

RD ANNUAL COUNTRY GUIDE

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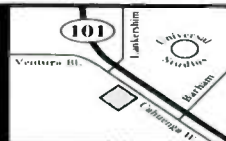
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FEATURES



20 THE TRACTORS

This band of veteran sidekicks, who have a century of studio and road experience between them, have branched out on their own, and they have a platinum album to show for it. Leader Steve Ripley gives *MC* the lowdown on the Tractors' career.

By Jana Pendragon



24 COUNTRY ROUNDUP

In our annual country music overview, we focus on the Southland country artists, songwriters and producers who are impacting the Nashville sound. We also list the local showcases and radio programs that give country artists needed exposure.

By Billy Block

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Compiled by Trish Connery

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Baby Praises

Dat Masterson
Los Angeles, CA

"In response to Marc Weingarten's live review of Baby Lemonade in Issue #1 (Vol. XIX, 1-9-95 to 1-22-95), I couldn't agree more with Mr. Weingarten's assessment of this great band's performance, but I do take issue with his labeling of Mike Randall as merely an adequate harmonizer. One of the highlights of Lemonade's live performance, as well as their excellent EP, is the sweet and soaring harmonic blend Rusty and Mike provide for each other. And in response to Marc's summary on why Baby Lemonade haven't heard the giant sucking sound of a major label, if that's not a rhetorical question, I'd respond by saying as soon as the labels wipe the punk, grunge quagmire out of their eyes, someone with true vision will sign one of the best rock bands to come out of Los Angeles in a long time."

Quality Control

Ken Brown
Los Angeles, CA

"I just want to say I am very upset. It's been about seven or eight bands now that I've seen decent to great reviews on in your magazine, with the reviewer writing that they should be signed to a major label, and I've spent a lot of money to go see these particular groups, and so far, every one of these bands has stunk—and at the top of the list was the band Black Bart.

Fresh Ideas

Marcus LaBroen
Detroit, MI

"I'm a songwriter, and I feel that in the music industry today, that the labels should sign new artists or publish new material instead of stealing and creating the material to

fit their artists. Then the world would have more variety of style. There's not enough style in the music of today because the record companies are scared to venture out and find new talent and to let these people be themselves. The record companies are taking the material and changing it around, and that's not really giving the world the individual flavor that the artist has, so if they would just sign new artists and publish new material instead of changing the material to fit their artists, we would have much more variety than what's being played on the radio today. I truly feel this is true."

A&R Truth

Dear MC:

Beneath your recent Directory of A&R, you ran an ad for Taxi—The Independent A&R Vehicle, which states, "The people listed on these pages do not accept unsolicited tapes." The ad goes on to say "...you won't get a deal if you can't get your tape solicited by a major label or publisher."

This is not wholly the truth. I certainly accept 'unsolicited' (whatever that may actually mean) demo tapes and, although I am quite possibly in the minority, I am not alone. This is not to imply that Taxi is an illegitimate concern. I know that they have good and experienced people who screen all their submissions, and I consider their fees to be reasonable for the service they provide and for the overall spirit in which they operate.

Just remember, though: However you get heard, if you're great live, have great songs, have a real following and have a lot of luck going your way, you still may not get a deal. But that's no reason to give up.

Hugo Burnham
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By Trish Connery

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

Current

The Songwriters Guild Foundation has announced that Janet Fisher from Goodnight Kiss Music will be the industry guest for the Ask-A-Pro/Song Critique on Wednesday, February 15, 1995, at 7:00 p.m. Also from the Songwriters Guild is a new, eight-week Jack Segal Songshop, scheduled to begin Thursday, February 16, 7:00-10:00 p.m. Both events will take place at the Guild's Hollywood office, located at 6430 Sunset Blvd. Call the Songwriters Guild for additional information and reservations (213-462-1108).

Steinadillo Productions and Cal State Northridge will present an all-day rock and comedy concert, "Rock, Rumble And Rebuild," on Saturday, February 11, 12:00 noon to 6:30 p.m. The event, which will be held at the University Student Union, will benefit the Northridge Scholarship Fund and will help the campus with its recovery efforts. In addition to musical and comedy acts performing on two stages, there will be booths selling the bands' merchandise and food. Tickets for the event are \$10 and can be purchased through Ticketmaster. For additional information, call Rick Radillo of Steinadillo Productions at 310-527-5975, or John Ryan of Cal State Northridge University Student Union at 818-885-2491.


The Los Angeles Songwriters Showcase guests for the regular Tuesday night showcase on February 7 will be Sydney Forest, Creative Director of Don Williams Music Group, and Kimberly Howard, President of Emerge Management. As usual, the evening begins at 7:00 p.m. and will take place at the Women's Club of Hollywood, 1749 N. La Brea Ave. Call LASS for additional information at 213-467-7823.

Recaps

"Interactivate Your Career: A Practical Guide To Opportunities In Multimedia" is a new one-day seminar from UCLA Extension, scheduled for Saturday, February 25, 9:00 a.m.-4:00 p.m., at UCLA, 2160E Dickson Art Center. Presented by industry expert Stephen Hundley, president of the Hundley Group in Silicon Valley, this workshop will define job descriptions in multimedia, discuss employment options available now, present ways on how to position yourself in the multimedia hiring process, explain the tools of the trade and show you how to incorporate multimedia into your current company in order to remain competitive in today's economic climate. The class fee is \$95 and participants can earn a 0.5 continuing education unit in Motion Picture/Television. Call UCLA Extension for additional information (310-825-9064).

The Vocal Power Institute's next Performance Workshop starts Tuesday, February 7, 7:00-9:30 p.m. This is a six-week series which emphasizes personal style, dynamic staging, mic technique and confidence. A professional industry attended showcase with live band will be presented on Saturday, March 18, at the L.A. Cabaret. The instructor is vocal coach Howard Austin. Call the Vocal Power Institute for additional information (818-895-SING).

Veteran songwriter and music industry professional K. A. Parker has several lyric writing classes coming up in 1995. "Foundation: The Basic Course" is an eight-week course that teaches technique for analyzing and writing songs in all styles and is a prerequisite to her other classes (except "Copyright Law"); "Copyright Law And The Music Business" teaches the basis for understanding how the music business works and includes information on royalties, collaboration, music publishing and more; "Writing For The Recording Artist" is for the writer/artist and/or writers who write with or for other artists; "Writing The Love Song" provides a survey of the most popular love songs of all time combined with writing assignments and student evaluations; and, finally there is the "Advanced Workshop," an on-going weekly workshop with an emphasis on re-writing and finding your individual style. Call 818-377-9730 for dates, times and fees.

The Texas Guitar Show will be making its annual Southern California stop Saturday and Sunday, February 18 and 19, at the Pomona Fairgrounds. This is a must for anyone interested in buying, selling, trading or just looking at rare and vintage instruments. Call 1-800-453-SHOW for booth and/or attendance information. 

WRITERS WANTED

Music Connection is looking for feature writers and reviewers.

- Must possess knowledge of the industry/local music scene.
- Local writers only
- Must be responsible and able to meet deadlines.
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CLOSE-UP



Texas Guitar Shows, Inc.

By Karen Orsi

The Texas Guitar Show is one of the largest and best-attended guitar shows in the country. Promoted by Eugene Robertson, Dave Crocker, Larry Briggs and John Brinkmann, who all own Texas-based music stores, the show is a swap meet for collectors to get together and do business.

Scheduled for February 18 and 19 at the Fairplex Building at the Los Angeles County Fairgrounds in Pomona, the Texas Guitar Show enjoys attendance by an impressive amount of celebrity and civilian clientele. "Some of our clients are stars," says Dave Crocker, who explains that VIPs can purchase a pass for \$150 in order to preview the show, "who don't want to fight the crowds and who want to shop relatively unencumbered by fans."

This will be the event's fourth show in Pomona, and each year the show has grown progressively larger. "You never know who you're going to see there," he says. "Billy Gibbons of ZZ Top has attended a couple of shows and so has John Fogerty and Robbie Krieger. California has a high concentration of stars, so naturally there will be some attending."

The Fairplex facility has proven successful for the show in the past. "Pomona may be a bit far for some of the populace to drive," Crocker says, "but most of our dealers don't come from L.A. It is also cost prohibitive to do it in a lot of those places, and traffic gets to be a problem. Everyone knows where the Fairplex is because they have the Winternationals there. It's the best venue that we've been presented with. But we're not locked in there, and we'd move if we found something that would work better. But there is plenty of parking and plenty of space, and it's central to our dealers in Nevada, Arizona, San Diego and the Bay Area."

Over 80 dealers are expected, primarily dealing in vintage guitars. "The market here in the United States," says Crocker, "has grown 30 or 40 fold over the past five years. Internationally, there has always been a real strong market. That market existed before we had much of a

domestic market. It seems that Europeans and Japanese people have a real appreciation for things made in the U.S. through the Fifties, which is considered the heyday of American manufacturing."

Some of the hottest items that show up at these shows include anything built by Gibson or Fender prior to 1965, the most popular being vintage Stratocasters and Telecasters by Fender, Les Pauls by Gibson, Gibson jazz guitars and Martin dreadnought acoustic guitars (especially pre-World War II dreadnoughts). Also coveted are pre-CBS and pre-1965 Stratocasters, which garner about \$5,000 to \$15,000. Les Pauls from the Fifties run between \$5,000 and \$40,000, with prices even going beyond that in some instances.

"The most expensive non-celebrity owned guitar," says Crocker, "was a custom-made D'Angelico that went for \$150,000. The first Fender ever built is valued at over a quarter of a million dollars. It is going up for sale at an auction house next week with a reserve of \$475,000. I don't think it will bring that, but it does carry an insurance policy



1958 Explorer

of a quarter of a million dollars."

As for celebrity owned guitars, they generally don't bring much more than non-celebrity owned guitars—unless, of course, that star is deceased. "When it's a celebrity that's still living and playing, they're known for trading guitars, too," Crocker says. "One thing that guitar players have is that they're always looking for better guitars. One of Hendrix's guitars brought over \$200,000. The Buddy Holly Gibson flattop was bought by Gary Busey for close to \$200,000."

"We do drag along a fair number of foreign buyers," Crocker says. "It's a great place to buy a guitar, but it's also a great place to sell a guitar. There are as many people that come to the shows to sell guitars as there are people who buy guitars. It's a common ground for them to meet."

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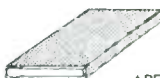
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DRU DOWN	C-NOTE
ICE T	PRIORITY
E-40	SIK WID IT
ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
SIR MIX-A-LOT	AMERICAN
MR. X	BOSSMAN
TUPAC	INTERSCOPE
JUVENILE STYLE	PUMP
RAPPIN 4 TAY	RAG TOP
J.T. THE BIGGA FIGGA	GET LOW
69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

RAINBO STARTERS
who b/came
FIRST TIME CHARTERS

ARTIST	LABEL
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NIRVANA	DGC
SOUNDGARDEN	A&M
MUD HONEY	SUB POP
SONIC YOUTH	DGC
OFFSPRING	EPITAPH
URGE OVERKILL	GEFFEN
LENNY KRAVITZ	VIRGIN
BRAND NEW HEAVIES	DELICIOUS VINYL
DOMINO	OUTBURST
TUPAC	INTERSCOPE
ICE CUBE	PRIORITY
DR DRE	DEATH ROW
JUVENILE STYLE	PUMP
E-40	SICK WID IT
BORN 2WICE	BIGGA
ROD G	BOSSMAN
THE CLICK	SICK WID IT
EL MAESTRO	EXPLICIT

YOUR TALENT • OUR KNOWHOW • A MIX THAT STIX



SESAC Captures Dylan & Diamond Song Catalogs

By Steven P. Wheeler

The 'other' performing rights organization scores its first major coup

New York—In a stunning show of strength, SESAC, the underdog performing rights organization (behind ASCAP and BMI), has announced the acquisition of the Bob Dylan and Neil Diamond song catalogs.

In two broad strokes, SESAC has begun to bridge the gap between itself and the other two industry giants.

Both six-year agreements cover all songs written or co-written by the two fabled tunesmiths over the past 30 years, as well as future compositions.

Dylan and Diamond were previously affiliated with ASCAP. This surprising announcement comes

amid rumors that recent changes in the ASCAP hierarchy have left some members troubled.

SESAC Chairman Stephen Swid says that the January 27th announcement makes a clear statement to the industry. "It's a signal to the music world and those in the field of pop and rock that SESAC now has to be considered when it comes to copyrights. ASCAP is the oldest performing rights organization, and from the day BMI was formed there has been a two-way street for composers and publishers. They have moved back and forth between those two companies, and they never stopped at SESAC. But now, I think

it's safe to say that they're going to be stopping at SESAC because Bob Dylan and Neil Diamond are not naive individuals."

According to Swid, SESAC was approached by both men over a year ago, but negotiations didn't officially start until Diamond and Dylan cut ties with ASCAP. "It's an unwritten rule between the sister organizations to not negotiate until a member has officially resigned," explains Swid. "After September [ASCAP's renewal period], we started discussing terms with them, and we were able to reach a happy conclusion with all the parties concerned."

ASCAP was unavailable for comment at press time.

The exact financial terms were not revealed, yet Swid did say, "Over the period of these six years, [Dylan and Diamond] expect to earn much more money from SESAC for their copyright use than they would at ASCAP. It's because of a combination of higher rates per copyright, and you also have to remember that

because ASCAP and BMI are so much larger than SESAC, they have many more affiliates that they have to divide the pie with."

Both Dylan and Diamond are Sony Music recording artists with very strong catalogs which continue to generate sizable income. Diamond is currently experiencing success with Urge Overkill's version of "Girl, You'll Be A Woman Soon" (from the *Pulp Fiction* soundtrack). Dylan's catalog of standards remains one of the most powerful collections in pop music history (it's estimated that 2,500-3,000 artists have covered Dylan's material).

SESAC was purchased in late 1992 by veteran music industry entrepreneurs Freddie Gershon, Ira Smith and Stephen Swid, along with the merchant banking house of Allen & Company. Under their direction and the leadership of SESAC President Vincent Candilora, the performing rights organization is being revitalized for a new era in licensing, offering songwriters, publishers and composers an alternative to performing rights giants ASCAP and BMI.

"When we acquired the company," states Swid, "we wanted to offer people another choice, and that's what we're doing. I think having these two icons, who have very astute business people and financial advisors around them, coming to SESAC sends a message."

"SESAC is a 'for-profit' society," continues Swid, "and I think these people realize that we are very aggressive in building income through licensing revenue, but also in keeping expenses controlled. I think they want to be part of a team like this."

Between 1930 and 1971, SESAC was primarily a publisher-oriented organization. In 1972, they began signing writers in the Christian and gospel markets, but it wasn't until the past few years that they have undertaken a massive acquisition program in all genres of music, scoring great success in the jazz and Latin markets.

Yet the acquisition of the Dylan and Diamond catalogs brings instant industry recognition to SESAC and could inspire more artists to leave ASCAP or BMI.

In addition, the agreements will also force music users to negotiate new contracts with the flourishing organization, which is now in a strong bargaining position.

SESAC can be reached in New York at 212-586-3450 and in Nashville at 615-320-0055. **MC**

Labels Seek Remuneration for High-Tech Music Broadcasts

By Jeremy M. Helfgot

Legislation would guard against unfettered use of music via cable and on-line services

Washington, DC—Senators Dianne Feinstein (D-Calif.) and Orrin Hatch (R-Utah) have introduced federal legislation in an attempt to protect the copyrights of record companies and artists in this age of growing technologies.

The "Digital Performance Right In Sound Recordings Act of 1995" (S. 227) was introduced on January 13 and is designed to restrict real-time paid transmissions of digital

recordings via cable, satellite or on-line computer services.

Under current law, a subscription cable or satellite broadcast service is able to broadcast digital CD-quality sound in return for payment without paying royalties to the artist, record company or other copyright holder.

David Leibowitz, Executive Vice President/Chief Counsel of the Recording Industry Association of

America (RIAA), told *MC*, "The issue here is that with new technologies, services can broadcast CD-quality sound into a consumer's living room via cable television lines or satellite transmission, charge a fee to the consumer, but not be responsible for any royalty payments to whomever owns the rights to the song."

Leibowitz went on to say, "With this new law enacted, the record companies and artists will be compensated for the potential loss to their income from such services. Why would a consumer go out and buy a CD in a record store when they can hear the same music with the same quality without ever leaving their home?"

With more technological advances just beyond the horizon, Leibowitz addressed the issue of "remote digital jukeboxes," which would allow subscribers to dial up a remote music server and have the song of their choice transmitted to their home with digital-quality sound.

"The impact of these services on the recording industry could be massive," explains Leibowitz. "While they may in fact provide a welcome change to the dynamics of record distribution, if the record companies and artists are not compensated, it could put the record labels out of business."

For more information, contact the RIAA at 202-775-0101. **MC**

DOUBLE SHOT OF BRANDY



Atlantic's Brandy recently received gold plaques for her debut album and single, "I Wanna Be Down." Shown celebrating at the label's New York headquarters are executive producer Darryl Williams, Brandy, Senior VP of Black Music Richard Nash, Warner U.S. Chairman/CEO Doug Morris, Warner U.S. President/COO Mel Lewinter and Atlantic President Val Azzoli.



Sinatra & Celebs Tee Off at Annual Golf Benefit

By Ernie Dean

Frank Sinatra's annual golf tournament and fund-raiser features celebrities from all facets of the entertainment world

Palm Springs—Popular music's Chairman of the Board, Frank Sinatra, once again heads up an impressive list of celebrities who will participate in the Seventh Annual Frank Sinatra Celebrity Golf Tournament (co-sponsored by Ticketmaster, Capitol Records and EMI Records Group, among others), benefiting the Barbara Sinatra Children's Center at Eisenhower Medical Center and Palm Springs' Desert Hospital. Founded in 1986, the Children's Center treats sexually abused children, while Desert Hospital has been treating Southern California Coachella Valley residents for more than 50 years.

The weekend-long tournament tees off at Marriott's Desert Springs Resort in Palm Springs on Friday, February 24, and continues through Saturday, February 25.

A few of the more than 70 celebrities taking part at this year's event are former President Gerald Ford, astronaut Buzz Aldrin, actors James Woods, Dennis Franz, Mickey Rooney, Robert Wagner, Lee Majors, Joe Mantegna, recording artists Willie Nelson, Glen Campbell, Buck Owens, Vince Neil, Engelbert Humperdinck and legendary sports figures Yogi Berra, Joe Garagiola,

Johnny Bench, Steve Garvey, Don Meredith, Gale Sayers, Don Shula, Vin Scully, Mike Ditka and Brooks Robinson.

The annual weekend event mixes social gatherings with the actual tournament, including a black-tie gala on Saturday night, this year featuring performances by Sinatra, Willie Nelson and comedian Tom Dresen.

The entry fee for participants is \$3,500. Three non-celebrities will be teamed with one celebrity captain (actor Joe Mantegna was last year's winning celebrity) for the tournament.

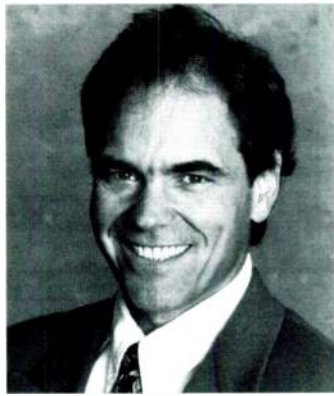
The tax-deductible donation also includes access to Thursday night's "pairings party," the Friday luncheon fashion show and evening celebrity party and Saturday's gala, as well as gifts and souvenirs.

Spectator tickets are available for \$15 (one day) and \$25 (two-day), and fans are encouraged to bring cameras and autograph books each day, as photo opportunities are welcome and plentiful.

For additional information about player packages and spectator tickets, as well as tickets for the gala and/or luncheon, call 800-FS-STARS or 619-323-9411. **MC**



By Steven P. Wheeler



Steve Rennie

Steve Rennie has been named Senior Vice President/West Coast for **Epic Records**. Rennie, who is based at the company's Santa Monica offices (310-449-2100), will oversee the day-to-day operations of the label's West Coast operations, as well as their A&R activities and marketing campaigns.

