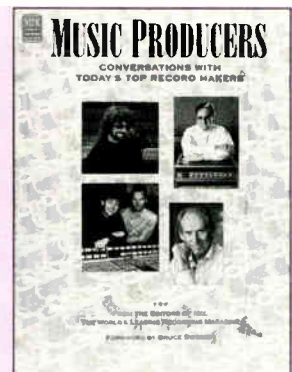
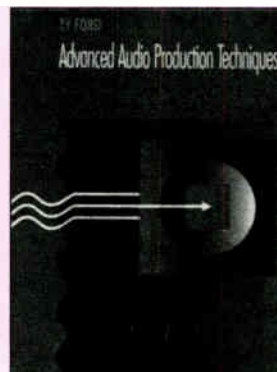
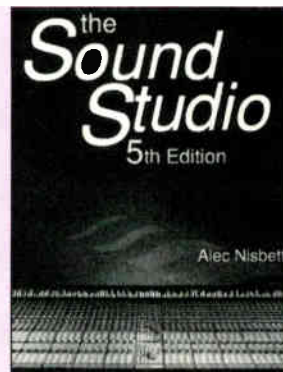
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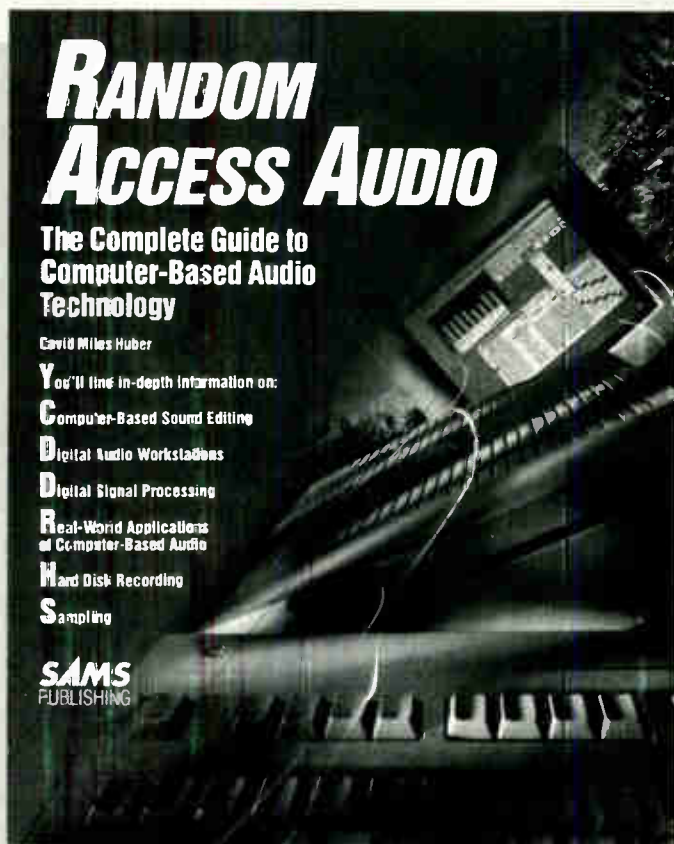
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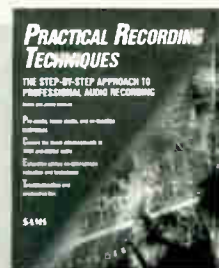
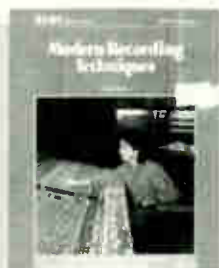
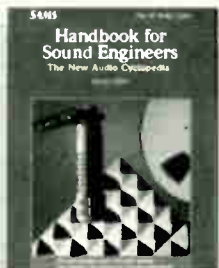
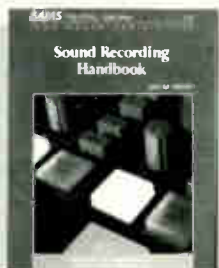
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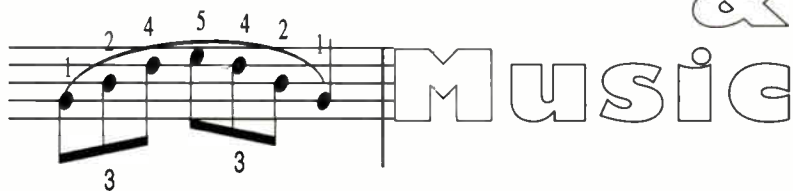
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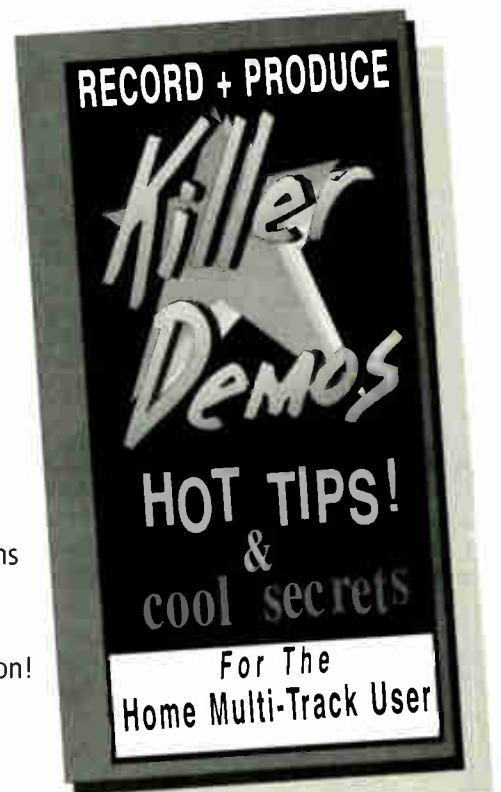
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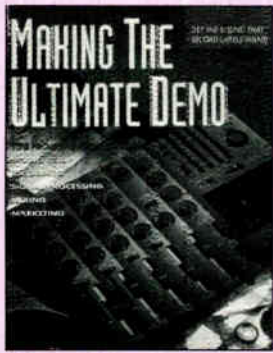
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HOME RECORDING



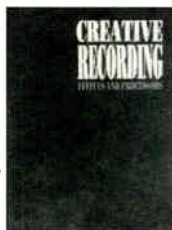
THE MUSICIAN'S HOME RECORDING HANDBOOK, *Ted Greenwald* • Our latest home-recording title emphasizes techniques for getting the best sound out of your available equipment. It explains complicated audio topics in language any musician can understand and presents sophisticated strategies for tracking, bouncing, signal processing and mixing that can be applied to even the most limited studio setup. ©1992, 173 pp. (P) **1072C) \$19.95**

MULTITRACK RECORDING FOR MUSICIANS, *Brent Hurtig* • Outlines the fundamentals of audio production in a clear manner. Emphasis here is on the basics—features and operation of common studio gear—along with proper session procedures. ©1988, 135 pp. (P) **1064C) \$17.95**

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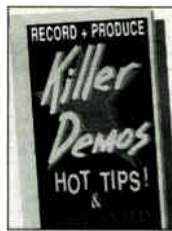
CREATIVE RECORDING: Effects and Processors, *Paul White* • This condensed guide to knob tweaking looks at the sound-shaping potential of consoles and outboard gear. Covers mixers, enhancers, compressors and limiters, gates and expanders, delay, reverb and pitch shift. ©1989, 100 pp. (P) **1439C) \$17.95**



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• New entry-level video focuses exclusively on cassette multitracks and the fundamentals of demo recording. Clearly explains what all the knobs, buttons and jacks are for, demonstrating with multitrack decks from four different manufacturers, so you'll understand the common features they each share. Focuses on special considerations for recording guitar and vocals. Hard to find; imported from the U.K. ©1992, 70 min. VHS **4386D) \$39.95**



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IMPROVING YOUR SIGNAL PROCESSING SKILLS: Hit Sound Recording Course #2, Bill Gibson •

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RECORDING GUITARS & GUITAR SOUNDS: Hit Sound Recording Course #3, Bill Gibson •