MCA Concerts has named **Hugh Miller** to the post of Vice President, Finance. Responsible for financial management of the company, Miller can be reached at 818-777-4000.

Columbia Records has promoted **Irene Rivera-Gandia** to the newly created post of Manager, Special Projects, Black Music Promotion. She is based at Columbia's New York offices (212-833-5842).

cross-promotional opportunities and other alternative means of marketing. She will work out of the label's L.A. offices (818) 777-4000.

Veteran publicity firm **Rogers & Cowan** has promoted **Arnold Robinson** to the position of Senior Account Executive. Robinson, who joined the company in 1993, can be reached at the L.A. office (310-201-8800).

Rhino Records has promoted **Dave Newberg** to the post of Director, Financial Planning and Royalties. His new responsibilities include the evaluation of catalog acquisitions, the tracking and development of the label's departmental and corporate budgets and the overseeing of all master, publishing and union royalty administration. Newberg is situated at Rhino's L.A. office (310-474-4778).



Ana Martinez

Ana Martinez has been named Director, Production Management, for **MTV Latino**, the 24-hour Spanish-language cable television network. In her new position, Martinez will oversee the production management of the MTV Latino studio, location shoots and special projects. Martinez can be reached at 305-535-3700.

EMI Records (EMI/Chrysalis/SBK) has named **Dave Rosas** to the post of Vice President, R&B Promotion. Prior to the appointment, Rosas was the National Director, R&B Promotion. He is based in New York (212-492-1700).



Eileen Thompson

Eileen Thompson has been appointed to the post of Director, Media Relations/West Coast, for **Atlantic Records**, and will be based at the label's Los Angeles offices (310-205-7450). Thompson, who was most recently Director of Publicity at Rogers & Cowan, began her industry career at PR company Solters/Roskin/Friedman.

Atlantic also announced several changes in its alternative/college staff. **Kris Metzdorf** has been promoted to Associate Director, National Alternative Promotion, and will be based in the L.A. offices. **Carolyn Wolfe** has been named Manager, National College Promotion, and can be found at the company's New York offices (212-275-2000). And **Mike Deitch** becomes Atlantic's National College Radio Promotion Rep and will work out of the L.A. offices.

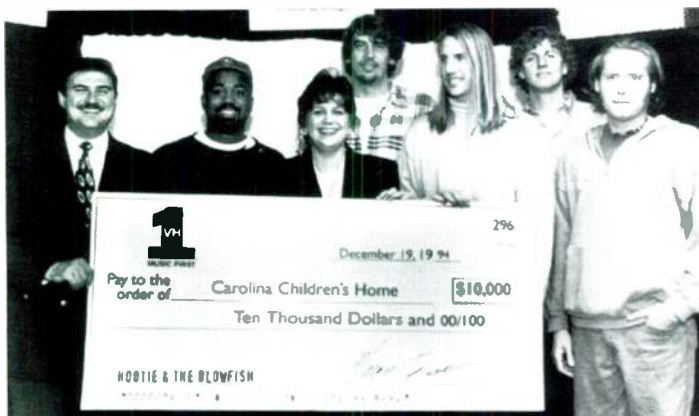
MCA Records has named **Lisa Derketsch** to the post of Director of Marketing, Special Projects, where she will be responsible for coordinating joint promotions, direct-response marketing,



Loris Kramer

Loris Kramer has been promoted to the post of Senior Director of Creative Affairs for **Sony Wonder**. Formerly the children label's Director of Marketing, Kramer will perform her duties out of the label's Santa Monica offices (310-449-2500). **MC**

CHARITY BEGINS AT HOME



Atlantic act **Hootie & the Blowfish** recently donated \$10,000 to the **Caroline Children's Home**, which provides shelter for up to 100 homeless or unwanted children each year. Pictured during the presentation are **CCH Development Director Jonathan Holmes**, band member **Darius Rucker**, **CCH Executive Director Dr. Suzanne Sipe**, manager **Rusty Harmon** and band members **Jim "Soni" Sonefeld**, **Mark Bryan** and **Dean Felber**.



Tony Brown

Title: President
Duties: Head of A&R
Years With Company: 10
Company: MCA Records/Nashville
Address: 60 Music Square East
 Nashville, TN 37203
Phone: 615-244-8944
FAX: 615-880-7410



realizing that the music I know most about, and really love, is country music. I came back to Nashville and started working at RCA/Nashville, but I couldn't seem to get the musician thing out of my system, so I quit RCA for a couple of years and toured with Rodney [Crowell] and Rosanne [Cash]. Then I came back to RCA and stayed for about a year, and then [Jimmy] Bowen completely restructured MCA from the ground up, and I became a part of that. MCA changed my life. It was definitely a major career move for me."

Number One Country Label Status: "We've got a great team of people here. Bruce Hinton [Chairman], Scott Borchetta [VP, National Promotion], Walt Wilson [Sr. VP, Marketing], Katie Gillon [VP, Production], and the office is filled with really top-notch people. I know these sound like stock answers, but they're true. I've worked at RCA, and I know all the other labels in town, and our turnover rate at this label has been very minimal, so it's really like a family here."

A&R Staff: "On the creative side of the A&R department, there are three people besides myself: Larry Willoughby [Director of A&R], Ronnie Brown, who works as an associate A&R person, and Susan Levy, who is my Artist Development person. Bruce and I have the only signing power, but Larry has the authority to sign someone, too."

A&R Gaze: "I like songs and I like singers. The singer-songwriters tend to gravitate toward me because when I first came to MCA, most of the artists that I worked with, such as Lyle Lovett, Steve Earle and Nanci Griffith, were singer-songwriters, so everybody thought that it was the only thing I liked. A lot of times, an unsigned artist's representative will come to me and say, 'Ya know, he writes all his own songs,' and they think that'll make me jump up and down. But that's only if I like the songs [laughs]. If I hate the songs, I have to deal with the psychology of saying, 'Hey man, I wanna sign ya, but I hate your songs,' which could easily kill the deal."

"So I go for an artist because I like the way the artist sings and maybe something about their presence, and if I find out they write their own songs and the songs are killer, then that's a major plus. You've got to like the artist first."

A&R/Production: "I produce some of our artists. I signed the Mavericks, and I was the executive producer on the first album, and then I decided that I had to put my A&R hat on and find out who could really max-out who the Mavericks were. I had known Don Cook for a long time, and he's a great producer. That was a good call on my part. I told Don Cook, 'I hope you know that I just made you the coolest guy in town' [laughs]. I just produced Tracy Byrd's latest album. It's like casting for a film. I produce some of the artists that I sign, and other times, I sign an artist and I have an idea of who should produce them."

Duties: "I don't run the label. The actual day-to-day running of the label is done by [Chairman] Bruce Hinton. In most cases in Nashville, the President is the General Manager. In this case, the Chairman is

the General Manager, and I'm President in charge of the roster, which simply means that I've got the best gig in town [laughs]. Bruce is great at running this label, which leaves me open to be creative and take care of that part of the label."

Country Music Explosion: "I feel very lucky to be sitting in this seat when this is all happening, because a lot of us in town look like we're geniuses now [laughs]. A lot of the Nashville executives, writers and producers all came along at the same time, but things got started with artists such as Dwight Yoakam, Randy Travis, the Judds, Steve Earle, George Strait—and then SoundScan came into play. That's when the *Billboard* pop charts started to reflect country music sales, and all of a sudden, country artists were shown to be selling what they had been selling all along. As a result, retail stores started front-racking a lot of these country titles, and the press picked up on it, and things just snowballed. All of a sudden, we were the new hot thing. It's like country and rap were the two underdogs until the sun came shining down on us."

"But we were lucky enough in the sense that Nashville had the goods to take it to the next level. When these new country fans came looking for artists, we had Garth Brooks, Vince Gill and Wynonna waiting for them. So the old stereotype of country artists being old, unattractive and illiterate went out the window."

New Signings: "I've just signed Bobbie Cryner, who was on CBS and is kind of cut from the same cloth as Patty Loveless. She kind of got put on the backburner at CBS, and being such a fan of hers over the years, I was thrilled to sign her. David Lee Murphy is a new guy who's kind of a mixture between John Anderson and Steve Earle, but he's also

Dialogue

Background: Last year MCA Records/Nashville became country music's Number One label for the fourth consecutive year, and much of that success is due to President and three-time Grammy winning producer Tony Brown.

Brown started his career as a pianist, playing with the Oak Ridge Boys and Elvis Presley. Throughout the early Eighties, Brown toured or recorded with Emmylou Harris, Rosanne Cash and Rodney Crowell.

A&R: "Eventually I got into A&R for the RCA pop label Free Flight, back in 1978. At the time, I was thinking that I wanted to be in pop music, but when I got to L.A., it was when the whole punk era started developing with the Clash and the Ramones and bands like that. I started thinking that I should go back to Nashville and be on the cutting edge of country music as opposed to the backside of pop music. At that point, I didn't really have a vision of what my role was as an A&R person. I was playing with Emmylou Harris on the weekends, and I was working at a pop label during the week. I started

DONOVAN DEAL



Sixties pop star Donovan is pictured with American Recordings owner Rick Rubin. Rubin—who has signed the Scottish singer-songwriter, known for the classic hits "Sunshine Superman," "Catch The Wind" and "Hurdy Gurdy Man" (featuring members of Led Zeppelin before they were Led Zeppelin and arranged by Zeppelin bassist John Paul Jones)—hopes to do the same thing for Donovan's career as he did recently for Johnny Cash's. The dynamic duo is currently working on Donovan's label debut (Donovan is trying out new material for the album at LunaPark every Thursday through February 9th).



Orange County, CA-based alternative band Water is pictured with various MCA executives during the band's recent signing ceremonies. The band's label debut, *Nipple*, is scheduled to be released on March 14th. Pictured at MCA's Universal City headquarters are (L-R, standing) Executive VP of A&R Ron Oberman, band member Dean Bradley, MCA President Richard Palmese, band members John Guest, Mark Cohen and David "Howie" Howell, Vice President of A&R Denny Diante; (squatting) band managers Steve Levesque and David Crowley.

got that video-ready look, too. I think Tracy Byrd is really going to break-through this year. Maybe I'm wrong, but it certainly feels like a platinum record to me."

MCA Future: "I think we can definitely continue our success. You have to realize that we didn't even put out records by Wynonna Judd or Trisha Yearwood last year. So between those two, the Mavericks, Tracy Byrd, Vince Gill, Reba McEntire, George Strait and even George Jones, who just finished a duet album with Tammy Wynette—that's a great traditional album—we feel really good about '95. We know that Arista and Atlantic are biting at our heels, but we're just gonna have to run a little faster this year and work a little harder. We intend to stay in front of the pack. It's our job, and we love it here [laughs]."

On The Road

Mark down February 27 on your calendar. That's the day that Nick Lowe plays the *Troubadour* in West Hollywood in support of his new album, *The Impossible Bird*, on **Upstart Records**, a division of Rounder. Released late last year and featuring such great tracks as "The Beast In Me" (which Johnny Cash covered on his Grammy nominated *American Recordings* album; though Nick's is the definitive version), the beautiful ballad "Shelley My Love" and the crackling opening number "Soulful Wind"—*The Impossible Bird* sports consummate songcraft, instantly memorable melodies, mood-perfect arrangements, great players and some of the best singing of Lowe's career.

Lowe is a multi-talented musician/songwriter/producer who has distinguished himself in a variety of fields. As a solo artist, he's released some

great albums, including his 1978 debut, *Pure Pop For Now People*. As a producer, he helmed Elvis Costello's early classics. And there were short-lived stints as a member of the bands *Rockpile* (with Dave Edmunds) and *Little Village* (with Ry Cooder, Jim Keltner and John Hiatt).

If you haven't heard *The Impossible Bird* yet, you owe it to yourself to check out one of the best albums of last year (or any year, for that matter). As Mark Rowland of *Musician* magazine aptly puts it: "Always a composer of unimpeachable craft, sing-along hooks and pub-thumping rhythms, Lowe has put something extra into the mix this time—his soul."

A career record, and a show not to be missed.

Contrary to rumors and fans' hopes, original bassist **John Paul Jones** will *not* be making any guest appearances with his former Led Zeppelin mates, **Robert Plant** and **Jimmy Page**, during the duo's upcoming tour, which starts in late February. In a statement issued to the press, Jones' manager, Richard Chadwick, said: "Although Plant, Page and Jones have all stated that this tour is not a Led Zeppelin reunion, their recent appearance together at the Rock & Roll Hall Of Fame induction ceremony has, understandably, fueled rumors that they will be repeating the experience on occasions during the forthcoming Plant and Page tour." The reason that the press release was issued was "to avoid disappointing Led Zeppelin fans and compromising the position of Robert and Jimmy."

Apparently, the bitter feelings between Jones and his two former Zeppelin cohorts have clouded everyone's judgment (the decision not to invite Jones, who was an integral part of the Zeppelin sound, to participate in either the album or the tour has cost the former Zeppelin

bassist/keyboardist a landslide of income).

Plant and Page keep insisting that this tour is *not* a Led Zeppelin reunion. Well, guess what, guys? Whether or not Jones is onstage, it's *still* a Led Zeppelin reunion!

Tom Petty & the Heartbreakers have become the first artists to have concert tickets sold via television before the tickets were made available through normal outlets. On January 20, music cable channel **VH1** offered more than 19,200 tickets to viewers (500,000 phone calls were logged in the first fifteen minutes, flooding the Ticketmaster phone lines).

Hosted by **Ian O'Malley**, **Moon Zappa**, **John Fogelsang** and **Michelle Austin**, "Tickets First" allowed viewers to call in and talk to the hosts, receive updates regarding ticket sales in each market and see rare performance footage (there was even a phone call from the man himself, who spoke about the upcoming tour). A maximum of four tickets per market were available to each caller and a total of 400 tickets per city. The tour, which commences on February 28 in Louisville, Kentucky, reaches the Southland on June 9 for a show at the Hollywood Bowl.

Deals

Elton John's new opus, *Made In England*, will be released worldwide by **Rocket Records/PolyGram** on March 21st. This marks the first time that **Captain Fantastic** has been signed to the same label worldwide.

During his stateside career, Elton has called **UNI/MCA** and **Geffen Records** home, and outside of the U.S., Elton product has been released through **DJM** and for the last fifteen years, **Phonogram** (now known as **Mercury**).

Island Records in the U.S. will provide marketing, promotion and retail support.

Rocket Records was founded by Elton in the mid-Seventies.

On The Move

Tom Zutaut, the last member of **Geffen's** storied A&R trio, has left **Geffen Records**, following his former cohorts, **Gary Gersh** and **John Kalodner**, out the door. It will be interesting to see how **Geffen** fares without this formidable trio, who, for many years, was the best A&R staff in the business. No word yet regarding **Zutaut's** future plans.

Speaking of **Kalodner**, the man who equals himself has signed hard rock/metal act **Dokken** (featuring original members) to **Columbia Records**. It will take a lot of hard work to jumpstart the band's career, but if anybody can do it, it's the man who resurrected **Cher**.

Attempting to shore up the breach, **Geffen Records** has announced the hiring of veteran A&R executive **Roberta Petersen**. **Petersen**, who has been a part of the **Warner Bros. Records** family for 24 years, has been named to the newly created post of Senior Director of A&R and Administration.

You read it in the pages of *Music Connection* last year, and now **Guns N' Roses** hired guitar slinger **Gilby Clarke** has made it official. In a prepared statement, **Clarke**, who replaced original **GNR** guitarist **Izzy Stradlin**, says he is not "comfortable" with the musical direction the band is taking on their new record, so he has left to pursue a solo career. He has his work cut out for him, since his solo debut, *Pawnshop Guitars*, has not exactly set the charts on fire, selling 41,000 copies.

And last but certainly not least, industry veteran/former **MC** Senior Editor **Kenny Kerner** has announced the opening of **Kenny Kerner Entertainment**, a personal management and career planning company. **Kerner** currently represents **Blow** featuring **Keri Kelli** and singer-songwriter **J.T. Harding**. **Kenny Kerner Entertainment** is located at 6671 Sunset Blvd., Suite #1505, Hollywood, CA 90028. The telephone # is 213-460-6021. **MG**

WATT'S NEXT



Columbia artist Mike Watt and Columbia Senior Vice President of A&R David Kahne are pictured at Sony Music Studios in New York during mixing sessions for Watt's forthcoming opus, due in late February.



NAS PROMOTION



Brett W. Perkins has been named Executive Director of the National Academy of Songwriters.

NAS News

Congratulations to Brett W. Perkins, who has been named Executive Director of the National Academy of Songwriters. Perkins, who joined the organization as Marketing Director in 1989 before becoming Managing Director last year, replaces departing Executive Director Dan Kirkpatrick. NAS is a non-profit organization celebrating twenty years of service to the songwriting community. For further information on NAS, call 213-463-7178.

SESAC CAPTURES THE HILL



RCA/Novus jazz recording artist Warren Hill (center) studies the fine print of his SESAC contract before signing with the performing rights organization. SESAC's Carolyn Coyle, Director of Affiliations, Royalty Distribution/Administration (left), and Vincent Candilora, President/CEO (right), encourage Hill to sign on the dotted line.

Nashville Honors

The Nashville Entertainment Association will present its ninth Master Award (recognizing those who have helped make Nashville a major music and entertainment center) to Frances Preston, President/CEO of performing rights organization BMI.

Preston will be honored on February 22 with a reception, dinner and awards presentation at Loews

Vanderbilt Plaza. The event will feature performances by Chet Atkins, Gary Morris, Randy Owen, Mac Davis and Tammy Wynette. Preston opened BMI's southern regional office in her hometown of Nashville in 1958. She became a BMI Vice President in 1964, Senior Vice President in 1985 and President/CEO in 1986. Tickets for the event are available through NEA at 615-327-4308. BMI's Nashville office can be reached at 615-291-6727.

AVI EXPANDS



Merlin Littlefield has been appointed GM of AVI Entertainment Group's new Nashville office.

ASCAP News

Marilyn Bergman, who has been serving as ASCAP's President since February, 1994, assumed the position of Chairman of the Board last month. The title of President has been retired.

In related news, Bergman announced that Daniel E. Gold, who has served as the performing right organization's Chief Executive Officer since last July, has resigned for personal reasons.

ASCAP has opened its toll-free phone number for member inquiries ranging from policy information to specific questions about royalty distributions. The phone line (800-952-7227 or 800-95ASCAP) is manned by the Member Services staff from 6:00 a.m. to 5 p.m. (Pacific Standard Time), Monday thru Friday.

Legendary songwriter-composer Stephen Sondheim has officially resigned his seat on ASCAP's Board of Directors due to other professional commitments. Renown Latin composer and performer Willie Colon has been appointed to fill the vacancy.

Diane Warren, one of the most commercially successful songwriters of the past decade, has been selected by ASCAP to become the second recipient of its prestigious Voice of Music award. The award will be presented to Warren by Marilyn Bergman on February 15 during a major industry reception in her honor at Spago Restaurant in West Hollywood. Garth Brooks was the first artist to receive the award. For additional ASCAP information, call their Los Angeles offices at 213-883-1000.

SESAC Update

Roger Brown, a writer for W.B.M. Music (Warner/Chappell's SESAC Company), has recently had cuts by Giant's Clay Walker, Atlantic's John Michael Montgomery, Arista's Pam Tillis, MCA's George Strait, Mercury's Sammy Kershaw and Warner

THE LOVE BOAT



BMG Music Publishing recently held its first worldwide Managing Directors conference at the Hyatt Newporter in Newport Beach, California. Hosted by Nicholas Firth (President, BMG Music Publishing, Worldwide), the theme for the rapidly growing multi-national six-day conference was "fast forward." More than 50 executives from 25 countries attended, including representatives from associated companies around the world. Highlights of the conference included performances from John Hiatt, Mary Lou Lord, Zachary Richard and fledgling band Thrush Hermit.

DENNIS MORGAN

This Grammy winner has written more than twenty Number One hits and is publisher of the smash 'I Swear'



Since arriving in Nashville in 1973, 42-year-old Dennis Morgan has been one of the most prolific and successful songwriters of the past two decades. From 1977 to 1983, Morgan penned more than 60 hits for artists such as Ronnie Milsap, Charley Pride, Barbara Mandrell and Steve Wariner.

Yet that's only half the story. Morgan branched out into the publishing world in the Eighties with Little Shop of Morgansongs (for Morgan's tunes), Morgan Active Songs (ASCAP) and Dennis Morgan Music (BMI), which all fall under the umbrella of the Morgan Music Group.

Starting his career as a singer-songwriter in Tracey, Minnesota, Morgan wrote his first song at the age of twelve (an instrumental ditty called "Picker's Holiday") before thumbing his way across the country with his guitar as his only companion.

While most people would associate Morgan with country music, it didn't start out that way. "In those early days, I was into the Beatles, the Rolling Stones, Bob Dylan, Donovan and the Mamas and Papas, but then somebody turned me on to Kris Kristofferson's songwriting. So I gradually got interested in the Nashville scene, and pretty soon I was hooked.

"You don't really understand country music when you're young," continues Morgan, "because it's more mature music. It's philosophical and beautiful. I mean 'Your Cheatin' Heart' is a lot different than 'I Wanna Hold Your Hand.'"

Planting roots in the Nashville soil in the early Seventies, Morgan was offered a few record deals, but the songwriting aspect of his career took hold first. "It was the songwriting scene in Nashville 22 years ago that was the amazing scene," explains Morgan. "I was running across people like Shel Silverstein [with whom Morgan recently started a children's record label], Kris Kristofferson and Roger Miller, where you'd sit down in a bar on a Friday night and the guitar would be passed around, never touching the ground."

As for giving up the dream of being a recording artist, Morgan laughs and replies, "I've never really given it up because I've always looked at the songwriters as the artists. I've always felt that the person who gets up in the morning with a blank piece of paper and fills it up with a new song is the artist. The other people are the interpreters."

It wasn't until Morgan signed a publishing deal with Tom Collins Music in 1978 that his career took a dramatic turn. "I was writing with a lady named Kye Fleming, and we had a partnership for five-and-a-half years. I signed to Tom Collins in the spring of '78, and by the fall of that year, we had a Number One single with Barbara Mandrell called 'Sleeping Single In A Double Bed.'"

The bearded songwriter goes on to describe his days at Tom Collins Music. "We were a miniature Brill Building. We had seven writers, who all had shots at people like Ronnie Milsap and Barbara Mandrell. [Kye and I] had sixteen or seventeen Number One records during that period."

Morgan has continued to have this Brill Building mentality, as is evident during a discussion of his work habits. "In 1978, there were probably only two other songwriters in Nashville who went to an office every day. I instigated going into the office and working my ass off, day-in, day-out. I'm not saying that we changed Nashville—we didn't—but now everybody does it that way."

With such successes, it was inevitable that Morgan would march to his own drummer at some point. "Tom Collins was terrific, and I'm really grateful for everything he did for me, but it was time for a change," states Morgan. "I felt that by writing for the same artists over and over and over, I was limiting myself. I started going to England in 1983, and I met Simon Climie, and in 1985 the third song we wrote together was 'I Knew You Were Waiting (For Me)' [a Number One worldwide smash by Aretha Franklin and George Michael], which really launched Little Shop."

Little Shop of Morgansongs would become even more established with the major smash hit "My Heart Can't Tell You No," recorded by Rod Stewart. "We've got two beautiful buildings on Music Row, and we've got a wonderful catalog of material now," says Morgan. "Besides my own songs, I've published 'I Swear' [written by Frank Myers], which is really one of the biggest hits of the past twenty years."

Morgan sums things up by saying, "I am a country writer, but I'm also a pop writer. I'm not saying that I can do it all; nobody can. I've taken on a lot with these publishing companies, a lot more than most people with good sense would [laugh], but I wouldn't have it any other way."

He can be contacted at the Morgan Music Group (615-321-9029). 



Warner/Chappell Music celebrates the signing of GRP/MCA recording artist Rob Wasserman to an exclusive songwriter pact. This agreement makes Warner/Chappell the first major music publishing company to form their own "jingle house." Pictured (L-R): Diane Connal, Steep Management; Allan Tepper, Director, Creative Services, Warner/Chappell Music; Rob Wasserman; Kenny MacPherson, Sr. VP, Creative, Warner/Chappell Music; Patrick Conseil, International Creative Services Director, Warner/Chappell Music.


Brother's Randy Travis. Rumors are swirling around Nashville that Brown is close to capturing his own record deal. Time will tell.

SESAC Latina announces the affiliation of Pochy, the four-time platinum Latin artist who earned his first gold record at the ripe old age of thirteen.

SESAC is a 64-year-old performing rights organization that has targeted jazz activity during the past several years, resulting in affiliation with some of today's most talented jazz songwriters. Among those gaining notoriety with RCA/Novus' Warren Hill are Steve Coleman, Cassandra Wilson, Rohn Lawrence and Geri Allen.

SESAC can be reached at 615-320-0055.

AVI Announcement

AVI Entertainment Group is expanding their Los Angeles-based music publishing, licensing and distribution company by opening an office in Nashville. Merlin Littlefield, the Associate Director at ASCAP in Nashville since 1976, has been named General Manager of AVI's Nashville operation. The Nashville office will focus primarily on music publishing, production and artist management, and will be based at Cummins Station. The phone number is 615-256-0731. 

COUNTRY GOLD MINE



Superstar Alan Jackson signed the biggest publishing deal in country music history with Warner/Chappell Music. Celebrating the multi-million dollar deal are (L-R, standing) Malcolm Mimms, attorney; Rick Shoemaker, Executive VP, Creative, Warner/Chappell; Tim Wipperman, Sr. VP and Executive GM/Nashville, Warner/Chappell; (seated) Les Bider, Chairman/CEO, Warner/Chappell; Alan Jackson; Gary Overton, manager.



HENDRIX REVISITED: Former Knack drummer and record producer Bruce Gary is in the studio producing another Jimi Hendrix collection. Gary, who served as producer of the four-CD *Lifelines* project and co-produced *Stages* and the 1994 Hendrix *Blues* compilation, is working at Glendale's Your Place Or Mine Studio with engineer Mark Linett. The new project will be comprised of previously released and unreleased material.

MORE DRUMMERS: Veteran stickman Carmine Appice has organized an album project entitled *Guitar Zeus*, which will spotlight some of the biggest six-string names in the rock world, including Jeff Beck, Robin Trower, Slash, Ted Nugent, Steve Morse, Ingwie Malmsteen, Mick Mars and Jeff Watson. Guest vocalists for the project, which is being recorded at Music Box Studios in Hollywood, include Edgar Winter and Joe Lynn Turner.

IMAGE RECORDING: Producers Roger Davis and Chris Lord-Alge, working on singer-songwriter Tony Joe White's new album, with Steve Gallagher assisting...Engineer John Van Nest, mixing artist Vikki Moss, Jack White producing the sessions and Terri Wong assisting...Cypress Hill, tracking and overdubbing for their upcoming Ruffhouse/Columbia Records release, with producer DJ

NEW YORK GOES COUNTRY



Singer-songwriter Alan Jackson is pictured in the Big Apple during the shooting of his latest video, "Gone Country," which is already another Top Ten hit for the Arista artist.

Muggs shepherding the sessions and engineer Ben Wallach turning the knobs, assisted by Terri Wong. **BROOKLYN STUDIOS:** This L.A. studio played host to Atlantic recording artist Melissa Ferrick, who was in working on her follow-up, due out in the spring. Producer/engineer Julie Last chaired the sessions.

TUTT & BABE MUSIC: This recently upgraded ADAT studio in Santa Monica was utilized by songwriters Robin and Judith Randall on the song "If I Could Touch You One More Time," featuring the vocals of Steve Zell and the production talents of Guy Marshall. The emotional ballad will be heard in the February 13th episode of *Baywatch*.

RAP RELEASE: Chris Berry, San Fernando Valley-based producer/label owner, has announced the release of *Hardcore-Straight Off The Streets Volume 1*, a collection of thirteen South Central L.A.-based rap groups. Principal recording of the album was done at Black Hole Recording in Hawthorne. Berry has inked an agreement with Hollywood-based Explicit/Sunset Boulevard label for future productions.

DUMBER DUMMIES: In support of the RCA Records' *Dumb and Dumber* soundtrack, Grammy nominees Crash Test Dummies shot a video for "The Ballad Of Peter Pumpkinhead" in Toronto. **MC**

GIVE ME LIBERTY OR...



Liberty artist Deanna Carter was in Nashville's Masterfonics Studios working on the AT&T DISQ Digital Mixer Core. Pictured (L-R): Jimmy Bowen, President, Liberty Records, and co-producer; Herky Williams, Sr. Director, A&R, Patriot Records; Deanna Carter; Derek Bason, assistant engineer; John Guess, co-producer/engineer.

ROCKIN' RAT'ERS



Atlantic recording artist Ray Kennedy has been producing new Nashville songsingers, the Rat'lers, at Room & Board/Midtown Music Studios, and if their demo is any indication, these guys are gonna be huge! Pictured (L-R): Randy Lee, guitar; Rick Schell, drums; Ric Kipp, songwriter, bass; Joe Terhesh, keyboards; Steve Kirk, guitar; Dennis Lee Duncan, lead vocalist.

Award Winning 380S From Fostex

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

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

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

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





JAMES STROUD

This President of Giant Records Nashville was last year's country Producer of the Year

By Jonathan Widran

Last year's *Rhythm Country & Blues* album and tour went a long way toward proving that, despite differences in origin and audience, country and soul music, Nashville and Memphis, each have their heart in the same musical place. James Stroud, whose success as a country producer and head of Giant Records' country division has made him one of the most influential figures in the genre, is a perfect example of the ways in which these two seemingly disparate genres overlap.

Raised in Shreveport, Louisiana and listening almost exclusively to R&B, Stroud began his career in his late teens as a session drummer for artists such as the Pointer Sisters, Gladys Knight and Dionne Warwick before settling in Nashville and focusing on engineering and producing top country artists. Weaving gold and platinum magic in recent years with the likes of Clint Black and Tim McGraw has cemented his status as one of the top studio forces in Nashville, yet Stroud sees very little creative contrast between the classic sounds of his formative years and the work he's doing now.

"With both types of music, what's appealing to audiences are the three crucial elements of melody, lyric and the emotional content," says Stroud, who was recently voted *Billboard's* Top Country Producer of 1994. "[The country explosion] is due to the fact that these songs touch listeners with the same type of emotion that classic R&B songs did. We've sort of matured here in Nashville, and our musicianship and overall intelligence rivals that of those old records I played on or grew up listening to."

The major difference between the modern methods of producing country and R&B, Stroud believes, is the tendency of today's urban artists to blend in with a top producer's sound rather than form a voice wholly their own. While he admires the Babyfaces of the world for their incredible influence, his own personal approach is to make each recording unique in sound and feeling, based on the vision and goals of the artist he is working with. In fact, Stroud finds his greatest personal satisfaction in applying his many years of production expertise to young artists like McGraw and his own personal discovery, Clay Walker.

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

His collaboration with McGraw on the singer's triple-platinum *Not a Moment Too Soon* offers an overview of the Stroud process from start to finish: "I looked at Tim as a media-type artist, a writer who still seemed more comfortable looking for outside tunes. In pre-production, I got a sense of how he performed, had long meetings with his management and label for guidance, finding out their specific needs and goals for him. It's all a matter of prioritizing. He and I went to publishers, looking for material appropriate for his range, age and fans. We chose 'Indian Outlaw' because it was fun, while a song like 'Not a Moment Too Soon' would balance things with great emotion. He was very easy to work with, very open to my suggestions."

Since taking the helm of Giant Records Nashville in 1992, Stroud's most notable achievement was the 1994 Country Music Association's Album of the Year, the landmark Eagles' tribute *Common Thread*. Aside from producing the tracks "Take It Easy" (Travis Tritt) and "Heartache Tonight" (John Anderson), as executive producer of the project, he served as liaison with other labels, securing outside artists who would capture the spirit of what Giant owner [and Eagle manager] Irving Azoff first proposed.

"The plan was to do these songs with arrangements similar enough to the original so that people would see the common thread between classic rock and current country music," Stroud explains. "Turns out we had to turn down artists because the response was so incredible. It was interesting to hear stories of how so many of these performers began their careers doing these very tunes. The Eagles were an amazing influence on today's country, and the album stands tall on their merit."

Discussing his big plans for Giant Nashville, he concludes, "The focus for us is to make real country music that keeps the history and honor of its traditions intact. We must make it an international as well as a national priority, signing talented, total-media artists who can appeal to the entire world. Keeping the Nashville standard while we keep moving forward."

Giant Records can be reached at 615-256-3110.



Vivace™ "Smart Computer" Accompanist

Coda Music Technology has come up with a system which provides interactive musical accompaniment that "listens to and follows" soloists just as an orchestra or pianist would. Vivace™ comprises all the hardware and software necessary to interface your instrument with either a Macintosh or IBM compatible with Windows computers.

The system hardware uses a mic attached to the soloist's instrument, which can be a flute, any of the woodwind or brass instruments or the double reed instruments like a bassoon or oboe. Tempo and pitch information from the soloist's instrument is read by the Vivace and translated into usable computer data that the computer instantly analyzes and then determines what is the most appropriate human-like accompaniment.

The computer then, under direction of Intelligent Accompaniment™ software, commands an on-board synthesizer to play a complete accompaniment simultaneously.

Soloists have the ability to change key, create custom practice loops of difficult passages, tune their instruments with the built-in digital tuner and alter the tempo sensitivity of the computer interface. The soloist can also select different instruments and designate which accompanying orchestral parts you would like to play a particular part in the orchestra.

The obvious success of such a system depends on the wealth of software titles available to the serious soloist. The growing Vivace repertoire includes more than 1,100 brass and woodwind solos, ranging from classics by Mozart, Handel and Beethoven, to famous Dixieland titles, to jazz pieces from the famous Jamey Abersold improvisation library.

The entire Vivace system, which includes the Intelligent Accompaniment™ software, a professional multi-timbral 32-voice sample-playing synthesizer, digital reverb and microphone, sells for a limited introductory price of \$1,995. Music cartridges start at \$30, and have up to fifteen music titles each.

For more information, contact Vivace or any Coda Music Technology products at 800-843-2066. Coda Music's address is 6210 Bury Drive, Eden Prairie, MN 55346-1718. FAX them at 612-937-9760.



A-Frame Guitar Stand from TMP

The Double A-Frame guitar stand holds two instruments: an electric and an acoustic or two electrics or any other combination of basses, banjos or mandolins. Made from both square and round tubing, the A-Frame stand has rubber feet for a good grip and the instruments only touch a very dense velveteen rubber material that will not mar or stain.

For more information, contact The Music People! Inc., at P.O. Box 270648 West Hartford, CT 06127. You can call them at 800-289-8889 or 203-236-7134 or FAX 203-233-6888.



Zendrum

The Zendrum is the latest in MIDI Drum controllers that offers real playability along with excellent technical specs. The Zendrum comes in two models: the Z-1 full-body model and the Z-2, a 3/4-sized version. Worn much like a guitar or portable keyboard controller, both models weigh about ten to twelve pounds. You can operate the Zendrum with a trailing MIDI cord or via an optional MIDI wireless transmitter. The instrument consists of 24 individual velocity sensitive trigger pads, a LED readout and a single data wheel to adjust volume/velocity, noise floor, pitch and MIDI note, channel, etc. Zendrum has limited the units programmability to just the essentials, since most all the newer drum machines/sound generators have all the necessary parameters built in.

The Zendrum is made from maple and is available in a choice of high gloss black, white, red, yellow and purple. Suggested retail price is \$1,250 for either the Z-1 or Z-2 models. Custom colors and finishes are available. For more info, contact Zendrum Corporation at P.O. Box 15369, Atlanta, GA 30333-0369. Phone them at 404-874-6824 or FAX 404-874-5845.





The Music Of Kurt Weill: September Songs, now airing over PBS as part of the Great Performances series. Also on hand in director **Larry Weinstein's** abandoned turn-of-the-century warehouse set are **Betty Carter, Nick Cave, the Persuasions, P.J. Harvey and William S. Burroughs**. Together with his partner, brilliant but difficult play-

wright **Bertolt Brecht**, the sardonic composer created some of the greatest artistic works of the musical theater. Among his best-known offerings are *The Threepenny Opera* and *Happy End*. Among the special's many highlights are soprano **Stratas'** take on "Surabaya Johnny," Costello performing "Lost In The Stars" with the Brodsky String Quartet and Reed's haunting take on "September Song." Check your television guide for listings. Not a program to be missed.

Sometime this year look for **Boy George** to publish his memoirs, tentatively titled *Take It Like A Man*. The book will tell the true story behind George O'Dowd's homosexual awakening at age fourteen, his life on the charts with Culture Club and his well-publicized battle with heroin addiction. Want more? The Boy promises "a lot of funny stories" and "the truth about the drug stuff."

A Connecticut group is seeking support for a U.S. postage stamp honoring **Leroy Anderson**. The composer of "Blue Tango," "Fiddle Faddle" and "The Syncopated Clock"

With all the winter rains in these here parts, water is much on our minds. And we're not the only ones. **Scotti Bros.** has chosen this time to release *Baywatch*, the soundtrack to the hit TV series starring **David Hasselhoff**. The series' executive producer also gets a starring role here via four vocal cuts that are as bombastic as any breaker. Hasselhoff's vocals can be compared (not unfavorably) to Michael Bolton's. This makes him a perfect match for equally leather-lunged **Laura Branigan**, with whom he duets on "I Believe." Though this big, flamboyant pop style is long out of fashion here in the states, the record may do well in the European market that keeps all the well-tanned beach bunnies and hunks in trunks (pictured on the CD insert) employed. Best track here is actually **Jeremy Jackson's** lightweight but heartfelt "I'm Gonna Miss You." The *Beach Boys* are also featured.

Teresa Stratas, Elvis Costello and Lou Reed are celebrating the composer of "Mack The Knife," "September Song" and "Speak Low" in



Teresa Stratas stars in *The Music Of Kurt Weill: September Songs*



Terumi Matthews stars in *Madonna: Innocence Lost*

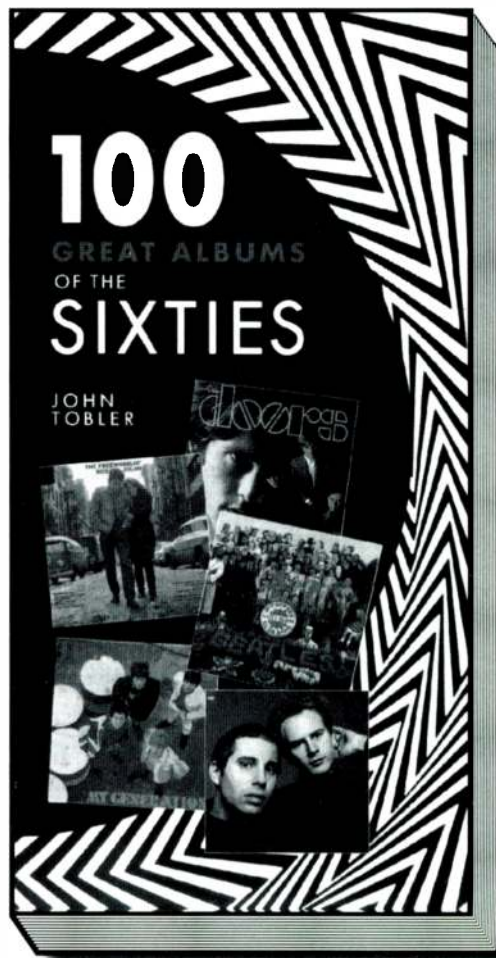
was long associated with the Boston Pops. He died in 1975. Those interested in helping out can send a letter to the U.S. Postal Service, the Leroy Anderson Stamp Committee, Box 447, Woodbury, CT 06798.

What are your favorite albums of the Sixties? Journalist **John Tobler** attempts an answer in his *100 Great Albums Of The Sixties*. Featured in this offering from **Overland Press** are a round up of all the usual suspects (*Sgt. Pepper's Lonely Hearts Club Band, Pet Sounds, Blonde On Blonde*) plus a few surprises (*The Mamas and Papas' If You Can Believe Your Eyes And Ears and The Songs Of Leonard Cohen*).