Covers microphone and DI techniques for acoustic, electric and electro-acoustic guitars. Features a unique examination of synthesized and sampled guitar sounds from MIDI keyboards, plus tips on optimizing gain and minimizing noise. Includes ideas for bathroom reverb, hallway miking and multitracking for a hybrid sound. ©1992, 60-minute audio cassette plus 27-page manual (Stapled) **PA502C) \$21.95** ①

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THE ART OF HOME RECORDING, with Spencer Davis •



This video is perfect for the first-time recorder or introductory music technology course. It focuses on the cassette multitrack, clearly and concisely explaining the connections, controls and operations. You'll learn

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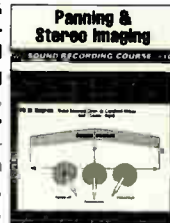
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The emphasis here is on acoustic keyboards; see the next installment for details on working with electronic keyboards. Covers mic choices and placement techniques for upright and grand pianos, stereo imaging, equalization and acoustic isolation. Includes information on keyboard care and tuning. ©1992, 60-minute audio cassette with 27 pages of class notes (Stapled) **PA507C) \$21.95** ①

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Intensive instruction on stereo miking, monitoring, panning and mixing for a 3-D perspective. Covers XY, crossed bi-directional, Faulkner, ORTF, NOS, spaced omni pair, MS and other stereo mic configurations. Features information on placing instruments in the mix, splitting the bass and moving the snare image around. ©1992, one audio cassette with 20 pages of class notes, **PA509C) \$21.95** ①

THE TOTAL RECORDING SESSION: Hit Sound Recording Course #11, Bill Gibson •

Get the broad overview on your sessions and learn to eliminate problems by planning in advance. You'll learn techniques for bouncing tracks, patching compressors, synchronizing with SMPTE time code and cleaning and demagnetizing your tape deck. In addition, there are tips on creating a planning chart, determining the number of tracks you'll need and using a track sheet. ©1992, one audio cassette plus 24-page booklet, **PA510C) \$21.95** ①

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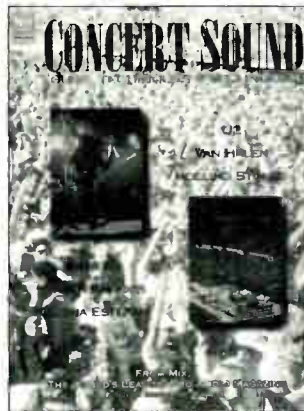
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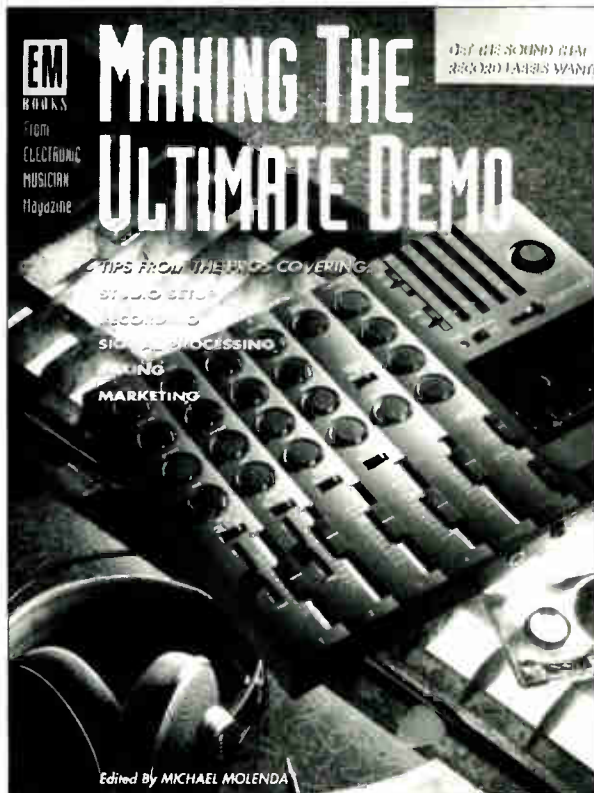
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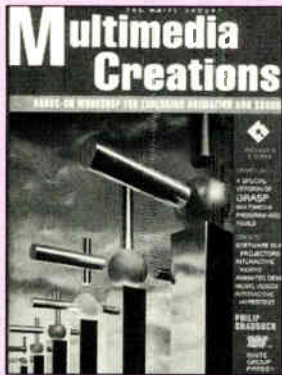
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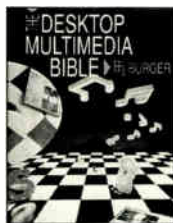
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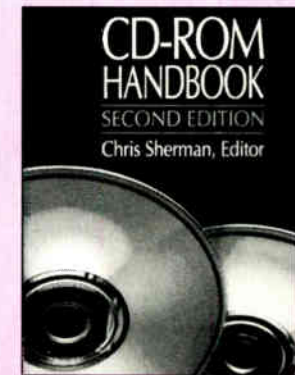
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PUBLISH YOURSELF ON CD-ROM, Cafarella & Straughan • New advanced title on producing CD-ROMs for multimedia includes coverage of the various CD formats, an in-depth look at the ISO 9660 spec and step-by-step instruction on planning, designing and mastering your CD-ROM project. Includes a CD-ROM containing a hypertext version of the book for UNIX, Mac or MPC, plus a Windows-compatible program to help you prepare your own CD-ROM titles. ©1992, 404 pp. (P) plus CD-ROM, **3955C) \$49.95** ④



APPLE CD-ROM HANDBOOK, Apple Computer Inc. • Condensed, entry-level guide to CD-ROM development for the Macintosh platform. Describes the planning stages, types of CD-ROM content, the human interface and basic search and navigation techniques, plus information on pressing and packaging your disc. ©1992, 144 pp. (P) **3903C) \$14.95**

CD-I DESIGNERS GUIDE, Hoffos, Sharpless, Smith & Lewis • New, comprehensive manual on designing interactive multimedia. Encompasses all the platforms, including CD-ROM, CD+G, PHOTO-CD, DVI, CDTV and desktop video. Features extensive chapters on interactive design, integrating audio and video, screen design and programming, plus index, glossary and bibliography. ©1992, 446 pp. (P) **3925D) \$44.95**

THE CD-I DESIGN HANDBOOK, Philips Interactive Media Systems • This is the official guide to the design of Compact Disc-Interactive (CD-I) programs. It offers designers concise, practical guidance on using audio and video with CD-I, developing the interactive interface and the process of scripting, storyboarding, designing and prototyping your CD-I. ©1992, 174 pp. (P) **3930C) \$24.95**

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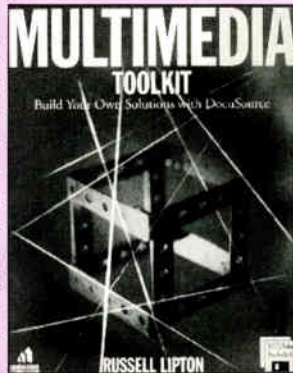


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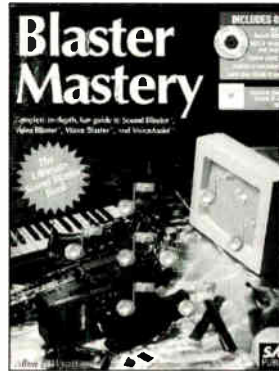
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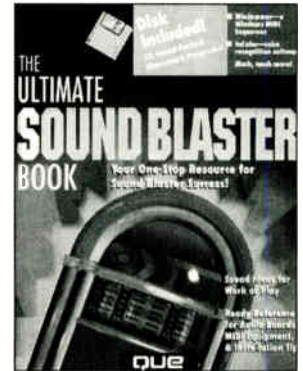
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✓ **MULTIMEDIA INTERFACE DESIGN**, Blattner & Dannenberg, eds. • An advanced look at the challenges facing multimedia designers, focusing on the computer-human interface. Drawn largely from a two-day workshop on interface design; includes articles by contributors from Xerox PARC, MIT, NASA, Apple and AT&T. ©1992, 438 pp. (H) **3912C) \$46.95**