"The Sixties," Tobler writes in his introduction, "was...the era that forced the long-playing record to evolve into a new art form—the album." Tobler unfortunately undermines his thesis by including a slew of greatest hits packages and giving no explanations as to why one album would make his list over another. This, though, is keeping with his real objective: to simply provide a shopping list for those unfamiliar with Sixties' music. The book (\$15.95) succeeds in this regard, though it would have been better had Tobler's sights been set higher. Wherever books are sold.

Congratulations to **Terumi Matthews** for her fine work in Fox TV's otherwise ill-

advised film, *Madonna: Innocence Lost*. This was the first starring role for Matthews, who previously appeared in *Dragnet, The Young Indiana Jones Chronicles* and *Loving*. **Dean Stockwell** co-starred as Tony Ciccone, Madonna's father. Matthews is not like a virgin in the music business. She has a music background, recording for a short time for A&M Records. The Japanese-American actress, born and raised in Santa Monica, California, is currently single and residing in New York.





Sinbad and Phil Hartman star in *Houseguest*

Emmy Award-winner **John Debney** did the music for the new **Sinbad/Phil Hartman** vehicle from **Caravan/Hollywood Pictures**, *Houseguest*. Among Debney's film credits are *White Fang II* and *Hocus Pocus*. His TV work includes the Emmy winning *seaQuest/DSV*. Among the songs in the film are Dinosaur, Jr.'s "Feel The Pain," Diedah Garrett's "Lovin' Life" and Spearhead's "People In Tha Middle." There are no plans to release a soundtrack CD. *Houseguest* stars Sinbad as Kevin Franklin, a man on

the run from loan sharks who is mistaken for an old friend from school by Hartman's character Gary Young. The film is a comedy of friendship and self-realization. In general release.

Jimmy Page and **Robert Plant** have won a suit against the producers of *The Bad Lieutenant*. A federal judge ruled that a version of **Led Zeppelin's** "Kashmir" be removed from the hyperviolent crime movie's soundtrack due to copyright infringement.

Voices soar on the newest **V.I.E.W. Video**, **June Anderson: The Passion of Bel Canto**. This is the first and only video from the diva who is described by the *International Herald Tribune* as "...well on the way to inheriting the mantle of Callas and Sutherland."

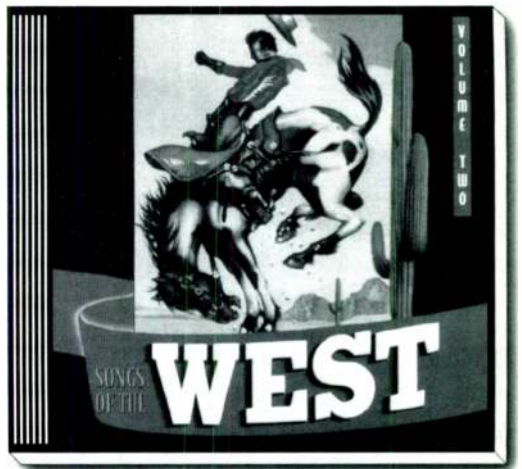
The video is built around the Bel Canto roles for which Anderson is renown on the stages and behind the scenes at some of Europe's great opera houses. You'll want this beautifully framed and filmed video for its armchair tour of Teatro alla Fenice, La Scala, L'Opera Comique and the Royal Opera House. You'll watch it over and over to hear Anderson's divine voice. Call 212-674-5550 to order a V.I.E.W. catalog. Country star **Alan Jackson** is looking out for the folks back home.

Now a resident of Nashville, the singer went back home to Atlanta to perform a benefit concert for victims of the July floods, which killed 31 people and caused about \$1 billion in damage. Jackson originally hails from Newnan, a small town about 35 miles southwest of Atlanta. "I wanted to help," Jackson said. "I still call Georgia home."

"Every buckaroo worth his weight in Raisinets is familiar with **Gene Autry** and **Roy Rogers**, the two most famous Silver Screen Cowboys of the singing variety," begin the liner notes to Volume Two of **Rhino's Songs Of The West** series. Thrill as Rogers and the **Sons Of The Pioneers** revisit "I'm An Old Cowhand (From The Rio Grandel)." Cheer on Autry as he goes after "Sioux City Sue!" In supporting roles, find **Tex Ritter**, **Rex Allen** and **Bob Wills**. As in most Rhino product, including its excellent sister package featuring movie and TV themes, the liner notes to *Songs Of The West* are packed with as much historical information as the music has memories. Pull up a stool, pardner, and listen. The west will never be this wild again.

Discjockey-turned-actor **Jay Thomas** has settled a breach-of-contract dispute with **KPWR** out of court. The former morning drive time DJ sued the station in June 1993. He claimed the station suspended him on May 10 and fired him two days later. The station accused him of habitual tardiness and of pre-taping portions of his radio show. No terms of the settlement were released.

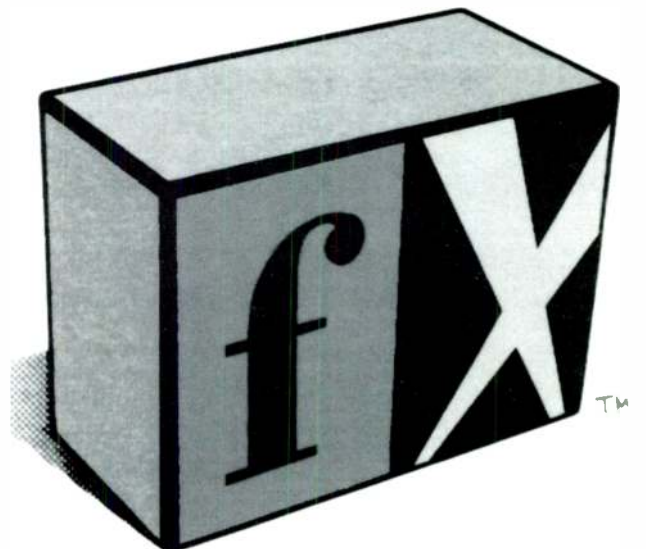
Former MTV VJ **Karyn Bryant** now hosts **Sound fX**, a new hour-long music program featuring video clips and consumer reviews, airing

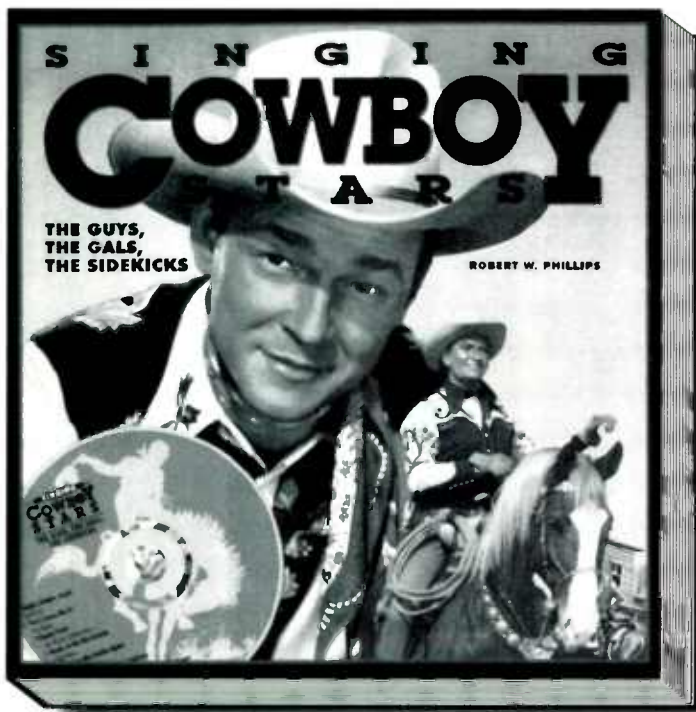


week nights live on Fox's recently launched interactive cable network, **fX**. The show is a newer, louder, more hip and personal version of Bryant's old job; a cross between MTV and cable access. Though she has a background in political science and hosts the **fX News** three times nightly, Bryant never lets that get in the way of finding out just what her public wants to know. "Who are your influences?" and "What were the last records you bought?" were questions she asked **Gilby Clarke**. A personable lady with a big, bright future. Check your guide to find out when *Sound fX* airs in your area.

Atlantic Records has a new label, **Atlantic Theater**, which will concentrate on the musical stage. The two-disc set, *Jekyll & Hyde—The Gothic Musical*, by **Frank Wildhorn** and **Leslie Bricusse**, was released on January 24th. The follow-up will be the upcoming Las Vegas production of *EFX!* with **Michael Crawford**.

The hot trend among Broadway-style composers is to make their own CDs in lieu of a standard demo. Sometimes those masters get sold to record companies and released. Songwriter **Dave Frishberg**, for instance, has thirteen albums issued by **Sterling**. His latest is *Quality Time*. **MC**





BACK IN THE SADDLE AGAIN: America's best-loved singing cowboys—Gene Autry, Tex Ritter and Roy Rogers—are the subject of a new tome, *Singing Cowboy Stars: The Guys, The Gals, The Sidekicks*. Written by Robert W. Phillips and published by Gibbs Smith, *Singing Cowboy Stars* celebrates those heroic singing men in the saddle and the women and sidekicks who loved 'em with a well-written text, great vintage photos and even a ten-track CD containing some of this genre's most-beloved tunes ("Back In The Saddle Again" by Gene Autry and "Happy Trails" by Dale Evans & Roy Rogers). This handsome hardcover mini-book retails for a very reasonable \$19.95. For more info, call 800-421-8714.



BEING FOR THE BENEFIT OF...: AIDS Project Los Angeles recently held its Eighth Annual Commitment To Life benefit gala at the Universal Amphitheatre. Honorees Elton John, Tom Hanks and Creative Artists Agency President Ron Meyer were joined by dozens of celebrities, including performers Sheryl Crow, Don Henley, Joni Mitchell, Melissa Etheridge, Little Richard and George Michael, who performed solo as well as duetting with Elton John on "Don't Let The Sun Go Down On Me." Longtime Elton John collaborator Bernie Taupin produced the event, which raised a reported \$3.3 million for APLA. Others attending the event were host Whoopi Goldberg, Michael Douglas, Ted Danson and percussionist/Elton John touring partner Ray Cooper. Pictured (top, left): Whoopi Goldberg and Tom Hanks; (above) Michael Douglas and Ron Meyer.

—Jeremy M. Helfgot



UNDERWORLD SHOW: Underworld executives gather round Jesse Campbell, who recently performed at the House Of Blues during a show benefiting the United Negro College Fund. Campbell (third from left, standing) made his L.A. debut, performing "When U Cry I Cry," the first single from his upcoming album, *Never Let You Go*. Campbell is the first artist to release product on Underworld Records (distributed by Capitol), a division of the Hughes Brothers' (*Menace II Society*) Underworld Entertainment.



ARE WE NOT COUSINS?: They are cousins, and the musical Mothersbaugh boys, two of Devo fame, always stick together. So, when Al Mothersbaugh (center) brought his Ohio-based band, the Twist-Offs, to L.A. for a performance at Club Lingerie, his famous relatives, Mark and Bob (now living in L.A.), came out to lend their support. The Twist-Offs are currently on tour in the Northwest and plan to return to Los Angeles as early as April.

—Tom Farrell



ALL YOU NEED IS CASH: Punk renaissance man Henry Rollins, Joe Strummer of Clash fame, American Recordings owner Rick Rubin and country superstar Johnny Cash are pictured at the Pantages Theatre where the Man In Black performed for a crowd of fans and celebrity well-wishers. Cash's latest release, *American Recordings*, has garnered him some great notices, including a Grammy nomination for Best Contemporary Folk Album and a Comeback of the Year nod in *Rolling Stone's* year-end critics' poll. Rubin hopes to do the same thing with his new reclamation project, Donovan. Donovan, who is in the midst of a four-week Thursday night stint at LunaPark, is currently working with Rubin on his American debut.

REISSUE ROUNDUP: Several worthy country titles are slated for the upcoming months. Due in mid-February are the first batch of country reissues from Varèse Vintage. Varèse Sarabande's reissue arm, headed by Cary E. Mansfield. The titles are eighteen-track "best of" compilations profiling Ed Bruce (United Artists, MCA and RCA material), Joe Stampley (his 1971-75 Dot material, plus his two Number One Epic hits) and Donna Fargo. Future releases include best-of's on Roy Clark and Jeannie C. Riley and a three-CD series, *Through The Years*, each ten-track CD covering a different decade (due in April). In late March, Razor & Tie will release *The Lonesome Fugitive—The Merle Haggard Anthology, '63-'77*, followed in May by a Louvin Brothers compilation. And Mercury Nashville has released *Golden Hits*, originally issued in 1960, containing twelve of Patti Page's greatest hits. This joins the label's other worthy country reissues, including a double-CD set profiling Reba McEntire, entitled *Oklahoma Girl*.



A PETTY SHOW: A free concert was held at the House Of Blues to celebrate the release of the Backyard/Scotti Bros. album *You Got Lucky*, a tribute to Tom Petty which features alternative versions of fifteen Petty classics. Though the man himself was a no-show, the concert, which will be aired on February 3rd as part of ABC-TV's *In Concert* music series, featured well-received sets by Engine Kid, Everclear, Truck Stop Love, Throneberry and aMiniature. Pictured: Jade Devitt of Engine Kid (above, left) and Matt Mozier of Truck Stop Love (above, right).

—Keith Bearen



ALL YOU NEED IS 'LOVELINE': Tom Jones is pictured with *Loveline* on-air personalities during his recent appearance on the long-running KROQ radio show. Pictured (L-R): KROQ's Malcolm McClean, Dr. Drew, Jones and host Riki Rachtman.



LEAVING ON A JET PLANE: While in route to Australia for the first leg of their Monster World tour (the tour debuts stateside on May 5 for a show in Phoenix and comes to the Southland on May 9, 12 and 14), R.E.M.'s Mike Mills, Michael Stipe and Bill Berry stopped to chat with Tabitha Soren of MTV fame before boarding their plane at the Los Angeles International Airport.



ELVIS IS EVERYWHERE: It was Elvis mania in the Southland on Sunday, January 8th. On what would've been the King's 60th birthday, two local venues, House Of Blues and Country Star, held events saluting Presley. Over at House Of Blues, Ronnie Mack hosted his annual Elvis Birthday Bash (held for the first time at HOB), which featured Pete Anderson and Dwight Yoakam (pictured above, right), among others (including Johnny Rivers and Dave Edmunds), performing their favorite King classics. And over at Country Star (pictured above, left), in a scene reminiscent of *Honeymoon In Vegas*, a rabid contingent of Elvis impersonators (old, young, fat, thin) paid their cheesy respects to the King. In addition to these events, a plethora of fine Presley product has been issued in recent months, including Peter Guralnick's critically praised *Last Train To Memphis: The Rise Of Elvis Presley*, the first part of a projected two-part Presley biography, and two other tomes, *The Ultimate Elvis* (Patricia Jobe Pierce) and *The Elvis Encyclopedia* (Elvis' stepbrother David E. Stanley with Frank Coffey), which both emulate Mark Lewisohn's *The Complete Beatles Chronicle*, offering a diary detailing the King's life.

MUSIC CONNECTION Tidbits from our tattered past

1984—L.A. FOR A SONG: The L.A. Theme Song Sweepstakes is gaining momentum as the Olympics approach. The present champion, Randy Newman's "I Love L.A." shows signs of weakening now that everybody in California has heard it 12,000 times and is sick of it. The challenger, Fred Travalena's "L.A. Is My Spot," is gaining momentum, and now Steve Lawrence has waded into the fray with his latest salvo, "We're In L.A."
1986—NUMBER ONE WITH A BULLET: Thousands of call poured into NBC the morning after Billy Vera & the Beaters' "At This Moment" aired recently on *Family Ties*. The ballad has been issued as a single by Rhino Records.

THE TRACTORS PLOWING PLATINUM

These veteran sidemen, who have been riding high on the country charts for half a year, are now shooting up the pop charts

By Jana Pendragon



Steve Ripley

Ron Getman

Casey Van Beek

Jamie Oldaker

Walt Richmond

Not since the legendary Bob Wills shot out of Oklahoma has the state been in such a frenzy over one of its own hitting the big time.

But ever since the Tractors' eponymously titled Arista debut (complete with a symbolic album cover rendering of a John Deere classic) came roaring out of the starting gate last year, the whole state has been doing "The Tulsa Shuffle."

And not only has that shuffle-like fever taken Nashville by storm, it has now crossed over to mainstream America, where the album, after plowing platinum pastures on the country charts, is currently shooting up the pop charts.

Now that the Tractors have finally arrived,

there is a misconception that these five gentlemen from Tulsa—guitarist/vocalist Steve Ripley, keyboardist Walt Richmond, guitarist Ron Getman, bassist Casey Van Beek and drummer Jamie Oldaker—are overnight sensations. But these seasoned veterans have been professionally road tested—and then some. Between them, there's a century of road and studio experience. Ripley was a touring guitarist for Bob Dylan (and played on 1981's *Shot Of Love* album), Richmond tickled the ivories for Bonnie Raitt, Getman and Van Beek backed Janis Ian and Linda Ronstadt (respectively) and drummer Oldaker kept time for Clapton during the mid-Seventies.

Still, despite their collective experience, it wasn't until Leon Russell took over the

Evangelic United Brethren Church, located in Tulsa, during the Seventies and turned it into a recording studio that the first seeds were sown for the future Tractors' sound. Ripley became Russell's recording engineer at the Church, where the Tractors would eventually record their debut.

It was during this period that Ripley honed his unusual recording style, which he dubs, "the Leon Russell-J.J. Cale School of Recording"—a style that country music's newest and unlikeliest frontman says has more to do with keeping the artist's personality in tact, rather than any sort of slick technological commercialized product.

"The problem in making modern records is that it becomes more like a graphic artist than

a Van Gogh," Ripley says, before clarifying his point in typical small-town fashion: "The recording process is more Barney Fife than Albert Einstein."

Recording tracks with plans to put together an album for independent shopping, the Tractors forged their sound. "I believed that we would secure something—a record deal on Rounder," recalls Ripley. "We did not anticipate playing for a major. We were just going to make a record we really liked and try to get a little record deal."

Despite their small-scale plans, the Tractors' career took an immediate and fortunate turn when they crossed paths with one of Nashville's then-newest labels. "I sent the tape to Tim DuBois [President of Arista Records Nashville], and he went for it," explains Ripley. "I never sent it to anybody else."

DuBois, who at the time had just started Arista's Nashville label (Ripley met DuBois through his friend, Ronnie Dunn, one-half of Arista's superstar duo, Brooks & Dunn), heard something that he liked in the three-song demo and signed them to a major label deal in 1991.

Asked what it was that DuBois heard, Ripley merely replies, "Passion." To his credit, DuBois took a chance on a bunch of guys over forty who did not fit the current Nashville mold in either appearance or sound. While that gamble has paid off with a platinum jackpot, the stakes will surely go higher once the band hits the road for their first tour. In fact, the week following the band's blistering performance of "Baby Likes To Rock It" on the *Letterman* show in January, the album jumped from #29 to #19 on the pop charts.

As for the "alternative country" tag that many traditional Southerners have thrust upon them, Ripley says, "Compared to what's on the radio right now, there is a lot that's different about the Tractors. And I actually like that. I'd rather be anything than what the [hip product] happens to be at the moment."

Ripley ponders the "alternative country" question a moment, before adding, "The Tractors' music is a little alternative to what's on the radio at the moment—although I like what's on the radio now. But I'd say that a Hank Williams, Sr. record would be considered alternative right now. It would be more alternative than we are."

Asked to elaborate, Ripley continues, "If you put on Hank's 'Your Cheatin' Heart,' I think most people would just be in disbelief. I think that most people in the music business have never even listened to a Hank Williams record. I don't know, but I have trouble seeing evidence of it. They've heard it, but I don't know if they have sat and listened to a broad package of Hank, so that they know who Hank Williams was."

Ripley points out that he's not the only Tractor well-versed in the history and foundation of country and roots music. "I personally think that roots are extremely important,"

"We don't crank [songs] out. My personal theory is, even someone who is writing 60 songs a year is still going to have just seven or eight good ones. They might as well just write the seven or eight."

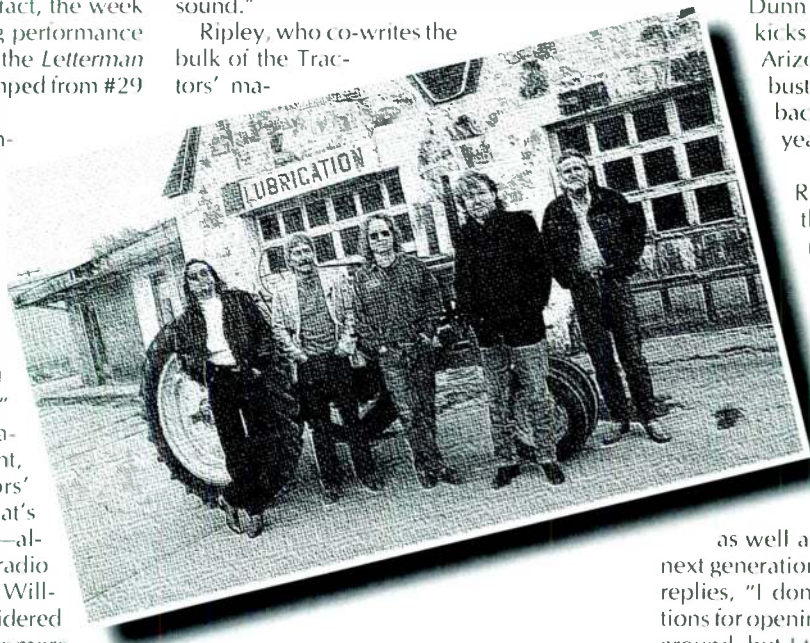
—Steve Ripley

relates Ripley. And true to his word, western swing, roots rock, Delta blues and boogie woogie are among the influences found on the Tractors' debut.

"Everybody needs to look at it from a broader scope. I think you've got to go back before Hank Williams and then you really need to know what Jimmie Rodgers did and where that music came from. Chuck Berry was certainly playing as much country as rock & roll, and so were Jerry Lee Lewis, Elvis and the Beatles."

So just how would the Tractors' spokesman describe the sound he and his cohorts have created in their Oklahoma-based sanctuary? "There is a style," admits Ripley. "It's a Tulsa sound."

Ripley, who co-writes the bulk of the Tractors' ma-



terial and co-produced the album with Richmond, describes the songs as "little stories" full of real-life characters. "That's the style," explains Ripley. "Chuck Berry did that and Johnny Cash did it better than anybody's ever done it. It's not just 'boy meets girl.'"

Like the other Tractors, Ripley is a dedicated family man who loves to rock. "I'm in my nineteenth year of marriage," he says, "so there won't be any brokenhearted songs, no love songs and no cheating songs. It's easier to write about real stuff than it is to come up with just poetry about the ethereal nothingness."

This simple approach can be heard on the

catchy hit "Baby Likes To Rock It" or the big town bluesy storytelling of the current single "Tryin' To Get To New Orleans."

Ripley says that the band's composing team aims for quality not quantity. "We don't crank 'em out. My personal theory is, even someone who is writing 60 songs a year is still going to have just seven or eight good ones. They might as well just write the seven or eight."

The Tractors are currently revving their engines for a tour and a new album. "We know that there's a tour we're getting ready to do, and we're going to spend this year doing that," says Ripley. "We have another record to make, and that will take a year or two. We will do all of that before it's over, even if it goes downhill."

"I never, ever had that," adds Ripley, in response to questions regarding his newfound employment. "I don't think that most people know what they're going to be doing for the next three or four years. If you stop and think about it, that's real job security. Job security is a big deal. It doesn't matter if you are the UPS guy or whoever."

While job security is not a problem for the Tractors at this point, they are about to face the prospect of going out on the road for the first time in a very long time. Not only will they no longer be standing in the shadows, but for the older and wiser Ripley, touring the U.S. and Canada with labelmates Brooks & Dunn (in a year-long roadshow that kicks off on February 15 in Tucson, Arizona and promises to be a blockbuster event) marks his first time back on the road in nearly fifteen years.

Speaking for his bandmates, Ripley acknowledges, "Some of the challenges are just beginning. We haven't even toured together yet." Letting out a small laugh, the veteran musician shares his mixed feelings regarding life on the road, adding, "We haven't done it at this age, and it wasn't fun before."

Asked if the Tractors have influenced a resurgence of traditional country, as well as paving new avenues for the next generation of country musicians, Ripley replies, "I don't know. We get congratulations for opening things up and breaking new ground, but I think it would be very pretentious of me to lay claim to that."

"We stirred things up a bit," continues Ripley, "and the two side-benefits are making people realize that you can stir it up. Also, on a more finite level, there is some evidence that this 'roots-oriented' music might be opening more doors."

While it's true that the Tractors are a band of grizzled veterans, this is the first record deal for each of them. "How do we like it? asks a bemused Ripley. "We are somewhat confused. It's like any other job. It has its ups and downs."

"But overall," he's quick to add, "we are pretty fortunate." **MC**

Karlitz & Co.

Herb Karlitz, President

By Pat Lewis

While Neil Young and the Black Crowes would probably beg to differ, a good number of recording artists would love to hook up with a corporate sponsor. After all, it never hurts to have a little extra revenue available to offset the cost of national tours or one-off, high-profile events such as pay-per-view cable TV specials. And if the sponsorship deal is sweetened with a spot on a television ad campaign, the artist stands to gain some serious exposure!

But just how does an artist get a corporate sponsorship? And how does a corporation decide which artist would best be suited for its marketing campaign?

Well, it is entrepreneurs like Herb Karlitz and his four-year-old entertainment marketing/corporate counseling firm, Karlitz & Company, Inc., who help both sides answer these questions. In a nutshell, Karlitz and his crew create potential sponsorship situations between recording artists and their corporate clients, which include American Express, AT&T, Citibank and Coca-Cola, among many others.

"I like to think of Karlitz & Co. as a boutique counseling firm that advises corporate clients on how they can best harness the entertainment industry to help them reach marketing objectives," says Herb Karlitz, who holds a B.A. in journalism and philosophy from New York University and is a member of the Ameri-



can and New York State Bar Associations and the American Film Institute. "And we get calls from agents, managers and sometimes from the artists themselves, saying, 'I've got this project, do you think there's a corporation that would be interested?'"

Karlitz has had a lion's share of success in creating marketing ventures between corporations and the entertainment industry. While he was still a member of marketing/PR firm Burson-Marsteller, Karlitz supervised "USA for Africa" and was instrumental in creating "Hands Across America."

In addition, he was involved with the Comic Relief/"Hurricane Relief" concert in Miami which benefited U.S. victims of Hurricane Andrew and featured Whoopi Goldberg, Gloria Estefan and Paul Simon, among others. He also negotiated the first-ever corporate sponsorship for Diana Ross, with Ameri-

can Express, which included a pay-per-view concert where the tickets were sold exclusively to card members, and the subsequent live soundtrack and video were made available to card members before they went on sale to the general public.

Karlitz' latest project involves music legend Stevie Wonder and American Express. But it was not simply a situation in which American Express was looking for a spokesperson and Stevie Wonder was looking for tour support.

"Entertainers who are looking just to take money from a corporation in exchange for putting the company's name above the act—those days are over," states Karlitz. "It's tying the product to what the artist wants. And that's why you're seeing cross-promotions now more than ever before."

Karlitz explains that he was first approached by American Express, who had created the "Charge Against Hunger" campaign. This Fortune 500 corporation wanted to raise \$5 million to provide food assistance, nutrition education and long-term preventative measures to the fastest growing segment of hungry Americans—young children and their families. So they designed a program whereby

"Entertainers who are looking just to take money from a corporation in exchange for putting the company's name above the act—those days are over. It's tying the product to what the artist wants."

—Herb Karlitz

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each time an American Express card was used, three cents was donated to Share Our Strength (a non-profit organization which is a conduit for local food bank organizations across the country).

"American Express came to us and said, 'How do you take this campaign to the next level? How do you create more awareness?'" says Karlitz. "And the first thing we did was look to see who might be releasing an album around this time of the year that dealt with the hunger issue."

Since Karlitz had previously worked with Stevie Wonder on the "USA For Africa" campaign, he had built a relationship with the superstar and was familiar with the artist's views on hunger. Karlitz approached Wonder, who was delighted to get involved in the project.

After pledging his commitment to the project, the first thing Wonder did was compose an appropriately themed song, "Take the Time Out," which became the theme song for the "Charge Against Hunger" campaign. Next he appeared in a television commercial, singing the song. Then Karlitz negotiated for American Express to "sponsor" a float at the Macy's Thanksgiving Day Parade, during which Wonder sang "Take the Time Out."

As a thank you to its card members for making the "Charge Against Hunger" campaign such a huge success, American Express sponsored a Stevie Wonder mini-concert tour, which began on New Year's Eve in Detroit and recently concluded on January 30 in Atlanta.



Shown celebrating the launch of the Stevie Wonder/American Express campaign are Motown's Michael Mitchell, American Express' Andrew Wing, consultant Rod McGrew, Wonder and Karlitz

"You want to talk about the power of marketing," says Karlitz, "Stevie's new album isn't even out yet, but just from the exposure from the commercial featuring Stevie singing 'Take the Time Out,' everybody sang along during the concert!"

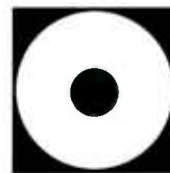
Karlitz is justifiably proud of the considerable success this particular advertising campaign has achieved (the Stevie Wonder/American Express relationship may continue in the future, though no plans have been set as of press time).

"Stevie is clearly an artist who cares about the issue, and it was a good fit with American Express," says Karlitz.

"It's a model relationship, almost like a marriage," adds Karlitz. "Stevie locked onto the concept and American Express wanted him as a spokesperson. So it's been a win-win situation."

Karlitz & Company, Inc. is located at 805 Third Ave., New York, NY 10022. The phone number is (212) 644-2100.

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Southland Country

SoCal's country artists are impacting the Nashville Sound more than ever before

By Billy Block (Photos: Billy Block)

Country music is very big business these days. More and more country acts are crossing over and scoring multi-platinum albums. The number of country record labels has nearly doubled, country radio is attracting more listeners than ever before and country music tours now enjoy the sponsorship status that were once the exclusive domain of major rock tours.

And the influence of California and West Coast musical pioneers on the contemporary country sound has never been more evident. For instance, the Country Music Association's Album of the Year in 1994, *Common Thread: A Tribute To The Eagles*, has sold over three million copies and features many of the current country stars of today—Little Texas, Travis Tritt and Trisha Yearwood—singing the songs of the Eagles. In essence, the Seventies' L.A. country rock sound is the sound of today's Hot Country.

In country music, it all starts with the song. And though there has been quite an exodus of talent from L.A. to Nashville, the talented pool of Southland-based country songwriters and artists remains a major presence on the country charts.

THE ARTISTS

Nashville producers and recording artists often summon hit songwriter Randy Sharp to provide material. His recent efforts have been covered by Reba McEntire, Alabama and Bette Midler.

Angeleno/Nashville dual resident Jill Colucci, who has earned her own record deal with Liberty/Nashville, has penned Number One hits for Travis Tritt and Wynonna.

Burton Collins burst onto the songwriting

scene with his Grammy nominated cut "How Can I Help You Say Goodbye," covered by Patty Loveless. Burton is a regular on the L.A. to Nashville shuttle.

Garth Brooks' collaborators include West Coast writing stars Ed Berghoff, Jenny Yates and Larry Bastian. Berghoff, along with Kiltie Reeves and Glenn Allen, co-wrote Wynonna's first crossover pop hit, "Healing," a duet with contemporary Christian star Michael English.

Husband and wife team Wendy Waldman and Brad Parker (who scored a Kathy Mattea single this year) have enjoyed success as writers in both the pop and country fields over the years.

Paul Marshall, a veteran of the L.A. country clubs, has had songs covered by Patty Loveless, Highway 101 and most recently, Boy Howdy. He is one of our most prolific songwriters.

California country rocker Andrew Gold is as strong a figure now as when he was producing and playing with country rock icon Linda Rondstadt. His songs have been covered by Kathy Mattea, Wynonna and others.

Jack Tempchin compositions can be found on both the Giant Records *Common Thread* project and the latest Eagles' release, *Hell Freezes Over*. Jack has also released a collection of original blues tunes.

Northern California's Steve Seskin has been a consistent source of hit material for hot country hunk John Michael Montgomery.

The L.A. country scene has also spawned a

number of acts that are emerging as country stars in their own right. Leading the pack are L.A.'s own Boy Howdy. This Curb Records quartet has racked up an impressive number of Top Ten hits in just two years.

Austin, Texas transplant Steve Kolander has been a favorite on the L.A. showcase circuit for years and is now enjoying the success of his River North/Nashville debut. Kolander has been hailed as the Chris Isaak of country music. His edgy songs and high-energy stage show make him a hot prospect for '95.

Jim Lauderdale is both a hit country songwriter and a new country pioneer. His latest release on Atlantic is a mixed bag of country, folk

and rock sensibilities. Former Eagle Randy Meisner and bandmates Billy Swan and Alan Rich are the unsung heroes of the L.A. country scene. Their vocal blend is exceptional, but they have no major label affiliation.

Indie phenom Wylie Gustafson and the Wild West Show have triumphed on CMT and TNN as video artists but have yet to crack the tough nut called country radio. Wylie has toured the U.S. extensively and embarks on his first tour of Australia early in '95. Wylie owes much to the business acumen of manager Mitchell Cohen.

The golden-throated Karen Tobin released an independent collection of original material that surpasses her work with Atlantic Records.

New country music acts to keep an eye on in the coming year include Jagged Moon, who are working with Nashville producer John Hobbs (Collin Raye), and the Bum Steers, who have been compared to Oklahoma's the



Reeva Hunter



Wylie Gustafson

y Music Roundup

Tractors, since all the Steers are music business veterans with impressive country, rock and blues credentials. Bum Steers lead singer-songwriter Mark Fosson has been called L.A.'s hillbilly genius and has placed songs in numerous movies, as well as the TV show *North-ern Exposure*.

Rick Shea has long been a favorite on the honky tonk circuit. His traditional roots style evokes the spirit of the Sixties' Bakersfield sound. He will issue new product in early '95.

Singer-songwriter Reeva Hunter is among the new breed of country/folk artists who are taking the independent release route and finding recognition and success. Hunter interprets the emotions of the human condition with insight and compassion.

Another L.A. up-and-comer is Mark Insley, who has emerged as a prominent songwriter during the last year.

The same is true for Patricia Zehentmeyr, who could be compared to Iris Dement and Nanci Griffith. This talented Texas transplant is finding favor and an audience in coffeehouses around town.

Multi-talented Shawn Allen is a songwriter, recording engineer, producer and musician. His most recent sessions were guided by hit producer Chris Farren (Boy Howdy). Allen has the voice and the songs, making him a solid bet in '95.

The band Natchez has proven that they will be top candidates for label interest with their tight harmonies and country rock attitude.

One of the most promising young artists on the country scene is Alan Whitney. Whitney has earned critical accolades for his shows in Europe, Nashville and most recently, opening for Iris Dement's sold-out show at the Troubadour in Hollywood. Whitney exhibits the same charisma and song smarts as Jackson Browne and Hal Ketchum.

THE VENUES

There are dozens of talented bands playing on the L.A. club scene, even as the number of venues presenting live music on a nightly basis has shriveled in recent years. But there are still some good 'ol honky tonks left.

The legendary Palomino in North Hollywood has returned to an all-country format and showcases both original and dance bands. The cornerstone of the entire original country scene has been the Ronnie Mack-hosted "Barndance," held every Tuesday night. For the past seven years, Mack has provided a forum for all kinds of American roots music—from rockabilly to Cajun and zydeco to pure hard-core traditional country. Everyone loves to play the "Barndance," and it is often frequented by the likes of Marty Stuart, Travis Tritt and Jimmie Dale Gilmore.

The last of the real honky tonks is the Cowboy Palace in Chatsworth. The Cowboy Palace features live country music nightly. Local favorites such as Larry Dean, Lou Ann Lee, High Noon and the Chad Watson Band keep the packed dance floor moving with a combination of original music and popular dance tunes.

In South Long Beach, at the D.J. Ranch, the Silver Star Band has made this a jumpin' joint for country music. The comfortable dance floor gives big John Taborini plenty of room to move amongst the dancers with his wireless mic.

The award-winning Crazy Horse Saloon is perhaps the best place to see national country acts and the best local country dance bands. Artists such as John Ander-

son, Waylon Jennings and Asleep At The Wheel consistently sell out two shows nightly at this well-appointed restaurant/concert hall. Groups such as the Doo-Wah Riders, American Made and the Night Riders keep the musical integrity high and the dance floor crowded.

The newest and undoubtedly most lavishly appointed new venue is the Country Star Restaurant and nightclub, perched high above Hollywood in Universal City.

This country-themed, family oriented restaurant boasts interactive kiosks featuring top country stars, museum-like displays from stars of today and yesteryear, as well as the infamous bootwalk where entertainers are presented with their own country stars. Live music is presented as a special event, with the likes of Wynonna, Reba McEntire and Vince Gill making the

occasional appearance. Especially big in L.A. are singer-songwriter nights at showcases and coffeehouses throughout L.A. With the advent of Triple-A radio and the growing acoustic/alternative movement, more eclectic artists are being signed who combine elements of country with folk and rock influences. Bands such as the Borrowers, Naked To The World, the Chaney's and Through The Woods, just to mention a few, are generating label and media attention as part of this acoustic movement.

THE SHOWCASES

Events like the National Academy of Songwriters' "Acoustic Underground" and "Writers In The Round" series at the Troubadour provide excellent opportunities for undiscovered talent to be seen and heard by music industry leaders. NAS also helps songwriters develop their writing and mar-

28 ▶



Alan Whitney



Ronnie Mack

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Following is a select guide to the top country labels, publishers and Southland clubs, showcase venues and radio programs (be sure to call first before sending material, because not all of the labels or publishers accept unsolicited material). Thanks to all of those who participated and our apologies to those companies we may have missed.