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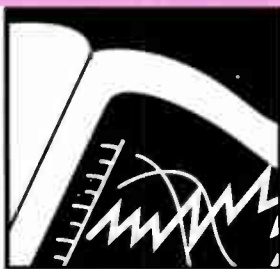


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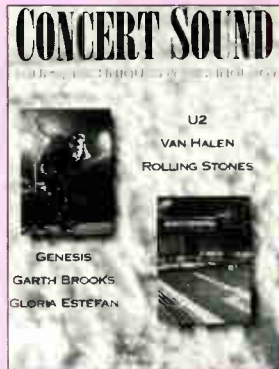
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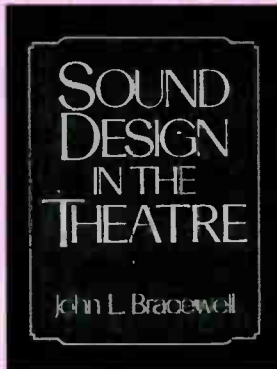
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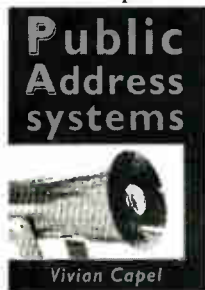


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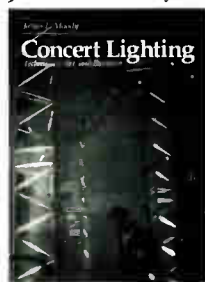


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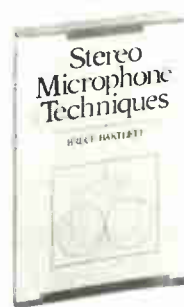
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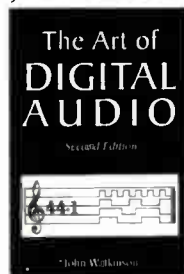


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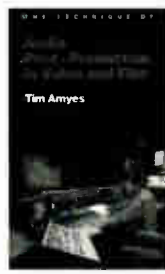


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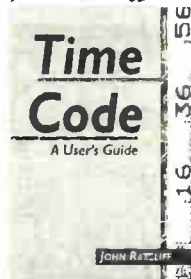


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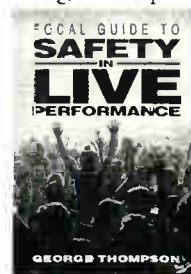


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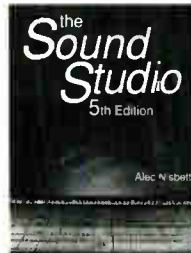


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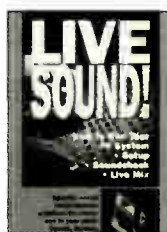
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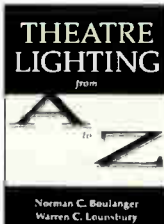
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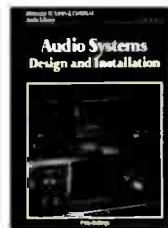
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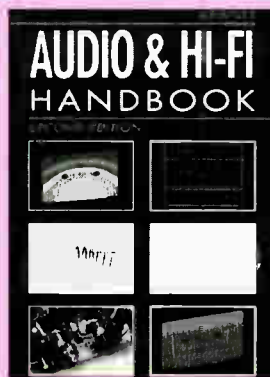
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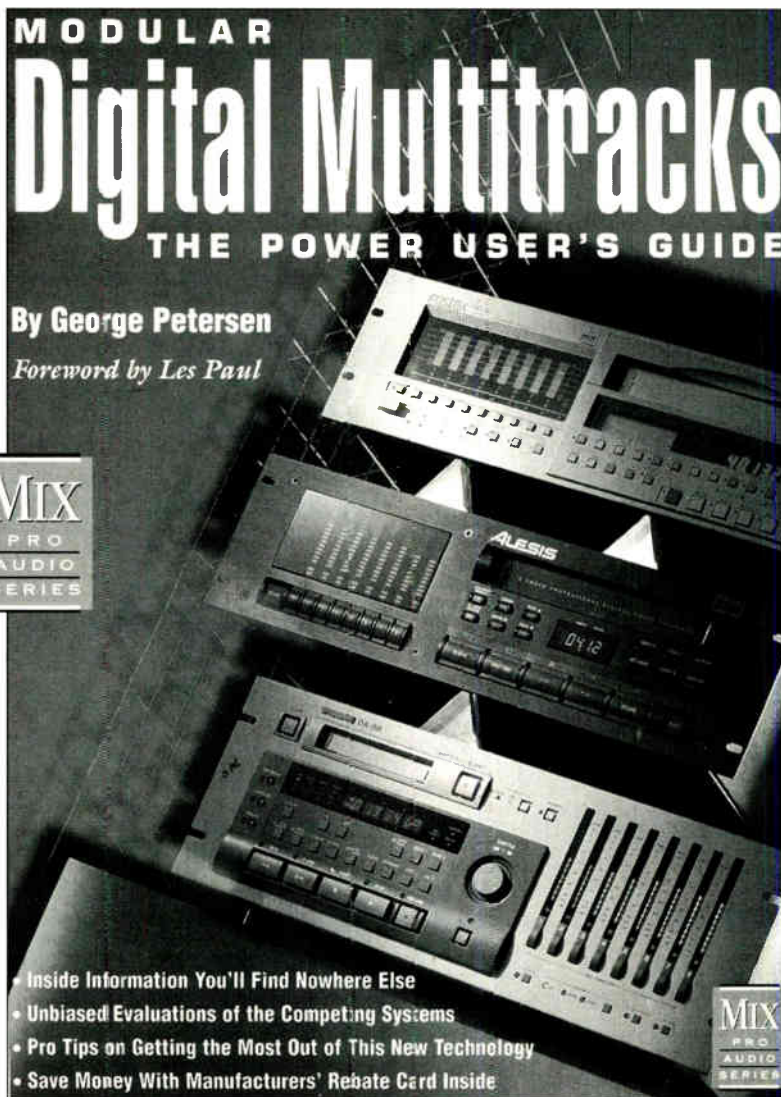
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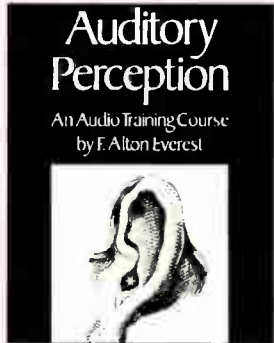
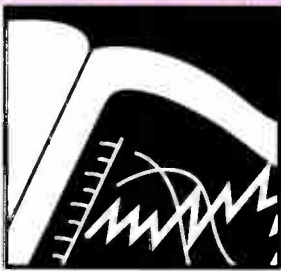
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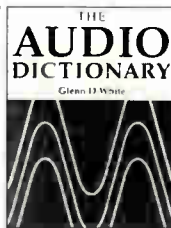
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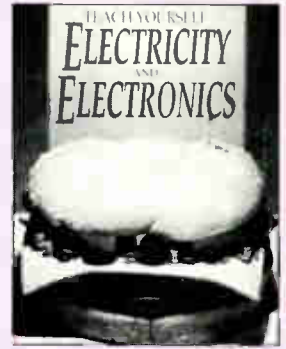
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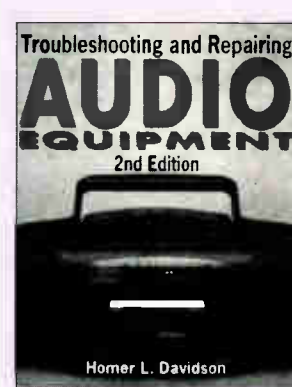