Compiled by Trish Connery

RECORD LABELS
ARISTA RECORDS NASHVILLE

7 Music Circle North
Nashville, TN 37203
615-780-9100
Contact: Joe Tassi, Manager/A&R or Steve Williams, Manager/A&R

ASYLUM RECORDS

1906 Acklen Avenue
Nashville, TN 37212
615-292-7990
Contact: Kyle Lehning, President

ATLANTIC RECORDS NASHVILLE

1812 Broadway
Nashville, TN 37203
615-327-9394
Contact: Rick Blackburn, President or Al Cooley, VP/A&R

BNA ENTERTAINMENT

1 Music Circle North
Nashville, TN 37202
615-780-4400
Contact: Thom Schuyler, Sr. VP/A&R for RCA Label Group

CAPRICORN RECORDS

120 30th Avenue North
Nashville, TN 37203
615-320-8470
Contact: Phil Walden, President

CURB RECORDS

47 Music Square East
Nashville, TN 37203
615-321-5080
Contact: Phil Gernhard, GM or Michelle Payne, Assistant

DECCA RECORDS

60 Music Square East
Nashville, TN 37203
615-244-8944
Contact: Frank Liddell, A&R Director

GIANT RECORDS NASHVILLE

1514 South Street
Nashville, TN 37212
615-256-3110
Contact: James Stroud, President

HIGHTONE RECORDS

220 4th Street, Suite 101
Oakland, CA 94607
510-763-8500
Contact: A&R Department

LIBERTY RECORDS NASHVILLE

3322 West End Avenue, 11th Floor
Nashville, TN 37203
615-269-2000
Contact: John Johnson, A&R Manager

MCA RECORDS NASHVILLE

60 Music Square East
Nashville, TN 37203
615-244-8944
Contact: Larry Willoughby, A&R Director

MERCURY RECORDS NASHVILLE

66 Music Square West
Nashville, TN 37203
615-320-0110
Contact: Carson Chamberlain, Director/A&R

POLYOR RECORDS NASHVILLE

1222 16th Avenue South, 3rd Floor
Nashville, TN 37212
615-329-4434
Contact: Buddy Cannon, VP/A&R

RCA RECORDS NASHVILLE

1 Music Circle North
Nashville, TN 37203
615-664-1200
Contact: Thom Schuyler, Sr. VP/A&R

SONY MUSIC NASHVILLE

34 Music Square East
Nashville, TN 37203
615-742-4321
Contact: Paul Worley, Executive VP/A&R

WARNER/REPRISE NASHVILLE

20 Music Square East
Nashville, TN 37203
615-748-8000
Contact: Martha Sharp, Sr. VP/A&R

PUBLISHING COMPANIES
ACUFF-ROSE MUSIC

65 Music Square West
Nashville, TN 37203
615-321-5000

ALMO IRVING MUSIC

1815 Division Street, 3rd Floor
Nashville, TN 37203
615-321-0820

BMG MUSIC PUBLISHING

1 Music Circle North, Suite 380
Nashville, TN 37203
615-780-5420

BUG MUSIC

1026 16th Avenue South
Nashville, CA 37212
615-726-0782

TOM COLLINS MUSIC

25 Music Square West
Nashville, TN 37203
615-255-5550

EMI MUSIC PUBLISHING

35 Music Square East
Nashville, TN 37203
615-742-8081

FAMOUS MUSIC PUBLISHING

65 Music Square East
Nashville, TN 37203
615-329-0500

HAYES STREET MUSIC

1700 Hayes Street
Nashville, TN 37203
615-327-1991

KILLEN MUSIC GROUP

2505 21st Avenue South, #500
Nashville, TN 37212
615-269-7000

MAJOR BOB

1109 17th Avenue South
Nashville, TN 37212
615-329-4150

MAYPOP MUSIC

702 18th Avenue South
Nashville, TN 37203
615-254-8800

MCA MUSIC PUBLISHING

1114 17th Avenue South, Suite 205
Nashville, TN 37212
615-327-4622

MORGAN MUSIC GROUP

1800 Grand Avenue
Nashville, TN 37212
615-321-9029

OPRYLANDO MUSIC GROUP

65 Music Square West
Nashville, TN 37203
615-321-5550

SONY/TREE

8 Music Square West
Nashville, TN 37203
615-726-8300

WARNER/CHAPPELL MUSIC GROUP

21 Music Square East
Nashville, TN 37203
615-254-8777

ZOMBA MUSIC PUBLISHING

916 19th Avenue
Nashville, TN 37212
615-321-4850

PERFORMING RIGHTS ORGANIZATIONS
ASCAP

2 Music Square West
Nashville, TN 37203
615-742-5000

BMI

10 Music Square East
Nashville, TN 37203
615-291-6700

SESAC

55 Music Square East
Nashville, TN 37203
615-320-0055

CLUBS
AGOURA VALLEY INN

28434 Roadside Road
Agoura, CA 91301
818-889-0449
Live Music: Yes
Dance Instruction: No
Specialty: Pool room

ALPINE VILLAGE INN

833 W. Torrance Blvd.
Torrance, CA 90502
310-323-6520 or 310-327-4384
Live Music: Yes (Tuesday-Friday)
Dance Instruction: Yes
Specialty: Prime rib dinner for \$6.95

BORDERLINE

99 Rolling Oaks Drive
Thousand Oaks, CA 91361
805-446-4435
Live Music: Yes (some national acts)
Dance Instruction: Yes
Specialty: Family Day on Sunday, Talent contests on Wednesday

CHAT ROOM

655 E. 223rd Street
Carson, CA 90745
310-830-6750
Live Music: Yes
Dance Instruction: Yes

COCKY BULL RESTAURANT & OPRY HALL

14180 Highway 395
Victorville, CA 92392
619-241-2855
Live Music: Yes (six days a week)
Dance Instruction: Yes (six days a week)
Specialty: \$3.00 cover charge (includes nightly buffet)

COUNTRY STAR

1000 Universal Center Drive (at the entrance of Universal Studios)
Universal City, CA 91608
818-762-3939
Live Music: Yes (for special events only)
Dance Instruction: No
Specialty: "The \$6 million restaurant, where you can get a great meal for under \$6"

COWBOY BOOGIE

1721 S. Manchester
Anaheim, CA 92802
714-956-1410
Live Music: Yes
Dance Instruction: Yes
Specialty: Three dance floors

THE COWBOY PALACE SALOON

21635 Devonshire Street
Chatsworth, CA 91311
818-341-0166
Live Music: Yes
Dance Instruction: Yes
Specialty: Talent contests, free BBQ's

CRAZYHORSE STEAKHOUSE & SALOON

1580 Brookhollow Drive
Santa Ana, CA 92705
714-549-1512
Live Music: Yes
Dance Instruction: Yes
Specialty: Country national name acts

THE CREST

6101 Reseda Blvd.
Reseda, CA 91335
818-342-1563
Live Music: Yes (Wednesday, Friday & Saturday)
Dance Instruction: Yes (Wednesday, Friday & Saturday)
Specialty: Large dance floor, plenty of seating, pool tables, darts & fireplace

CULVER CITY COWBOY

11513 Washington Blvd.
Culver City, CA 90066
310-391-1519
Live Music: Yes (Friday & Saturday)
Dance Instruction: Yes

DJ RANCH

2688 South Street
Long Beach, CA 90805
310-531-1367
Live Music: Yes (seven nights a week)
Dance Instruction: Yes
Specialty: No cover charge

┆ IN CAHOOTS

223 N. Glendale Avenue
Glendale, CA 91206
818-500-1669
Live Music: Occasionally
Dance Instruction: Yes
Specialty: DJ dance mix, great happy hour buffet. Call Cathy for parties &/or reservation information

1401 S. Lemon Street
Fullerton, CA 92632
714-441-1666

Live Music: Occasionally
Dance Instruction: Yes
Specialty: Family Day on Sundays (12 noon-5:00 p.m., all ages, no smoking or alcohol); Happy Hour parties every day; \$3.75 prime rib dinner Friday & Saturday (5:00-8:00 p.m.)

┆ JACK'S CINNAMON CINOE

4311 W. Magnolia Blvd.
Burbank, CA 91505
818-845-1121
Live Music: Yes (seven nights a week)
Dance Instruction: Yes (five nights)

┆ JUST HAVING FUN

11909 1/2 E. Carson Street
Hawaiian Gardens, CA 90716
310-865-3851
Live Music: Yes (two nights a week)
Dance Instruction: Yes

LEGENDS

1846 E. Huntington
Duarte, CA 91010
818-357-4210
Live Music: Yes (five nights a week)
Dance Instruction: Yes (Wednesday & Sunday)
Specialty: Pool tables & darts

┆ LION O'OR

11849 Lakewood Blvd.
Downey, CA 90241
310-923-1181
Live Music: Yes (Thursday-Saturday)
Dance Instruction: Yes (Thursday)
Specialty: Bikini shows on Tuesdays

┆ THE PALOMINO

6907 Lankershim Blvd.
N. Hollywood, CA 91605
818-764-4018
Live Music: Yes (Tuesday-Sunday)
Specialty: Available for banquets & private parties

┆ PAPA'S WESTERN BARBEQUE & SALOON

5305 E. Pacific Coast Highway
Long Beach, CA 90804
310-597-4212
Live Music: Yes (Saturdays)
Dance Instruction: Yes (free dance lessons on Wednesdays & Saturdays)
Specialty: No cover charge. Kids welcome in restaurant section. Karaoke on Thursdays & Fridays

┆ PAPPY & HARRIET'S

Pioneertown Road
Pioneer Town, CA 92268
619-365-5956
Live Music: Yes (Thursday-Sunday)
Dance Instruction: Yes (Wednesday, 7:00-9:00 p.m.)
Specialty: Available for banquets, weddings, company parties

┆ RIVERSIDE COWBOY

3742 Park Sierra Drive
Riverside, CA 92505
909-351-8000
Live Music: Yes (Special occasions)
Dance Instruction: Yes
Specialty: No cover charge for Riverside Cowboy Club members

┆ ROYAL ROOM

9216 Alondra Blvd.
Bellflower, CA 90706
310-866-9125
Live Music: Yes
Specialty: Dancing (Friday & Saturday)

┆ WESTERN CONNECTION

657 W. Arrow Highway
San Dimas, CA 91773
909-592-2211
Live Music: Yes (Tuesday-Sunday)
Dance Instruction: Yes
Specialty: Approximately 2,500 sq. ft. dance floor

OPEN MIC NIGHTS

┆ HIGHLAND GROUNDS

742 North Highland
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213-466-1507
Western Beat Open Mic on first Thursday of every month. NAS Open Mic on second Thursday of every month.

┆ THE PALOMINO

6907 Lankershim Blvd.
North Hollywood, CA 91606
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P.O. Box 3300
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818-246-0939
Request Line: 800-977-1939

┆ KIK-FM (94.3)

2 City Blvd East, Suite 183
Orange, CA 92668
714-835-1300
Request Line: 800-494-3545

┆ KFRG-FM (95.1)

900 East Washington Avenue,
Suite 315
Colton, CA 92324
909-825-9525
Request Line: 909-431-FROG

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KPCC-FM (89.3)

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Fridays at Midnight
KZLA (93.9-FM)

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keting skills with a myriad of programs and clinics involving some of the most successful and prolific artists in the business. Brett Perkins and Paul Zollo are all accessible professionals with a wealth of knowledge and support.

The L.A. Chapter of the Nashville Songwriters Association International holds regular showcases and seminars with hit writers such as Pat Alger and Richard Leigh. Local NSAI liaison Craig Lackey works closely with writers, and his efforts have contributed much to the community.

ASCAP's eclectic "Quiet On The Set" showcase has introduced Allen Shamblin, Mike Reid, Steve Seskin and many others to the L.A. scene. Although not exclusively a country showcase, producer Brendan Okrent often includes great country writers.

BMI's Paige Sober is instrumental in assisting country writers and has a great rep as a song person. Paige is always on the scene where there is a significant event or artist showcasing.

The Palomino has also jumped into the songwriter scene as Muffin hosts his "Songwriter's Circle" series every other Wednesday night. The format features an open mic, acoustic acts and full-band sets.

The Los Angeles Songwriters Showcase has increased its country involvement due to the growing demand. John Braheny and co-founder Len Chandler have seen a marked increase in the search for country material at their "Cassette Roulette" and "Pitch-A-Thon" meetings with A&R people and publishers.

On Saturday nights at the Graffiti coffeehouse, Merrilee Weeber produces a writers night that consistently draws many top artists. The Graffiti is an excellent place for new artists to get a start and meet many potential collaborators.

The "Western Beat American Music Showcase" is credited with ushering in the acoustic music scene in L.A. "Western Beat" transcends the barriers of formatization by presenting writers of all genres, including country, rock, folk and blues. This L.A. tradition takes place the first Thursday of every month at Highland Grounds Coffeehouse in

Hollywood and is the community center for the L.A. songwriting scene. Each month a different industry leader hosts and produces an edition of "Western Beat."

The Los Angeles-based Academy of Country Music produces the most prestigious country entertainment awards show from the West Coast and supports the many fine talents that live and work here. Its long history parallels the growth of California country music, and ACM works hard to preserve and promote its heritage. This year's ACM awards will once again be held at the Universal Amphitheater and promises to be bigger than last year.

THE PRODUCERS

While Nashville produces the lion's share of what gets played on country radio, it's hard to ignore the contributions from L.A. producers. Pete Anderson has been producing a varied group of artists—from Michelle Shocked to Anthony Crawford (on his own Little Dog label), as well as his multi-platinum, long-term success with Dwight Yoakam.

No review of the L.A. country scene would be complete without mentioning the contributions of not only Anderson and Yoakam, but also Dusty Wakeman and Michael Dumas, who own, operate and produce out of their Mad Dog studios in Venice.

Their work with Lucinda Williams, the Lonesome Strangers and others have put them at the forefront of the L.A. producers scene.

The man behind the boards for L.A.'s hit group Boy Howdy is Chris Farren. Farren is working with some of L.A.'s up-and-coming country acts, and his production style and great ears have made him a much-sought-after producer.

Marty Rifkin Productions in Santa Monica is a song factory. Rifkin, an award-winning multi-instrumentalist, is one of Los Angeles' busiest producers. Rifkin's ability to take a song in its most primitive stages and produce a radio-ready recording is legendary on the

Southland scene.

Session guitarist/songwriter Edward Tree has emerged as a hot new country producer. Tree has produced records for JoAnne Montana, the Bum Steers, Julie Taylor, blues guitarist Corey Stevens and folk artist Sandy Ross.

Producer/studio owner Richard Barron has worked with many of country music's best talents. His new facility, Sonora Recorders, has been the site of sessions for many of L.A.'s top acts. Jenny James, Alan Whitney, Robin Pearl and Lisa Haley have all chosen Sonora Recorders to record their projects.

Legendary songwriter/producer Jerry Fuller is a major figure, signing and developing acts from an L.A. base. He discovered and signed Collin Raye (now on Sony) and Jerry is currently developing a new band he and son Adam found while scouting the scene.

THE RADIO

Country radio in L.A. is dominated by Z-93, located at 93.9 on the FM dial. Specializing in today's Hot Country, Z-93 cranks out the hits, while currently being challenged by Orange County's powerhouse, KIK-FM, at 94.3 FM. KIK-FM has made inroads into the L.A. market by strengthening its signal.

On the syndicated scene, Blair Garner's *Aiter Midnight* is produced live from Hollywood, and the most popular radio show of all, Bob Kingsley's *American Country Countdown*, emanates from L.A.

For those whose taste in country leans toward the traditional and more eclectic styles, there is the always listenable *Citybilly* show. You will find *Citybilly* on NPR affiliate KPCC 89.3 FM on Monday nights at 8:00 pm. Hosted by Rene Engel, *Citybilly* has been a local favorite for over ten years.

The future of L.A.'s country scene is dependent upon the opportunities for work. If acts continue to get signed from L.A., the scene will continue to grow. If country music is to grow beyond hot country soundalikes, there must be a healthy breeding ground for artists of vision. Southern California's heritage of inspiring new artists must continue. **MC**



Mark Fosson



Dusty Wakeman

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Sherby C. Atlantic

Contact: Sherby
310-399-6184
Seeking: Label Deal
Type of music: Alt. Pop

Production 6
Songwriting 4
Vocals 5
Musicianship 6

Average

1 2 3 4 5 6 7 9 10

Comments: If Cyndi Lauper fronted the B-52s, this is what you'd get, but Atlantic's spirited pop sound is just a little too derivative for its own good.



Lionheart

Contact: Band Hotline
818-891-9676
Seeking: Management/Producer
Type of music: Rock

Production 4
Songwriting 4
Vocals 4
Musicianship 6

Average

1 2 3 4 5 6 7 8 9 10

Comments: Technically proficient musicianship combines with a solid attempt at originality. Unfortunately, it is all for naught as the songs don't go anywhere and the lead vocals meander aimlessly without much conviction.



Emory L. Clark III

Contact: Bop-L.A. (Bobbi Dellos)
213-466-8667
Seeking: Label Deal/Producer
Type of music: Hard rock

Production 5
Songwriting 4
Vocals 4
Musicianship 4

Average

1 2 3 4 5 6 7 8 9 10

Comments: Clark is an opera singer, actor, keyboardist and songwriter, who has chosen to pursue a label deal in the hard rock vein.



The Jury

Contact: James Thorpe
215-440-6247
Seeking: Label Deal
Type of music: Alt. Rock

Production 4
Songwriting 4
Vocals 4
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: While this Philadelphia-based band was chosen to perform at the 1994 Ticketmaster Music Showcase, we don't share the sentiments. The production is muddy, the songwriting needs work and the vocals don't shine through.



Amanda's Waiting

Contact: Band Hotline
212-563-6469
Seeking: Label Deal
Type of music: Triple-A

Production 5
Songwriting 5
Vocals 5
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: This five-piece band from New York mixes Etheridge-like vocals with some lightweight Scandal-like pop, as well as some more adventurous Triple-A sounds, and therein lies the rub.



Glen D'Mako

Contact: Glen
818-843-5406
Seeking: Publishing Deal
Type of music: Alt. Rock

Production 5
Songwriting 7
Vocals 5
Musicianship 5

Average

1 2 3 4 5 6 7 8 9 10

Comments: A refreshing batch of songs that have definite hooks and insightful lyrics, but perhaps the right producer could take it to an entirely new level.



Analogy

Contact: Damian
213-464-3945
Seeking: Label Deal
Type of music: Industrial/Metal

Production 3
Songwriting 3
Vocals 2
Musicianship 3

Average

1 2 3 4 5 6 7 8 9 10

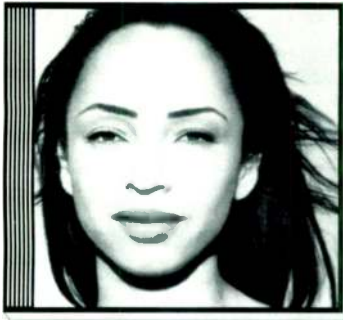
Comments: This band fell apart during the making of this EP, but guitarist Damian Kross went ahead and finished the project on his own, yet we have to wonder if it was really worth the time and effort.

SUBMISSION GUIDELINES

To submit a package for review, send a cassette tape with no more than three songs, an unscreened black & white photo (a small 5x5 square photo works best, but nothing larger than 8x10 can be used), a brief bio and a contact name and phone number to Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

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

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



Sade
The Best Of Sade
Epic

1 2 3 4 5 6 ★ 8 9 10

Producer: Various
Top Cuts: "Is It A Crime," "Cherish The Day."
Summary: Most people forget that Sade is actually a quartet, with sultry supervocalist Sade Adu spouting out a romantic soundtrack to some of the greatest lustful moments of the last decade. Finding a niche in adult contemporary music before the term was even coined, Adu and company have scored with some terrific mood music, including "Smooth Operator," that has hit the soft spot in many hearts. Sade works due to Adu's palatable tenderness and sweet nothings and her band's jazzy licks in between. It's mellow madness at its height, but it's cool and it works.
—Jonathan Widran



Des'ree
I Ain't Movin'
550 Music/Epic

1 2 3 4 5 6 7 ★ 9 10

Producer: Various
Top Cuts: "You Gotta Be," "Strong Enough," "I Ain't Movin'."
Summary: In an age when most of the best non-rap-oriented R&B forgets that lyrics should also matter, Des'ree comes across like a sage. Emoting with a crystal voice which is part-hushy Anita Baker, part-sweet Vanessa Williams, she touches on critical social themes like hunger, race and the inequities of life. She approaches love as more of a vast universal issue, putting forth deep issues in simple ways over generally sparse but still seductive production. Her optimism may be an anomaly in this day and age, but it's a welcome relief.
—Jonathan Widran



Various
Beat The Retreat
Capitol

1 2 3 4 5 6 ★ 8 9 10

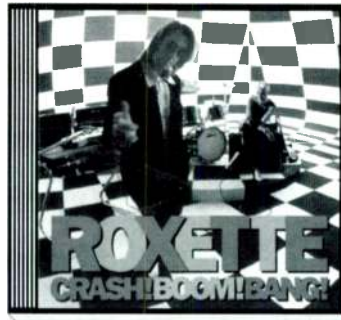
Producer: Various
Top Cuts: "Just The Motion," "Down Where The Drunkards Roll."
Summary: Although this record features performances from artists as varied as Shawn Colvin, David Byrne, and Dinosaur Jr., there is still an undercurrent running through all the songs that makes it a cohesive piece. And that unifying factor is the exceptional songwriting of Richard Thompson. With Thompson's compositions to work with, the artists performing on this collection truly rise to the occasion. As a result, *Beat The Retreat* is a fitting salute to one of rock's most respected singer-songwriters, while fortunately lacking the eulogistic feeling of most tribute albums.
—Michael Kramer



Richard Elliot
After Dark
Blue Note Contemporary

1 2 3 4 5 ★ 7 8 9 10

Producer: Various
Top Cuts: "El Anio," "The Boys From The Bay."
Summary: While all platinum hell breaks loose when Kenny G releases an album these days, there are still some lower profile, higher energy saxmen making strong melodic waves on a smaller, but no less musically significant, scale. Elliot's tenor is among the genre's most soulful, and while the best of his tunes here incorporate funk or Latin pizzazz, even the most generic air-play gem is more interesting than most of the G-man's hits. Fans of Elliot's previous seven discs may be tiring of similar formulas, but this music will win contemporary jazz even more fans.
—Nicole DeYoung