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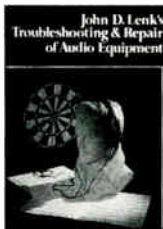
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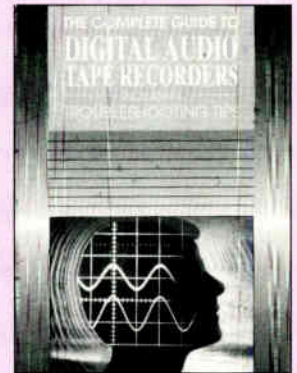
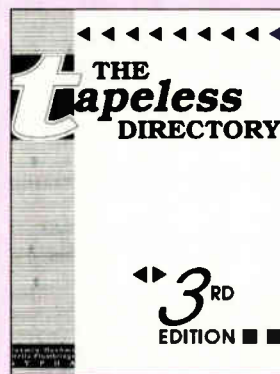
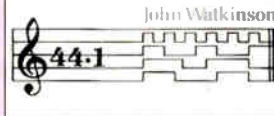


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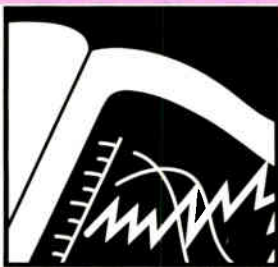


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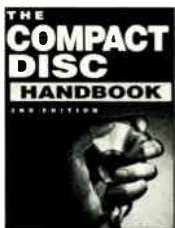
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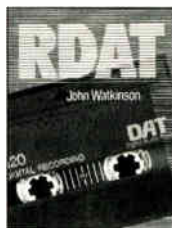


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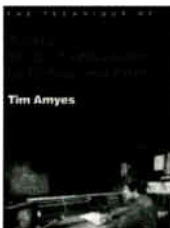


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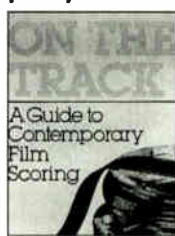


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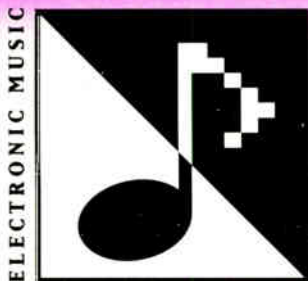
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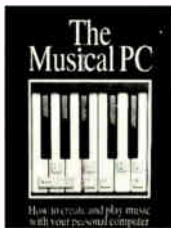


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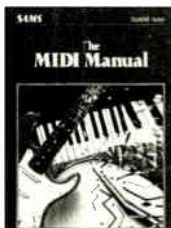
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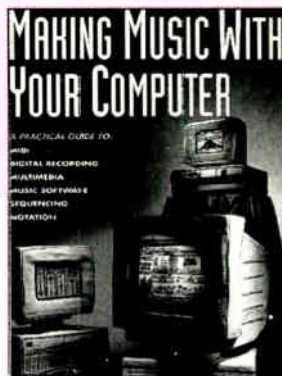


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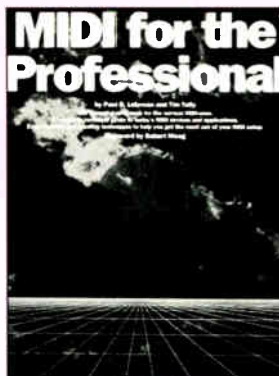
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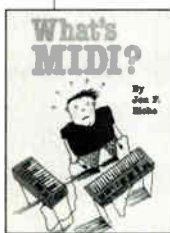
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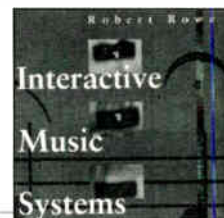
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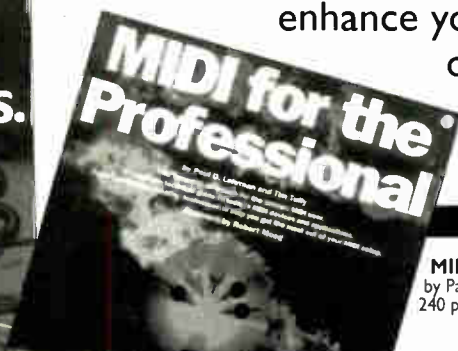
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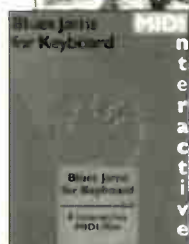
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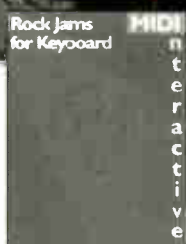
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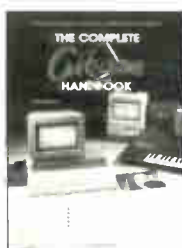
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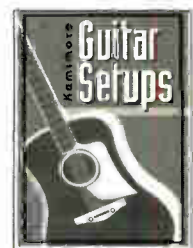
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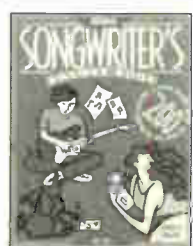
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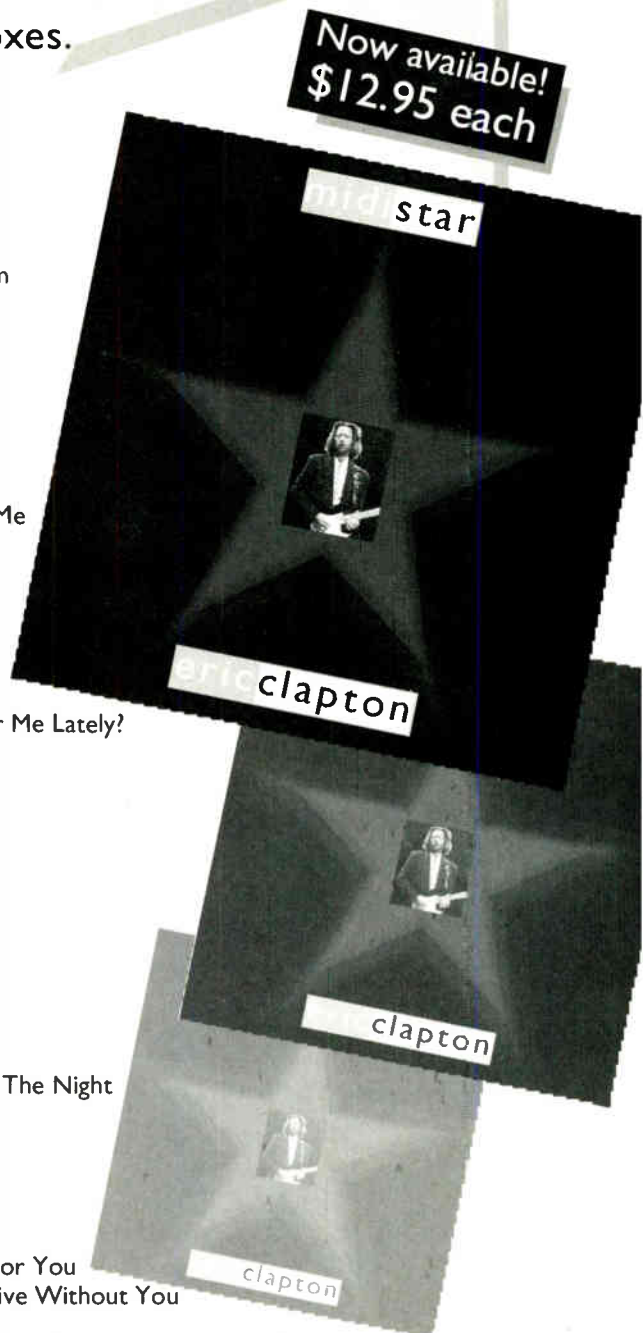
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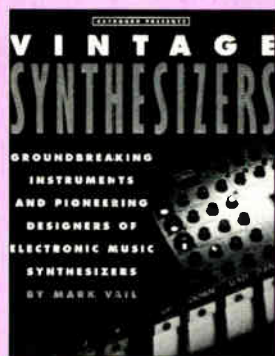
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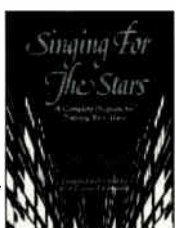
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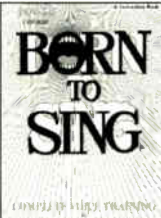