Roxette
Crash! Boom! Bang!
EMI

1 2 3 4 5 6 ★ 8 9 10

Producer: Clarence Ofwerman
Top Cuts: "Sleeping In My Car," "Harleys & Indians," "Fireworks."
Summary: With such a hard driving moniker, it's hard to believe that the title cut here is an emotional ballad rather than an explosive rocker. It's just one indication of the glorious surprises SuperSwedes Marie Fredriksson and Per Gessle have in store. Ruminating passionately about everything from broken hearts to motorbikes and loud guitars, the duo stirs up a fiery mix of tugging power pop and sweet acoustic grace, often on the same tune. In addition to their remarkable vocals, Roxette creates an intricate sound system full of interesting symphonic turns.
—Jonathan Widran



Barry Manilow
Singin' With The Big Bands
Arista

1 2 3 4 5 6 ★ 8 9 10

Producer: Phil Ramone & Barry Manilow
Top Cuts: "In Apple Blossom Time," "And The Angels Sing."
Summary: This sentimental stalwart does for big bands what he did for Broadway on 1991's *Showstoppers*, doing a loving take on classics and helping to bring them to a whole new generation. Because we know he's always good for a charming vocal or two, the real trick here is getting the arrangements perfect, balanced between new spark and faithfulness to the original. Complementing his TLC are lengthy instrumental passages which capture the timescape perfectly. Authenticity is also a factor (all of the original orchestras participated).
—Nicole DeYoung



Katie Trickett
The Next Time
Lawson Records

1 2 3 4 ★ 6 7 8 9 10

Producer: Chad Watson
Top Cuts: "Playin' Against The Best," "Dancin' On The Edge Of A Razor."
Summary: This noble attempt is simply another collection of pop-oriented tunes hidden beneath an ersatz cowboy hat. While Trickett has a pleasant enough voice, she certainly doesn't demonstrate any verve or fire on any of the cuts. The songwriting, for the most part, is weak and lacking in the flair that makes a good country song reach out and grab you. The production is soft. There is nothing here to recommend it to the honky tonk crowd in spite of the inclusion of some of the L.A. country music community's best players, who manage to shine no matter what.
—Jana Pendragon



Pauline Wilson
Intuition
Noteworthy

1 2 3 4 5 6 ★ 8 9 10

Producer: Yutaka Yohokura
Top Cuts: "Walking My Way To You," "Follow Your Road."
Summary: Anyone looking for a picture perfect definition of New Adult Contemporary music gets their wish with Wilson's bright and snazzy vocals on this finely produced release. The former Seawind vocalist engages on tunes which are not quite trendy enough to be Top 40 hits, but still hooky and more than affable. Any good song stylist knows it's crucial to be surrounded by a tight support system, and the local session giants here don't let her down. Above that, Wilson's voice is crisp, pristine and, most impressive of all, powerful yet understated in just the right places.
—Nicole DeYoung



ROCK



Tom Farrell

Dave Mustaine of Megadeth

I mentioned all-gal rockabilly group **Whistle Bait** in my last column, and if you are wondering why the band seems to have disappeared from the face of the club circuit, here's the scoop. First off, the band is searching for a new drummer (female, good solid drumming; influences such as Link Wray, Billy Lee Riley, the Cramps and Reverend Horton Heat). Interested parties should contact the band's manager, **Brad Merritt**, at 310-452-9593. The group is also currently recording material, with Tim Worman (of the Polecats) handling the production chores. When will they resurface for a live gig? Stay tuned, and we'll keep you updated.

What's this? "**Chuck E. Weiss & the God Damn Liars**" last two shows at the **Viper Room**," or so the ad says? Weiss and his Liars have been playing every Monday night at the location of the former **Central** night-club for as long as anyone can remember, and you'd figure with the whole upsurge in the blues thing, someone would hand this guy a well-

deserved album contract. Maybe he went out with the Rams. Or the Democrats....

It seems that the release of **Tunnelmental's** "Kiss Man Kind/Charlie Said" single for **Ton Records** has been delayed. The single was produced by **Killing Joke** guitarist **Geordie**. Tunnelmental, an English industrial band in the vein of **Clock DVA**, finished in the Top Ten of our year-end Top 100 Unsigned Bands list.

Now here's a concept: You've heard of blues clubs, alternative clubs, jazz clubs, etc., well, **FM Station** seems to be on its way to being the first ever tribute band club. Okay, not really, but over the last few months the venerable Valley nightspot has hosted a ton of tribute bands who have tipped a musical hat to such bands as **Rush**, **Cheap Trick**, **Black Sabbath**, **Van Halen**, **Kiss** and even the **Monkees**.

Following their February gig at the **Roxy**, **Redd Kross** are heading back into the studio.

UPCOMING: Last issue's cover boys, **Bush**, will be at the **Roxy** on February 10th; **Guttermouth** and **Jughead's Revenge** will be at the **Roxy** on the 16th; the **Fourteenth Annual Bob Marley Festival** will be held at the **Long Beach Arena** on the 18th and the 19th (**Steel Pulse** headlines both days, with **Inner Circle**, **Ini Kamoze**, **Junior Reid** and a host of others playing the event; bring two joints); the **Cult** will try to get their current album's message across during their February 20th show at the **Palladium**; Sub Pop's Seattle-based **Sebadoh** makes their umpteenth L.A. appearance at the **Palace** on February 21st; on the same night you can catch the dreary airiness of **Arista's Cranes** at the **Whisky**; **Capitol's Megadeth** hits the **Olympic Auditorium** on the 25th (with **Corrosion Of Conformity** opening); and **Matador's** eccentric **Pizzicato Five** will be at the **Roxy** on the 28th. —Tom Farrell



Tom Farrell

Steve McDonald of Redd Kross

COUNTRY



Billy Block

Dillon O'Brian

For the last seven years **Ronnie Mack** has almost single-handedly kept the flame of the L.A. country scene burning brightly. His allegiance to all forms of American roots music is unflinching. It has created quite a following, as demonstrated by the two shows he recently produced and promoted.

The **Annual Elvis Birthday Bash**, produced by **Art Fein** and **Ronnie Mack**, was held this year at **House Of Blues**. It was a star-studded sold-out affair. Headlining the event was **Dwight Yoakam**, who graciously gave of his time and energy to appear at this worthwhile benefit. Backed by the muscular outfit of **Pete Anderson**, **Skip Edwards**, **Taras Prodaniuk** and **Jim Christy**, who make up his touring band, **Dwight** shredded his favorite **Elvis** tunes. Also making guest appearances were **Dave Edmunds** and **Johnny Rivers**, backed by the all-star **Barndance** band of **Harry Orlove**, **Marty Rifkin**, **Paul Marshall** and yours truly. Other guests included the **Lonesome Strangers**, the **Blazers** and **Candy Kane**,

backed by the **Paladins**. Celebrities in the crowd included **Judge Reinhold**, **Howie Long** and **Michael Nesmith**.

A week later **Mack** celebrated seven years of **Barndances** with an **SRO** night of roots and rockabilly music. Highlights of the musical program were delivered courtesy of **Dillon O'Brian**, **Russell Scott** and **the Red Hots**, **Big Sandy** and **James Intveld**. It is hard to remember ever seeing the **Palomino** that crowded. If only the **Barndance** enjoyed that kind of support every week. **Ronnie** was honored with a plaque and a cake.

More news from the **Pal**. The original **Palomino Riders** are back in the saddle for **Talent Nights** on Thursdays. **Harry Orlove**, **Arnie Moore**, **J.D. Maness**, **Steve Duncan** and **Skip Edwards** are back for this weekly institution. Rumor has it that **Cliffie Stone** is thinking about coming in to emcee the night.

The lovely and talented **Katie Trickett** performed songs from her new **Lawson Records** CD, **The Next Time**, at the **Cowboy Palace**. Performing with the **Chad Watson Band**, **Trickett** showed off her new tunes with an abundance of industry folks in the crowd. **Curb's** **Richard Mears**, **Bob-A-Lew Music** execs **Kim Espy** and **Denny Bruce**, **Lawson Records** prez **Hank Fenenbock** and **Trickett's** manager, **Judy Kirk**, were spotted schmoozing with local country star **Larry Dean**. For more info on **Katie Trickett**, contact **Lawson Records** at 310-276-5913.

Montana-based hit songwriter **Kostas** has been in town doing a number of acoustic gigs. He did a set with **Randy Sharp** at **Country Star** and a solo set at **Muffin's** Wednesday Night shindig at the **Pal**. **Mel Harker** of the **Rhinestone Homeboys** said it was awesome. **Kostas** has a new solo CD out as part of **Liberty Records's** songwriter series.

Tim Gales and the **Stand** have a new CD out on **Clearwater Records** (818-766-1235). **Gales** is an outstanding singer-songwriter who never fails to impress. His recent showcases have been electrifying, and his new CD is getting critical acclaim from many respectable music publications.

See **Tim Gales** and the **Stand** at **Largo Pub** on Saturday, February 11; the show starts at 9:15 p.m. The first 25 people arriving at the **Largo** performance will receive a free copy of **Gales's** release, **Can't Go Home**.

—Billy Block



Billy Block

Ronnie Mack and Sherry Thomas

JAZZ



Sandra Booker

The International Association of Jazz Educators held their annual convention/festival this year at the Anaheim Hilton. The three-day event featured a countless number of college bands, clinics, seminars and numerous concerts from top pros. Highlights included the sets by big bands led by arrangers **Roger Neumann, Tom Talbert, Kim Richmond, Bob Curnow, Ladd McIntosh, Joey Sellers** and the great **Bob Florence**.

Other great moments came from the exciting five-dancer **Jazz Tap Ensemble**, singers **Kitty Margolis, Kate McGarry and Nancy King** (but not **Nancy Wilson** who was very out of place), tenor **Don Lanphere, Mel Martin's Bebop and Beyond** (trumpeter **Freddie Hubbard** once again did not show up!), **Charlie Haden's Quartet West, Roy Hargrove's Quintet, the Yellowjackets** (the best I've ever heard them) and trombonist **Bill Watrous**.

Three other acts which really stood out were **Free Flight** (the remarkable classical-jazz group featuring flutist **Jim Walker** and pianist **Mike Garson**), a set of miraculous duets

by clarinetist **Eddie Daniels** and **Garson** and the **Louis Bellson Big Band** (featuring the tenors of **Don Menza** and **Pete Christlieb**). The 70-year-old Bellson's closing ten-minute solo was stunning.

Sandra Booker's gradual development into a potentially major jazz singer is a joy to watch. At **Atlas**, she showed that she is sounding less like **Sarah Vaughan** these days and more like herself. Booker was at her best on "All Of You" (sticking to the words but improvising the notes), a tender "I Got It Bad" and an uptempo "There'll Never Be Another You." She did recall **Sassy** on "Misty" and "Bluesette," but her "Invitation" interpretation was much more individual.

The **Ambassador Auditorium** recently hosted a rather potent double-bill. **Tommy Newsom** (on tenor) led the **Tonight Show All-Stars**, a swinging outfit with **Conte Candoli** and **Snooky Young** on trumpets, pianist **Ross Tompkins**, bassist **John Clayton** and drummer **Ed Shaughnessy**. There were some strong individual moments, but all of the ensembles were written out, so the horns never traded off with each other and there wasn't much riffing. As it turned out, vibraphonist **Terry Gibbs** and clarinetist **Buddy DeFranco** had tradeoffs and riffing galore in a consistently heated and exciting performance with their sextet. Although allegedly a tribute to **Benny Goodman**, the hyper music was pure bop.

UPCOMING: **Catalina's** (213-466-2210) hosts **Nnenna Freelon** (Feb. 7-12); the **Jazz Bakery** (310-271-9039) features **Charlie Byrd** (Feb. 7-9), **Mose Allison** (Feb. 10-12) and **Larry Coryell** (Feb. 15-18); while **Carla White** sings at **Lunarias** (310-282-8870) on February 24th; pianist **Bill Cunliffe's** record release party is at the **Bel Age** on Feb. 15; and the talented singer **Cathy Segal-Garcia** is giving a free concert (Feb. 10) at the **L.A. County Museum of Art** (213-857-6522).

—Scott Yanow



Mike Garson

URBAN



George Duke

NOTHING HALF-BAKED: Those of you grumbling about the lack of "real music" and "real musicians" on L.A.'s urban music scene should head to the **Baked Potato** in Pasadena on April 6 to see vocalist **Jeff Robinson**. While his sound is rooted in jazz, much of his material has unquestionable R&B/Pop/AC appeal. **Robinson** caught the ear of savvy business manager **Niki Johnson**, whose recommendation brought **MCA Records A&R** head **Andre Fischer** out to the **Potato** for the vocalist's January show. Backed by a tight band, **Robinson** also shared the spotlight with guest saxophonist **Randall Willis** of the **B-Sharp Quartet** and **Underground Railroad**, who delivered outstanding solos.

Performing all original songs, **Robinson** had a few ladies passing out on silky selections like "Since You Asked" and "Come April."

I knew something really special was happening onstage when I realized a very incognito **Natalie Cole** was in the audience, expressing awe at **Robinson's** sound and material. With a father like hers, this celebrated artist must know an exceptional male vocalist when she hears one. So make a date with **Jeff Robinson** for April 6 and hear the voice that made **Natalie** smile.

R&B bands looking for a great room to play should check out the

excellent acoustics at **Old Town Pasadena's Baked Potato** at 26 E. Colorado Boulevard. Call 818-564-1122 for more information.

LOOKING OUT: L.A. rap duo the **Nonce** has made an impact on the underground audience with their single, "Mixtapes," and finally has completed a full-length album. Their debut project, **World Ultimate**, is a jazzy collection of beats, rhymes and classic hip-hop grooves. Both lyricists display solid writing skills and deliver crisp, distinctive vocals. The engaging stories and imagery of "Mixtapes" is present throughout the album, particularly on the mid-tempo cruiser "Bus Stops." The **Nonce** takes you on a poetic journey from **Leimert Park** to 81st Street, painting verbal pictures of **World-On-Wheels** parties, hazy L.A. days filled with sounds of now-defunct rap radio station **KDAY-AM**, and other icons of L.A. rap history.

Also look out for promising releases from rap artist **Kam**, extraordinary composer **George Duke** and the incomparable **Stevie Wonder**. **Wonder's** "Natural Wonders" tour breezed through L.A., with **A&M Group For Real** in the opening slot.

AROUND TOWN: The buzz on the **Fuzz** is growing. This Thursday night spot at **Union** on **Sunset Boulevard** is the current social ground of choice for the urban/hip-hop industry's young movers and shakers (and sometimes fakers). **Immortal Records** promotions rep **Thad Stokes** slid me a copy of **Funkdoobiest's** latest single, "Rock On." **Maryn Mack** from **Geffen** roamed clique to clique, nurturing opinion leaders' excitement about the **Roots**. I shared a toast with former **Mona Lisa**, who was celebrating her recent promotions/marketing jump from **Wild Pitch/EMI**.

COMING UP: Catch some "upscale underground" vibes when hip-hop spot **Bizerk** opens its doors at the **Renaissance Club** on **Santa Monica's 3rd Street Promenade**. The club has welcomed a wide range of urban acts, from locals like **Soul Brothers** to established artists like Grammy nominee **Craig Mack**. Head to **Bizerk** on February 6 for a mackin' good time with **Oaktown's Dru Down** ... ONE LOVE. —J. Jai Bolden



Stevie Wonder with For Real

PHOTOGRAPHY

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CLUB REVIEWS



Soul Coughing: Meet the beatniks.

Soul Coughing

The Whisky

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Barbara Mitchell at Slash Records: 213-937-4660

The Players: Sebastian Steinberg, vocals, upright bass; Yuval Gabay, vocals, drums; M'ark De Gli Antoni, keyboards, samples, vocals; M. Doughty, spoken word, guitar.

Material: Soul Coughing stirs up an enigmatic stew of beatnik poetry and hip-hop rhythms. Doughty's lyrics are not poems as much as they are allegorical recollections of life's nuances that skillfully satirize the paradox of the human condition. The effervescence of Soul Coughing's music stems from its jazz-based foundations, but is colorfully abetted by using divergent sampling ranging from the Andrew Sisters to Howlin' Wolf. The music, being hip-hop oriented, doesn't provide for much variation in tempo or arrangement, but that's the nature of the beast.

Musicianship: No fatal flaws. Steinberg was the musical jugular of the unit, and Gabay was steady, slipping once or twice, but nothing detrimental to the set. Doughty's vocal work was the eye of this storm,

though. There is a sense of immediacy and consequence to his voice.

Performance: Apart from the more intense moments, the coffeehouse roots are evident. Overall, the set was cool-mannered, with Doughty's mime-like gesticulations really providing the only crowd interplay, shifting his body in the vein of Peter Gabriel's live adeptness. They were extremely welcome outbursts during a well-rehearsed show.

Summary: Any band such as Soul Coughing that has the determination to forge its own brand of music is a group that won't fade quickly. Presuming they can withstand the red tape to which so many potentially quality bands succumb, there is little doubt these boys will be back in town.

—Dave Schimansky

The Dahlias

Coconut Teaszer

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Melissa Walker: 213-969-0688

The Players: Kirsten Ford, vocals; Russell Scott, guitar; Curt Carson, guitar; Mark Posgay, drums.

Material: Slam syrup. The Dahlias have carved a unique place in local

music by mixing melodic sweetness with alterna-funk rhythms. The resulting sound has earned this young band a home in the heart of the L.A. music scene. Named in these pages as one of L.A.'s 100 best unsigned bands, the Dahlias' original sound has also earned them status as house favorites at the Coconut Teaszer. Their songs are consistently intelligent, graceful and moving, with just enough thrash thrown in for power. They mix clever ironies such as "I was fighting the losing and losing the fight" with an almost camp cuteness, creating personable, listenable, likable rock.

Musicianship: Russell Scott and Curt Carson can't decide who should play lead and who should play rhythm, and it's the best decision they never made. The two guitarists casually flaunt their prowess by switching roles then working together to demonstrate an ultra-skillful meeting of the minds. The overall sound combines almost Morrissey-esque guitars with the superb female vocals of Kirsten Ford, while the consistent droning beats of drummer Mark Posgay keep time and set the mood. Not many bands could actually blow a speaker during a rendition of Olivia Newton John's "Have You Never Been Mellow," but the Dahlias did just that—a perfect testament to their mastery of bubble gum pop mixed with progressive thrash.

Performance: Though it was a Monday night when the Dahlias last took the stage at the Teaszer, their stance was still just a little too sedate. The calmly professional group held the aloof posture of seeming less interested in their performance than the audience. But that was the only flaw in an otherwise fine set.

Summary: The Dahlias have taken a courageous musical position by playing to their own musical instincts instead of mimicking popular sounds. They're not afraid to be soft, but they're not afraid to be hard, either. The result is good music, a good show and a following that's building momentum.

—June Casagrande



The Dahlias: Teaszer pleasers.



Photo: W. C. I.

Dink: A musical smorgasbord.

Dink

The Whisky
West Hollywood

1 2 3 4 ★ 6 7 8 9 10

Contact: Judi Kerr at Capitol Records: 213-871-5375

The Players: Rob Lightbody, vocals, guitar; Jan Herring, vocals, guitar; Jeff Finn, bass; Jan Eddy Van der Kuil, drums; Sean Carlin, guitars, vocals, programming.

Material: Dink emits a high-energy quandary of sound that draws upon techno, funk and hard rock. Their bio contains the following descriptions: "metal, industrial, punk, grunge, psychedelic, funk, techno and spoken word." Yeah, I was confused, too. Seeing and hearing Dink is kind of like seeing something whiz by you in the sky and looking at your friend and asking, "What the hell was that?" The problem is, like a guitar hero's frenzied guitar solo, there's sometimes a bit too much happening, and it was difficult to latch on to anything solid in Dink's hyperactive musical stew. It's no wonder they were opening for Pop Will Eat Itself, who follows a similar "everything but the kitchen sink" approach.