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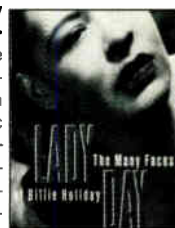
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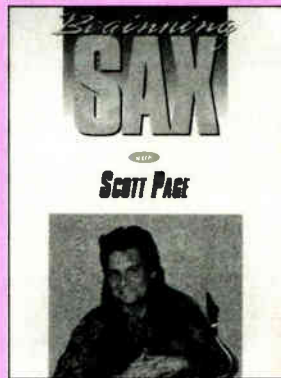
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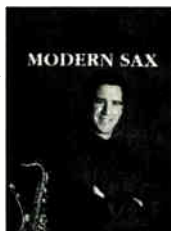
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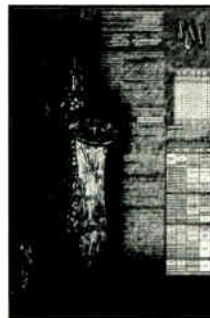


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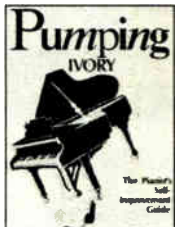
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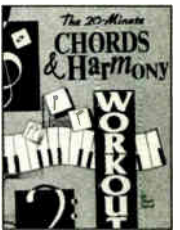


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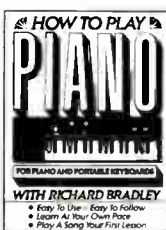
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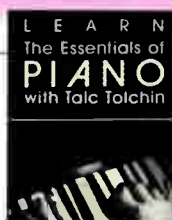
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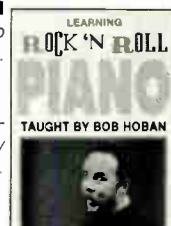
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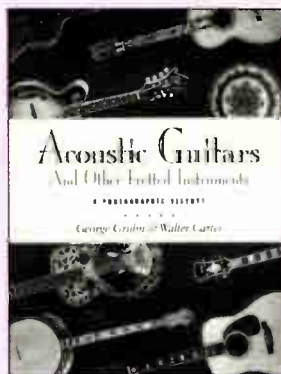
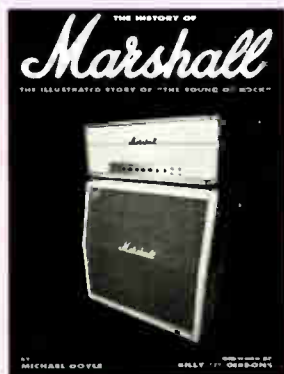
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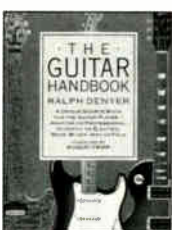
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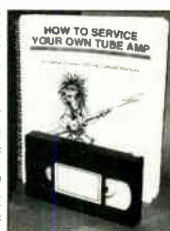
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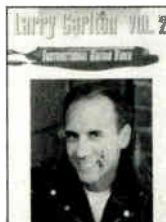
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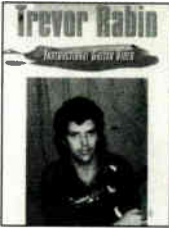
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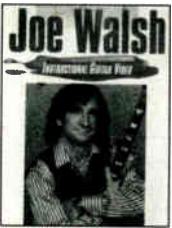
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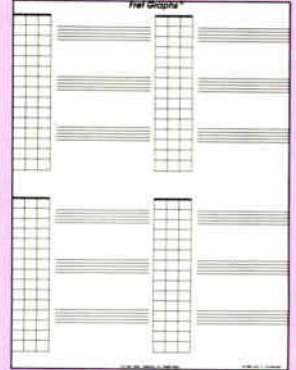
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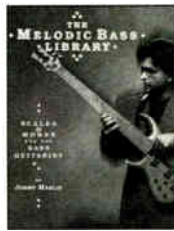


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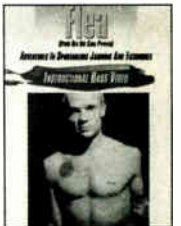
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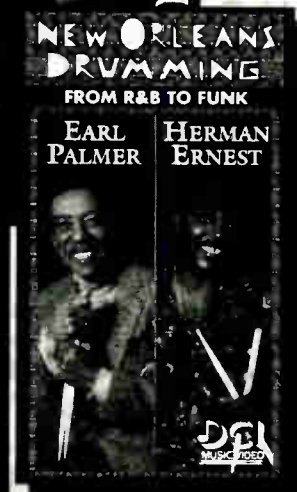
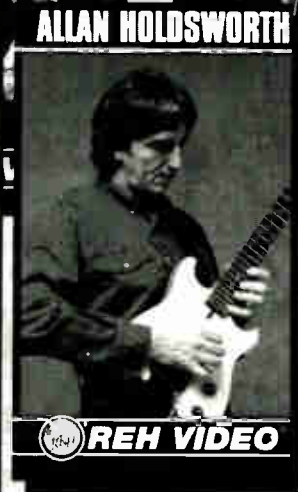
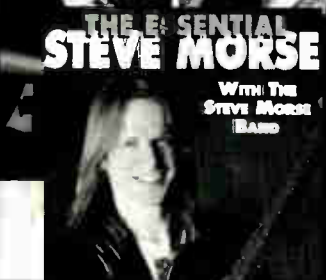
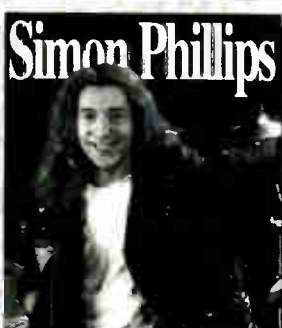
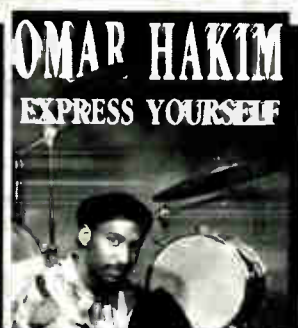
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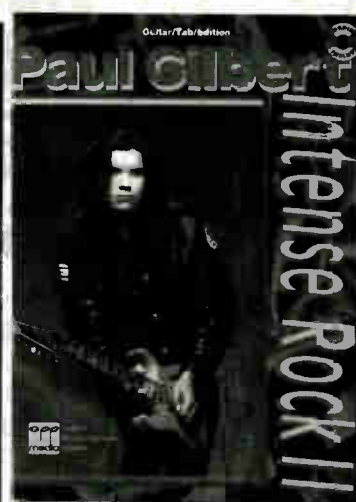
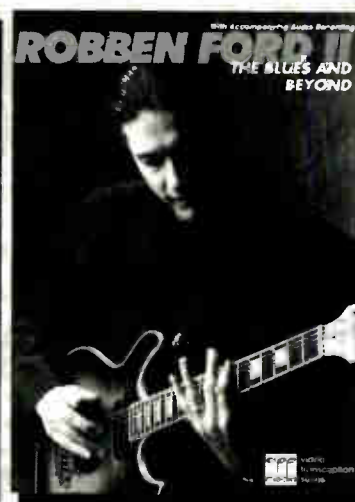
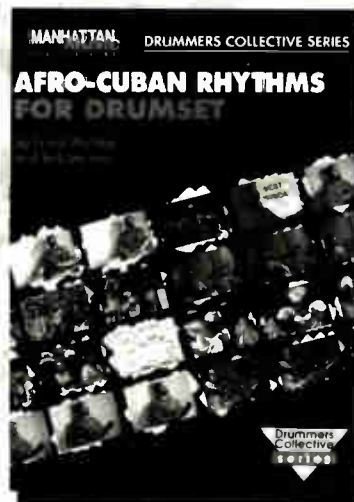
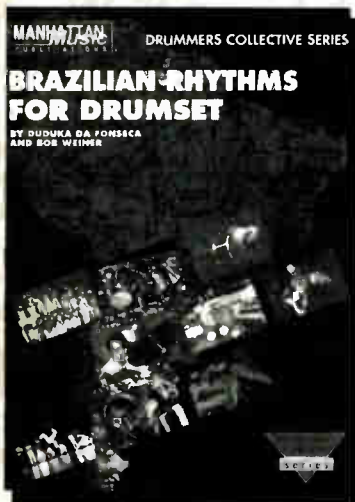
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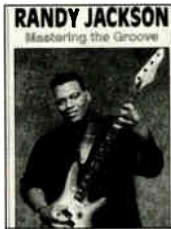


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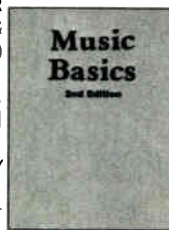
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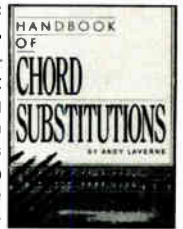
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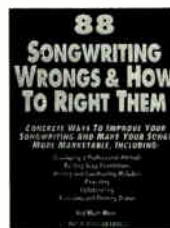
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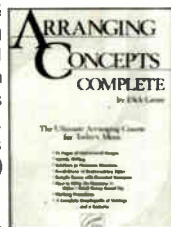
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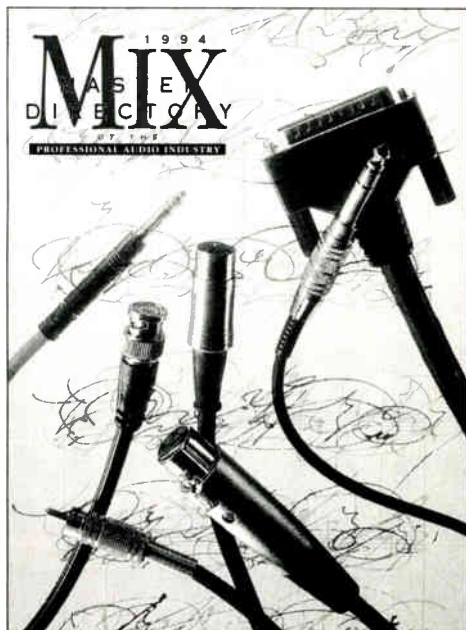
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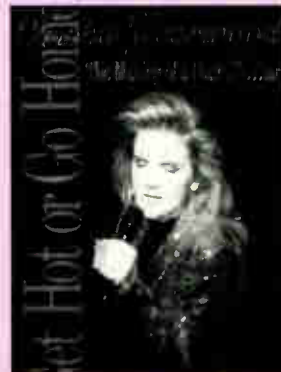
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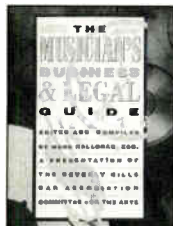
Lisa Rebecca Gubernick • A fascinating, disillusioning exposé of the Nashville star-making machinery, the conservative institutions of country music and the nonstop Platinum hustle. Tracing the rise of singer Trisha Yearwood, the book takes you on the tour bus, on stage, in the recording studio, through the endless rounds of "meet-and-greets," into record label strategy sessions, and finally to music award presentations. Although Yearwood is the "star" of the book, the real subject here is the mechanisms and customs of Music Row. ©1993, 365 pp. (H) **3805C** \$19.95

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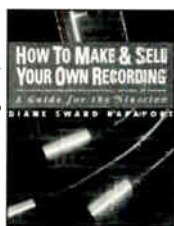
types of numbers typical in the industry. Includes chapters on touring, merchandising and film soundtracks; written in plain English by a respected music attorney. ©1991, 351 pp. (H) **3017D) \$24.95**



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features new information on sampling, digital technology, computers, MIDI and business planning. Full chapters on recording options, package design, manufacturing and duplication, distribution and promotion. Includes expert legal advice from attorney Edward Hearn. ©1992, 240 pp. (P) **3100C) \$29.95**

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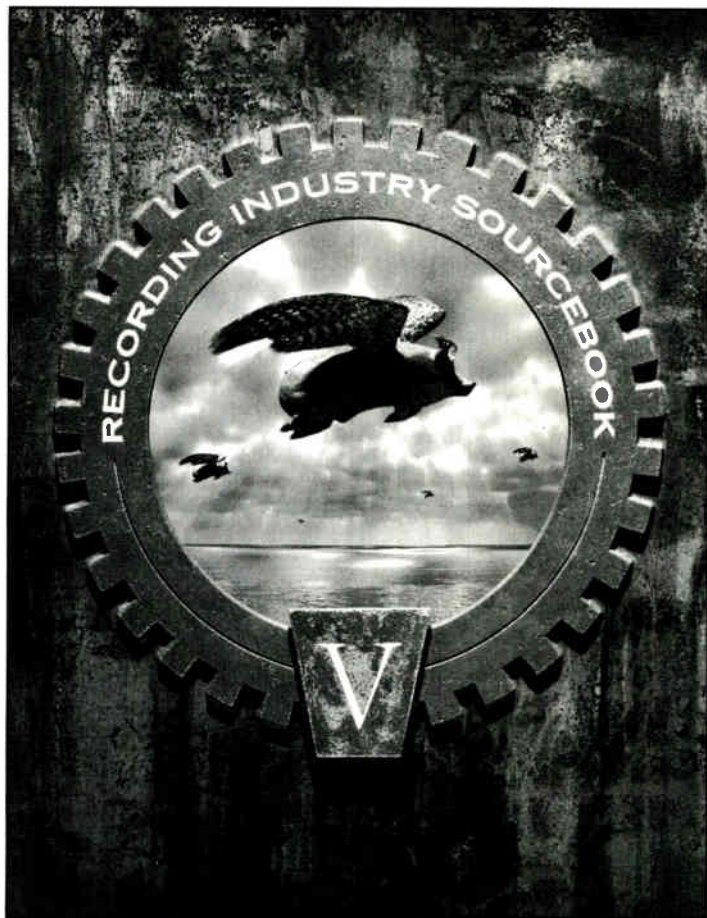
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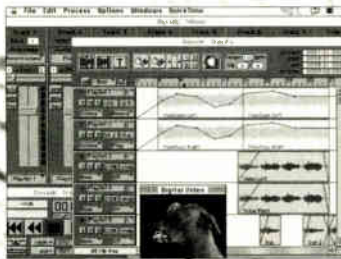
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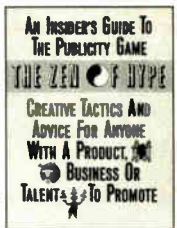
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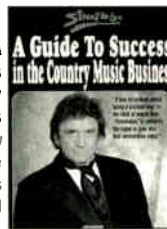
THE ZEN OF HYPE: An Insider's Guide to the Publicity Game, Raleigh Pinsky • Focuses on planning your media campaign, pitching your project and getting media coverage. Filled with creative tactics and proven tips from publicists, newspaper editors and TV and radio producers. ©1991, 171 pp. (P) **3034E** **\$10.95**



MAKING IT IN THE NEW MUSIC BUSINESS, James Riordan • Attract major label interest by establishing yourself as a successful independent. Includes chapters on budgeting, music publishing and record distribution. Features updated figures on the costs of releasing your own CD and coverage of the corporate takeover trend. ©1991, 378 pp. (H) **3062C** **\$22.95**

WELCOME TO THE JUNGLE, Joe Owens • New career guide for aspiring recording artists. Learn how to attract the attention of record companies, get your demo listened to and launch your career. Includes glossary of industry terms and full index. ©1992, 354 pp. (P) **3048D** **\$12.95**

STREETWISE: A Guide to Success in the Country Music Business video with Beau James • Nashville insiders discuss the challenges and pitfalls that confront country music artists. Explains the basics of independent record labels, music publishing, booking, artist management, record promotion and sound engineering. Hosted by veteran Nashville producer Beau James; endorsed by Johnny Cash. ©1992, 90 min. VHS, **3041D** **\$29.95** **Ⓞ**