Musicianship: Remember that something which whizzed by in the sky? Now you're going to ask me what color it was? From what I could interpret, Dink musicianship is kind of in the same over-the-top vibe as the Red Hot Chili Peppers' Flea. Damn good, but too many notes.

Performance: Watching Dink play live was kind of like watching popcorn pop. These guys were all over the place, writhing around and jumping about like a pack of ferrets weaned on espressos. It definitely went hand in hand with their animated music.

Summary: Dink's music is busy enough to snap someone out of a coma, but unfortunately, the whole overload of their sound might put

you in one. Going back to their bio, singer Rob Lightbody laughs, "It's always weird to hear people analyzing this shit." How's this Rob: Dink's live show marries the confusion of a third-year Algebra class with the energetic antics of a cheerleading squad on pep pills. I Dink, therefore I am.
—Tom Farrell

Quicksand

The Palace
Hollywood

1 2 3 ★ 5 6 7 8 9 10

Contact: Susan Mainzer at Island Records: 310-288-5323

The Players: Walter Schreifels, vocals, guitar; Sergio Vega, bass; Tom Capone, guitar; Alan Cage, drums.

Material: N.Y.C.-based Quicksand spews forth hard-core punk that aspires to be the Infectious Grooves, but winds up as Spinal Tap. It's one thing to pattern song intensity in the Rollins/Voivod mold, but when you administer lethargic tempos, it results in jumbled songs that go nowhere fast. There's nothing wrong in creating songs that seek to interpret the fire in your belly when they are done with poignancy—a talent that Quicksand apparently lacks. An oc-

casional burst of diesel in certain spots of the songs would give a glimmer of optimism, but that would probably be extinguished by the general monotony of the tunes.

Musicianship: At least the boys paid attention in music school. Vega's bass playing was adequate, but his murky tones grounded any hopes of audience captivation. Capone's guitar work consisted of all those rebellious chords that flash the middle finger at authority. Cage's drumming seemed out of place sometimes, due to a light touch on the skins, but this could have been the fault of an amateur sound engineer. Schreifels' coarse singing was the proverbial Achilles heel of the set, though. His vocal attempts at becoming the next Mike Muir sounded more like an asthmatic General Patton.

Performance: The show's energy was far from lacking, but was utterly directionless, as the set was basically an exercise in sonic assault—a tedious display of high-wattage repression by four rebels without a cause.

Summary: There is a crowd out there for the likes of Quicksand, but unfortunately, a large portion of them are behind bars. Quicksand is not an awful band; they simply lack relevance.
—Dave Schimansky



Photo: W. C. I.

Quicksand: Hard-core punk.

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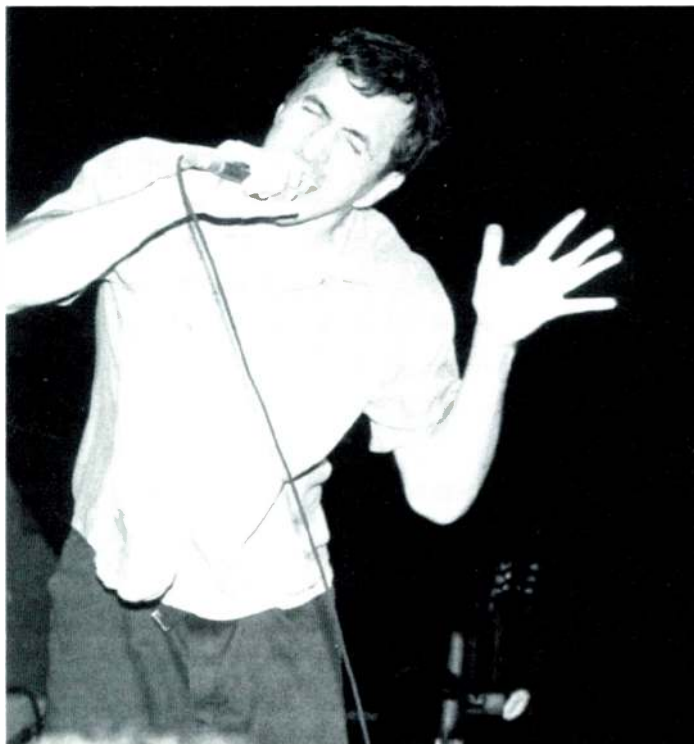
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CLUB REVIEWS



Stanford Prison Experiment: Jailhouse grunge.

Stanford Prison Experiment

The Palace
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Jean McDonald at World Domination Records: 213-850-0254.

The Players: Mario Jimenez, vocals; Mike Starkey, guitar; Mark Fraser, bass; Davey Latter, drums.

Material: Pulsating alternative rock with gritty chord progressions and lyrics that convey the struggle and frustration of existing in a world that reeks of ignorance. Though SPE's sound is clearly rooted in the Seattle grunge mold, their offbeat phrasing shows a group refusing to conform to the norm.

Musicianship: Fraser's bass work adrenalized the tracks. Starkey's guitar work was smooth, but he used the wah-wah effect a bit too much. Latter displayed healthy stamina, square in the pocket through the entire set. And Jimenez's vocals were the icing on this cake.

Performance: A decadent romp by this clean-cut Anti-Fab Four successfully portrayed the tempestuousness that so many of us feel when put up against life's hypocrisies. Jimenez brazenly hopped around the stage as though somebody dipped his feet in hot oil, while his bandmates mauled their instruments for all their worth. Interaction with the audience was basically nil, which in effect revealed the band's iconoclastic stature.

Summary: Cynics may quip that this is just another band hitchhiking on the chariot of angst, but SPE's harangues have a valid viewpoint. The band's only apparent obstacle

at this point is to emerge from the topsoil that so many other copycat bands occupy before spreading their word to the masses.

—Dave Schimansky

Hangnail

Betelgeuse Coffeehouse
Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: Joey Alkes 818-243-1903

The Players: Micah, lead vocals, guitar; Steve Grindle, bass; Adrian Foltz, drums, backup vocals.

Material: Those who frequent the Hollywood club scene may at first be scared off by Hangnail's hard-edged rock, but this trio cannot be lumped in with the dozens of "clone bands" that are out there. Hangnail combine dark introspective lyrics with hard-pounding music to create a level of high-intensity angst that draws in and holds their audience. Then, out of nowhere, the tension is broken just long enough for a quick laugh and much-needed breath before the band jumps back into their heavy world of self-questioning, searching and frustration. The band moves from the depth of songs like "Can't Hang With Delilah," to a minute-and-a-half heavy musical jam, to a topic chosen by the audience, this time "O.J.," which Micah shouted out at the jam's end.

Musicianship: Micah, Grindle and Foltz are all solid musicians with ample playing ability. None of the three stands out from the others, leaving a welcome musical balance. Foltz is a powerful drummer, pounding away throughout the set and pushing the music along with a constant pulse. Grindle plays a steady bass, adding to the audible intensity

of the trio, and Micah's guitar provides the foreground that completes Hangnail's musical picture. Micah's voice is a bit high-pitched, providing an interesting contrast to the heavy bass lines and drumbeats of Hangnail's songs. Unfortunately, Micah's vocals were lost in the music for much of the show, due to poor sound and problems with the group's equipment.

Performance: Hangnail brings an energy to their stage show that pervades their audience and holds the crowd hostage to the music's intensity. What blows the mind is the trio's transitions, which are so relaxed and low-key that one has to wonder where the energy for the songs comes from. Micah is a lion of a musician, who suddenly becomes a pussycat to chat with the crowd, introduce the next song or just flash a smile to a friend in the audience—his relaxed state between pieces just adds to the enigmatic nature of this already intriguing musical act. Barring the problems with sound levels on the vocals, the band performed well, and the carefully watching eyes and listening ears of the audience were evidence enough of that. What left the crowd hanging was the trio's sudden departure, ending abruptly after their last song without any sense of wrap-up, in just another twist to the threesome's eclectic style.

Summary: With a collection of intensely captivating material to play and the talent to pull it off, Hangnail is on their way to success in the hard rock arena. For those who like the hard-edged style but are tired of seeing and hearing the same act play under different names, Hangnail is the act to catch. As long as they maintain their cutting edge style and continue to exhibit the confidence and energy that characterized their Betelgeuse show, Hangnail should have no worries about the possibility of being clipped.

—Jeremy M. Helfgot



Hangnail: Pounding it out.

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B.B. King

B.B. King's Blues Club
Universal City

Of all the ugly musical trends that have emerged in recent years, none has been more annoying than the homogenization of the blues. This music, born of the oppression and economic deprivation of America's underclass, has been watered down and made all nice and cuddly by entrepreneurs eager to get their greedy little paws on white folks' disposable income.

Which brings us to B.B. King, the goodwill ambassador whose worldwide appeal helped pave the way for the genre's latest resurgence. No blues performer has been more savvy about his career than King. The Memphis native has always kept a discrete distance from the seamy underbelly that informs some of the greatest blues, which has enabled him to attract a larger mainstream white audience than most blues performers. His music has always been more about spiritual uplift than soul-wrenching catharsis, nor has King ever relied on self-mythologizing to gain credibility. Hard work, not some bogus Faustian pact, made him the artist he is today.

Among the pantheon of blues greats, B.B. King's slickness and professionalism have always made him something of a blues pariah. But King's crossover appeal is viewed with more than a little skepticism by blues purists. It's this very "give the people what they want" approach, however, that has allowed King to capitalize on the blues' latest comeback.

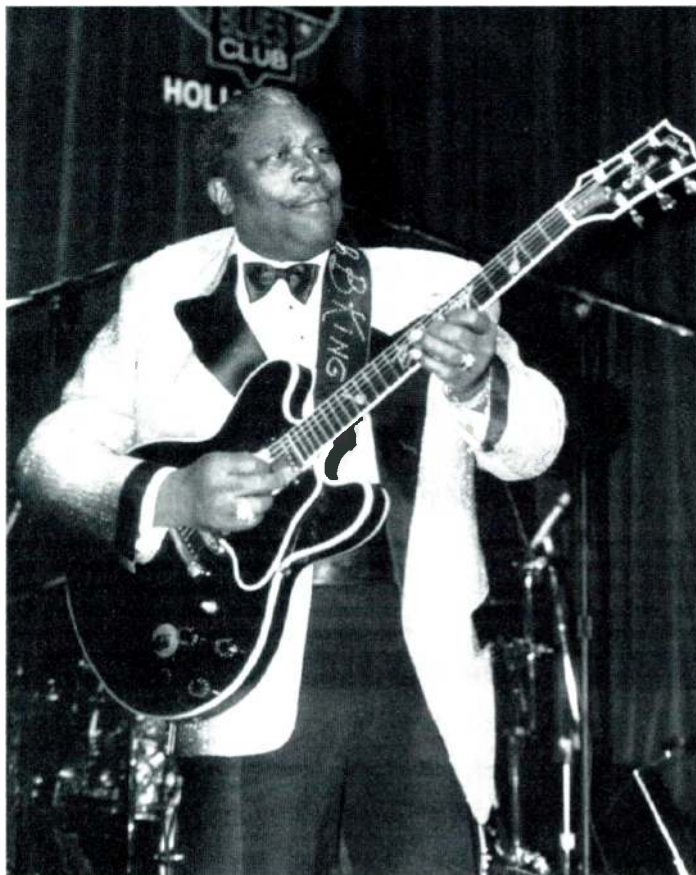
B.B. King's brand spanning new club, located in the heart of Universal's CityWalk, was the scene of the legend's recent sold-out performance, and King delivered a stage show that was about as spontaneous as the Ice Capades.

In a genre that thrives on gut instinct and out and out sloppiness, King leaves nothing to chance. His seven-piece band is a well-oiled machine, capable of switching musical gears with a single wave of the Boss' hand. King's band was so precise, in fact, that I started to wonder how much he fines them if they botch a cue or play a substandard solo. King, too, has become a calculated version of himself; it's clear that there's nothing the man does onstage that he hasn't done a million times.

Still, King remains one of the most expressive and eloquent practitioners of blues guitar, and his playing on this night was superlative. King's thick, ringing tone remains his greatest contribution to the genre; there's no mistaking his technique for anyone else's.

For all of King's Vegas trappings (he wore a pink sequined jacket, no less), there's nothing contrived about his guitar playing. "Lucille" was surely this evening's saving grace, and King hasn't played her any better.

—Marc Weingarten



B.B. King

Steve Perry

Pantages Theatre
Hollywood

There's something inherently amusing about a fortysomething rocker wailing new laments to seventeen-year-old beauty queens, but there are worse musical crimes than trying to recapture a once-magical arena rock sound where such concerns were at the forefront. While *For The Love Of Strange Medicine*, Steve Perry's first album in years, fails to offer any sort of update to the classic Journey stance he was once legendary for, at least time hasn't taken much of a toll on his crazy energy level or that monstrously ranged, love it or hate it "Wooah-Oooah" voice.

Anytime a familiar face returns after years away (he last appeared here with Journey circa '87), droves of fans who never quite left high school show up for a hazy nostalgia trip. Yet, when there's a new disc to promote, they must wait impatiently while their hero gyrates through material that usually doesn't measure up. After opening wild and strong with potent pop rockers "Only The Young" and "Girl Can't Help It," followed by his crowd-pleasing biggest solo hit "Oh Sherrie," Perry made that sort of miscalculation. Not that tunes like "Missing You" are all that annoying, but devoting ten minutes to "Somewhere There's Hope" when there are a slew of smashes to do seems slightly self-indulgent. The

transformation into worth-the-price-of-admission territory came after he let his slick ponytail down, threw his hair all over the place and donned a magic red coat with tails. He came alive, rallying at the end, getting the throngs to their feet for some "Lovin' Touchin' Squeezin'" (the ultimate Perry singalong), the throbbing "Separate Ways" and the romantic road piece encore "Faithfully." Another highlight was the early signature tune "Lights."

In the process, Journey's biggest hits like "Who's Crying Now" and "Open Arms" were dismissed, as were the solid album cuts off his first solo album.

Though his nonstop "Wooah-Oooahs" got slightly redundant in close proximity and with such constant repetition, they are, after all, what made him famous. His penchant for the overly dramatic may have made him more commercially viable than critically acclaimed, but it made for an evening of spirited reverie and turbocharged entertainment.

So what if he's not living in the Nineties? Returning to a simpler time never hurt anyone.

—Jonathan Widran

Slayer

Shrine Auditorium
Los Angeles

As the final diehard dregs of the moshing community filtered—with varying degrees of patience—

through the Shrine's virtual strip-search security check for dangerous weapons (where they divested me of my lipstick—surely a weapon of a most perilous magnitude), the roar of the natives inside the sold-out auditorium escalated as Tom Araya and Slayer—hometown heroes—hit the stage.

Instant pandemonium prevailed. The erupting mosh pits forced those who were casually observing the spectacular light and sound extravaganza unfolding in front of them, twenty yards further from the stage. Slayer has always effectively used lighting to enhance the melancholy toll or manic frenzy of their music, yet tonight's light show was something else, indeed. The stage was engulfed with extraordinary lasers and floodlights, while at turns being illuminated by an incandescent glow evocative of a nuclear wasteland. All of which heightened the effects of an already great show.

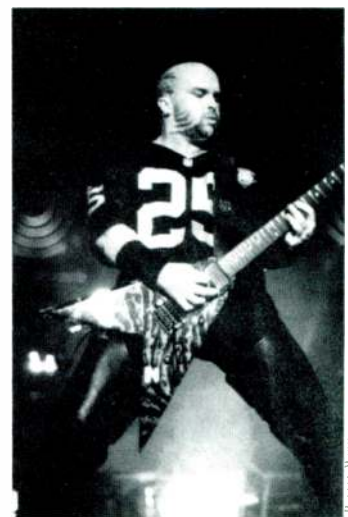
This was also the L.A. premiere appearance for Slayer's new drummer, ex-Forbidden skin-pounder Paul Bostaph, and while Dave Lombardo's drumming is indisputably tremendous, Bostaph certainly held his own.

With the final chords of the song "Mandatory Suicide" echoing into oblivion, Araya commented in the general direction of the pit. "The natives are getting restless," as the rest of the band launched into "War Ensemble."

"The Spirit In Black" whipped the mosh pit into a renewed frenzy with its rapid-fire rhythms, and on a humorous note, Araya introduced "213," from their latest release, *Divine Intervention*, by laughingly proclaiming, "Tonight will be the first time we do a love song."

In addition to the new songs like the title track and "Mind Control," Slayer dipped heavily into their pool of classics, spitting out medleys of tunes like "Hell Awaits," "Raining Blood" and "Dead Skin Mask" with the characteristic vehemence that marks the band as one of the forefathers of their genre of hard-core music.

—Lisa Moore



Slayer

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Make a smart career move **NOW**. Return this form to us no later than **March 17th** for your FREE listing in the most comprehensive Band Directory in Southern California.



FRIDAY, MARCH 17

To arrange for a display ad in this very special issue, call 213-462-5772. The advertising deadline is March 23, 1995.

Band Name: _____

Contact: _____

Phone: (____) _____

Address: _____

City: _____ State: _____ Zip: _____

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

- | | |
|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> Rock | <input type="checkbox"/> Funk |
| <input type="checkbox"/> Heavy Metal | <input type="checkbox"/> Rap |
| <input type="checkbox"/> Alternative | <input type="checkbox"/> Country |
| <input type="checkbox"/> Dance Rock | <input type="checkbox"/> Jazz |
| <input type="checkbox"/> Blues | <input type="checkbox"/> New Age |
| <input type="checkbox"/> Pop | <input type="checkbox"/> World Beat |
| <input type="checkbox"/> R&B | <input type="checkbox"/> Other _____ |

COUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY. Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 6640 SUNSET BLVD., HOLLYWOOD, CA 90028

ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772 • ODDS & ENDS 213-462-5772

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 16 TK and 8 TK from \$15/HR
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 Rap & live groups welcome

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25 HOUR
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24 TRACK
 AUTOMATED 64 INPUT PRO ENGINEER

MUSIC OPPORTUNITY RECORD CONTRACT
 We will present your demo tape to major record executives **Service Free** if not accepted.
 Over 25 years experience in the industry
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STUDIO DEE
 32-24-16-8 TRK STUDIO
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 1000 CD's \$1750
 Includes 2 Page Booklet, 4 Color Cover, B&W Book
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 \$25/HR. PRODUCER AVAILABLE
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 Perfect for Producers & Songwriters

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\$20 p/hr!
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BEST VALUE HIGHEST QUALITY
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RAP RECORDING STUDIOS
 IF IT'S NOT RAP-DOON'T EVEN CALL
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**2-COLOR
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IN JEWEL BOXES, 4-PAGE COLOR BOOK
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YOU SUPPLY DAT MASTER OR 1630,
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**1000 for \$990
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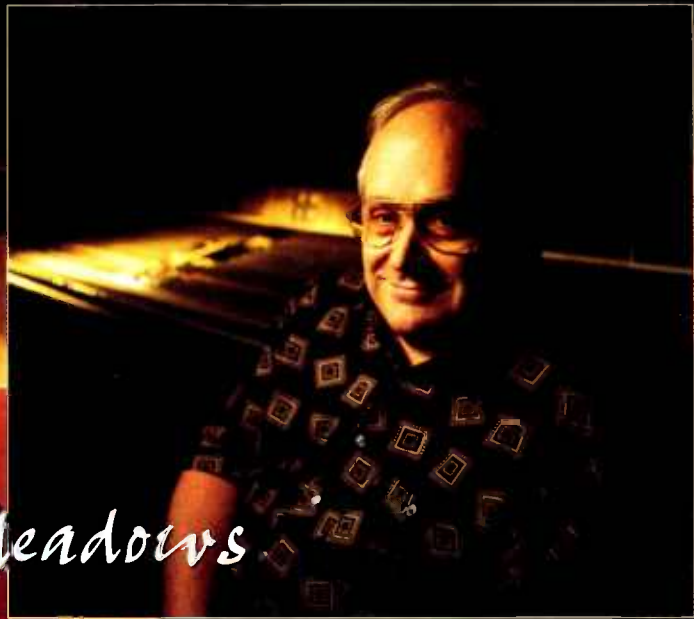
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