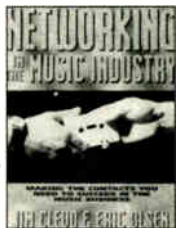
THE SONGWRITER'S & MUSICIAN'S GUIDE TO NASHVILLE, Sherry Bond • The emphasis is on making your first trip to Nashville. Features detailed maps of Music Row, lists of industry contacts, tips on setting up live showcases and a complete one-week itinerary. Prepare for success by knowing what "Music City" expects. ©1991, 176 pp. (P) **3332C** **\$18.95**

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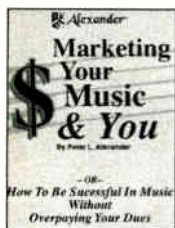
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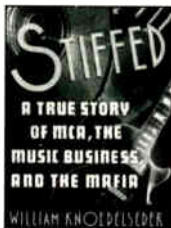
Joanie Shoemaker, ed. • Learn all angles of fund-raising, budgets, public relations, staging, sound, lights and a dozen other topics. With 135 pages of forms and contracts, this guide is indispensable for beginning and veteran promoters alike. ©1989, 274 pp. (P) **3007C) \$15.95**

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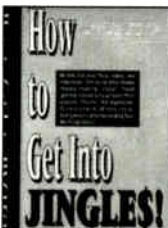
STIFFED: A True Story of MCA, the Music Business & the Mafia,

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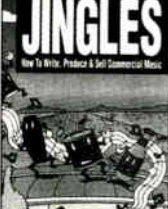
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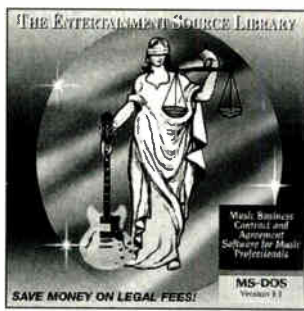
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Al Stone • Beginning with an overview of the industry, the author focuses on marketing as much as melody. He will teach you to sell jingles, collect customer information,



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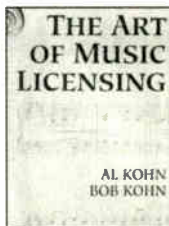
ATTN: A&R, Muench and Pomerantz • A guide to pitching material to A&R executives for artists and songwriters. Get insider tips on packaging your demo and approaching labels that will increase your odds of success. ©1989, 112 pp. (P) **3329C** \$16.95

MUSIC PUBLISHING: The Real Road to Music Business Riches, 2nd Ed., Tim Whitsett • The recommended guide for people starting their own publishing company. Learn how music publishers work, what it takes to set up your business, how to build your catalog and market your songs. Features chapters on songwriting contracts, co-publishing, performing rights societies and administering a publishing company. A *Mix Bookshelf* exclusive! ©1990, 141 pp. (3-Ring) **1956C** \$48.95

MUSIC PUBLISHING: A Songwriter's Guide, Randy Poe • Explains publishing contracts, copyright law and royalties. Makes a good introduction to the topic. ©1990, 136 pp. (P) **1957C** \$18.95

THE ART OF MUSIC LICENSING, Al & Bob Kohn • A monumental new 1,000-page guide to the revenue side of music publishing, packed with practical advice and concrete examples for publishers who wish to exploit their copyrights as well as those seeking permission to use music. In addition to thorough coverage of licensing music for recording, movies and TV, this is one of the most complete looks at the licensing issues surrounding digital sampling, MIDI, karaoke and multimedia.

The Kohns explain the component parts and basic issues at stake in each of the eleven different types of music license currently in use and offer strategies for putting together successful deals. They include a section detailing typical license fees in dollars and cents, as well as 70 model forms and agreements that can be adapted for use in any licensing situation. ©1992, 1000 pp. (H) **3051C** \$95.00



PROTECTING YOUR SONGS AND YOURSELF, Kent Klavens • A music attorney's advice on copyright, collaboration, publishing, tax deductions for business expenses and song-usage negotiation. ©1989, 112 pp. (P) **3016C** \$15.95

THE COPYRIGHT BOOK: A Practical Guide, 4th Ed., William Strong • Updated version of the leading guide to U.S. copyright law covers the entire field, from literary and musical works to CD-ROMS and holograms. It presents the latest case law on databases and compilations, shareware, and "look-and-fee!" in a concise, authoritative style. ©1993, 288 pp. (H) **3043D** \$22.50



RESOURCE GUIDES

✓ **1994 RECORDING INDUSTRY SOURCEBOOK, Ascona Communications** • Completely revised for 1994, the fifth annual edition of *Recording Industry Sourcebook* is a preferred source for accurate music industry contact information. Containing 11,000 listings in 70 categories, *Sourcebook '94* has updated directories of record labels, producers, managers, distributors, attorneys equipment suppliers, music video companies, media contacts and much more. Entries list contact: names, titles, phone and fax numbers, styles of music preferred and information on whether they'll accept unsolicited demos. ©1994, 475 pp. (Spiral) **1950C** \$75.00

✓ **EURO POP BOOK, Centre d'Information du Rock** • The definitive directory



to the European music business has just been revised updated and expanded. It lists artists, agents, managers, labels, publishers, distributors, venues, studios, music organizations, media con-

tacts and pressing plants from the Atlantic to the Urals. Now contains over 20,000 contacts in 29 countries, including the former Soviet Union and eastern bloc states. ©1993, 798 pp. (P) **1949D** \$64.95

CHRISTIAN MUSIC BUSINESS

THE CONCERT SPONSORS & PROMOTERS DIRECTORY, James Lloyd • New tightly-targeted resource guide for the Christian music market. Over 3,000 listings of concert sponsors and promoters—churches, schools, evangelical organizations and private operators. Only listing of its kind for the Christian market; updated annually. ©1993, 60 pp. (Spiral) **3069C** \$34.95

HOW TO PRODUCE A CHRISTIAN CONCERT, James Lloyd • Learn to attract media coverage, select artists and promote events. Includes sample contracts, a complete budget, promotional checklist, and examples of press releases and programs. ©1992, 75 pp. (Spiral) **3038C** \$19.95

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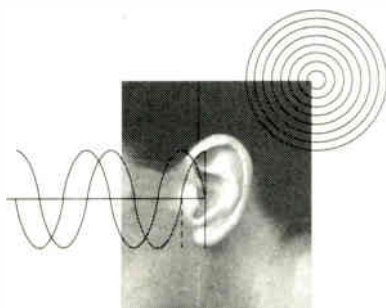
THE CHRISTIAN MUSIC MARKETING MANUAL, James Lloyd • Puts the business in perspective without losing touch with Christ. Features chapters on music publishing, record distribution, Christian music trade associations and mainstream marketing. ©1991, 104 pp. (Spiral) **3036D** \$24.95

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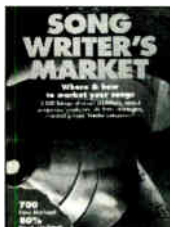
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✓ **DIRECTORY OF MUSICAL INSTRUMENT DEALERS, by the editors of Musical Merchandise Review** • A comprehensive listing of musical instrument dealers in the United States. In addition to the city-by-city list with name, address and telephone number of music dealers, this edition features product categories for each store. Fax numbers are included where possible. Nearly 9,000 listings ©1993, 420 pp. (P) **3055C** \$125.00

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THE 1994 OFFICIAL COUNTRY MUSIC DIRECTORY. *Entertainment Media Corporation* • Comprehensive, up-to-date, exclusively country music directory, listing thousands of names in 20 major categories including artists, managers, labels, agents, sponsors, direct marketing, advertising, promotion and P.R. agencies, venues, festivals, theme parks, radio, television, publications, music video and instrument manufacturers. ©1994, 500 pp. (Spiral) **1953C) \$90.00**



1994 SONGWRITER'S MARKET. *Cindy Laufenberg, ed.* • The classic guide to song buyers, 80% updated and including 700 new listings. 2,500 different song buyers are listed: publishers, record companies, produc-

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THE A&R 411. *Ritch Esra* • This new *Mix Bookshelf* exclusive is tightly focused on record label A&R people. Lists major and indie labels in the U.S. and Great Britain, A&R staff in each office as well as phone and fax numbers. Features unique directory of motion picture music supervisors. Entries are regularly updated; we'll send you the most current version. ©1993, over 50 pp. (Velo-bound) **1948C) \$35.00**

TALENT/PERSONAL MANAGER/RECORD LABELS/MEDIA. *Performance Guide* • A complete listing of personal management companies and the acts they represent. Plus a guide to major and indie record labels, A&R contact roster and listings for the music press. ©1993, 200 pp. (P) **3462C) \$34.95**

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PROMOTERS/CLUBS. *Performance Guide* • Lists talent buyers throughout North America. Alphabetical, state-by-state directory of top venues and promoters. ©1993, 194 pp. (P) **3464C) \$34.95**

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The low-priced *Band Edition* offers 25 of the most necessary contracts for independent musicians, featuring booking and agency agreements, limited and general partnership agreements, assignment of copyright, agreements for sponsorship, management and producer contracts, publishing and royalty agreements, plus several record contracts.

Our full-blown *Entertainment Source Library, Version 3.1* is designed to meet the needs of music publishers, managers, labels and other deal-makers. It encompasses

everything in the *Band Edition*, and features 31 additional documents, including distribution agreements, film scoring deals, articles of incorporation, five overseas agreements, publicist/client agreement and more publishing and recording contracts.

Although you should always consult with a qualified attorney before signing anything except autographs, it'll cost much less for an attorney to review the legality of a contract that you provide than for the attorney to write it for you. *Entertainment Source Library, Version 3.1* and the scaled-down *Band Edition* are available in Macintosh and IBM PC-compatible formats; please order by computer & disk size. If you use an older PC that won't read high-density disks, go for the *Band Edition*.

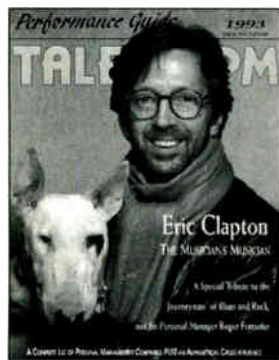
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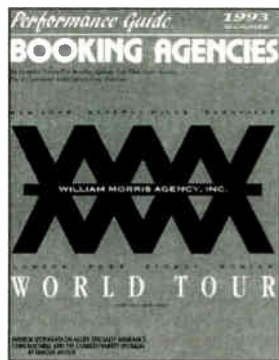
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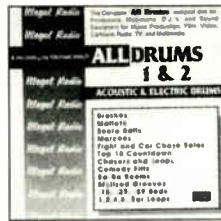


VOCAL BYTES from Midi Mark Productions • More than a thousand original vocal samples for every dance music style. Use 'em any way you want—no royalties to pay or copyrights to worry about. Most of these tracks were recorded dry, although several feature heavy processing. Features nine different (male and female) session artists, plus group vocals and computer-generated speech. ©1993, one CD **5540D) \$74.95** ④



ANALOG TO DIGITAL from Voltage Controlled Music • Uncompromised, raw samples from the classic synths: Moog, SCI, Roland, Oberheim, Emu and others. Features analog pads, atmospheres arpeggio rhythms, bells, sweeps, basses, lead tones, sound effects, percussion sounds, drums and loops. Sixty-eight tracks containing 730 samples, over an hour of sound. ©1993, one compact disc **5543C) \$99.00** ④

DANCE CONSTRUCTION SET, from MIDIMark • Features nearly 200 different drum loops plus individual samples for the kits used in the loops, a profusion of fat synth basses, classic analog pads and shredding techno effects. The 99 tracks are crammed with 1,200 samples, including kits from the TR-808, TR-909, SR-120, Proteus, 01/W, HR-16B, M1—there's even ten live drum loops! Embraces all dance music styles, from rap to rave. ©1992, one CD **5590D) \$74.95** ④



ALL DRUMS 1 & 2 from Q Up Arts • New, expanded version of this best-selling sample disc. Disc 1 is on the jazz tip, with fills, rolls, grooves loops and solos played on a variety of kits. Features many long loops on a straight trap set, plus brush grooves, comedy fills and sound-track clichés. Disc 2 is a diverse assortment of techno loops, loops with percussion, electronic grooves, dozens of classic-sounding dance/R&B drum loops, even a selection of off-the-wall "Beefheart" grooves. Hundreds of cuts, more than two hours of sounds. ©1993, two compact discs **5544C) \$99.00** ④

HEAVY HITTERS GREATEST HITS • New sampling CD features the fully produced drum sounds of Tommy Lee, Alan White and Jim Keltner. Over 400 samples, including multiple performances of dry and ambient versions of each kick, snare, tom, hat and cymbal. ©1992, one CD **5591D) \$89.00** ④

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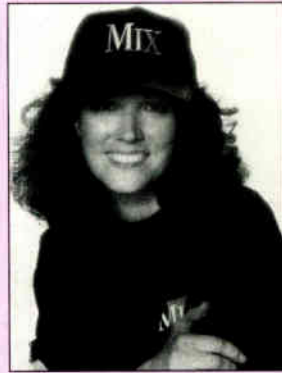
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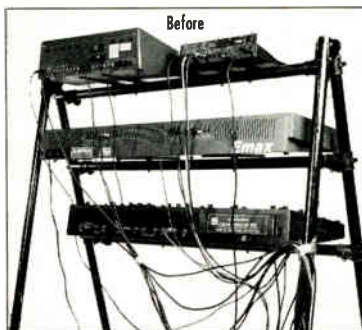
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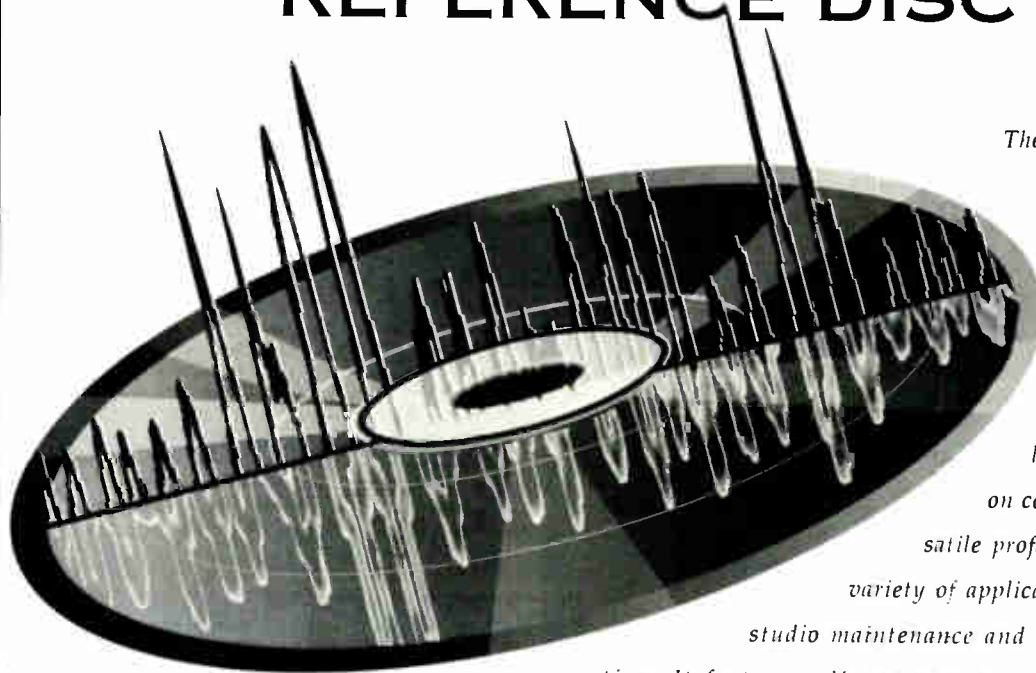
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