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COWBOY JUNKIES

These musical junkies are back with a new album, *Lay It Down*, and a new record company, Geffen. We talk with the family Timmins, Michael and Margo, about the band's past, their new album and why actor Richard Gere won't be appearing on Margo's *Fridge Of Fame*.

By Heather Clisby

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With the movie industry, and now the TV industry, falling victim to a rating system, *MC* asks: How long will it be before the music industry will be forced to subject its product to a rating system? We speak with industry pundits, consumers, musicians and retailers about this growing controversy.

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Cover photo: Guzman

MUSIC CONNECTION

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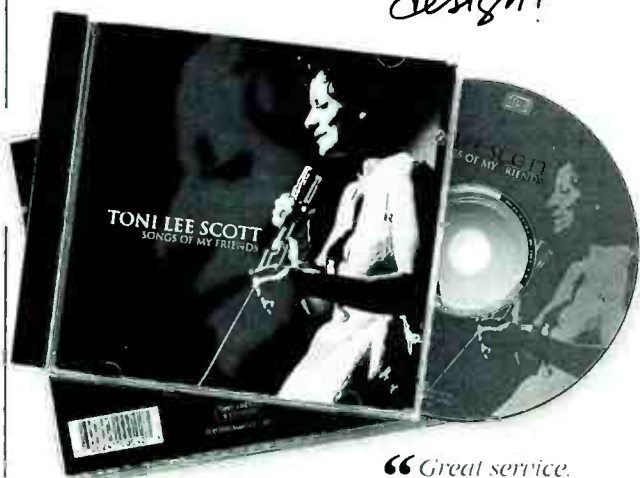
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CALENDAR

By Carrie Colombo

If you have an event, workshop, class or seminar that you want us to announce, send the info in writing to: **Calendar**, c/o Music Connection, 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607

Current

Music Connection Co-Publisher J. Michael Dolan will be among the industry pundits who will conduct seminars during the "Music West '96" Music Conference and Festival in Vancouver, B.C., which is offering valuable and informative seminars by day and rockin' music/partying at night! Programs include songwriting and producer workshops, techniques, publishing and copyright deals, breaking into film and TV, management, booking, promoting and an indie panel for bands wanting to control their destinies. This conference covers every facet of conducting business within the industry. Speakers are established professionals recognized to be among the best in their area of expertise, including J. Michael Dolan, who will conduct a three-hour seminar titled "How To Produce Extraordinary Results In Your Music Career." The evening festival offers performances by established and unsigned bands. "Music West '96" is being held May 2-5 (early bird pricing is available before March 30). For more information, contact Natacha Dobrovosky, 604-684-9338, or e-mail them at: nat@musicwest.com, or visit their web site: <http://www.musicwest.com>

The Vocal Power Institute Performance Workshop's spring session begins Monday, May 6, at 7:00 p.m. The workshop emphasizes personal style, dynamic staging, mic technique and confidence. A professional industry attended showcase with live bands will be presented on Saturday, June 15, at American Pie, Santa Monica. Original songs are welcome. For more information, call instructors Elisabeth Howard or Howard Austin at 818-895-SING.

Summer is just around the corner

and so are the summer festivals! Sunday, May 19, marks the 36th Topanga Banjo-Fiddle Contest and March For Parks, a music, dance, crafts, and parklands festival. The festival is located in the Santa Monica Mountains National Recreation Area. There will be four separate stages: the Contest Stage (featuring old-time and bluegrass music), the Dance Stage, the Railroad Stage and the Pavilion Stage. Forty-five folk art booths offer a wide range of arts and crafts. Good food is available, or you can bring your own. Be sure to bring blankets and chairs. Also, bring your instruments and join in the jams. The festival starts at 9:00 a.m. and lasts until 6:00 p.m. Tickets are only \$7.00 for adults and \$4.00 for children (ages 10-17). Children under age 10 are free. For more information, call 818-382-4819.

The Brews And Blues Festival '96 is coming. The Great California Brews and Blues Festival features 100 North American Breweries with over 300 of their finest beers, complimented by the best blues artists this side of the Mississippi. The Rainbow Lagoon on Shoreline Drive in Long Beach is the setting for this summer festival. Soak up some rays while strolling around the beautiful waterscaped lagoon, sippin' some brew and listenin' to the blues. The first 6,000 festival goers each day will receive a commemorative glass. Glasses are guaranteed to advanced ticket purchasers. Attendees must be at least 21 years of age and ID will be required. Festival dates are Saturday, June 8, and Sunday, June 9, from 1:00 p.m. to 7:00 p.m. Tickets are \$22 in advance; \$25 at the door; and \$15 for the designated driver. Request for tickets through the mail must be received by May 17th. For information or credit card orders, call 310-798-7599. **MC**

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ICE CUBE	PRIORITY
EL MAESTRO	EXPLICIT
POOHMAN	IN-A-MINUTE
95 SOUTH	RIP IT
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TOP

DESIGN STUDIO

By Tom Kidd

Top Design Studio is an award-winning studio which offers a complete range of graphic design and production services for the music and entertainment worlds. The company's success is based upon its ability to understand and fulfill the needs of their clients.

The company has worked with many important and influential clients. Among these are EMI Music, Quincy Jones, Warner Bros. Records, MCA Records, City Of Hope and MCA Entertainment. But Top Design not only works with big budget clients, they also offer a full range of services to clients on not-so-big budgets, making their expertise available to conservative and cutting-edge artists alike.

On the average, Top Design handles anywhere from ten to twenty projects at a time, and the company notes proudly that many clients return year after year. These clients may include annual events or record companies using Top Design to fulfill their yearly schedule.

The creative force behind Top Design Studio is Peleg Top. He and his staff of four focus their talents on creating designs that reflect each client's image. They build their business on the ability to listen to the client and create concepts that provide solutions to the individual client's specialized needs.

"Design and packaging should be taken as seriously as designing the album," notes Top. "It's like setting up the image of the artist. We give them really good design sense and top quality."

Though the company handles many big-name clients, they are not snobs when it comes to working with fledgling artists. Walk-in clients will sometimes ask Top and company to design the artist's entire campaign, from concept to completion. "We usually take the projects that give us the most freedom," says Top.

An initial meeting with the Top Design crew determines how the artist looks and carries him or herself. Top and his staff listen to the artist's ideas to determine the essence of what the artist wants to do and how that can be incorporated in the final art. Always central to the concept is the music. "We love music so we're always hip," Top stresses. "We try to do something on the cutting edge or ahead of its time."

To give Top Design total freedom is to walk away with an impressive package. A good example of this is the company's classy yet sexy design for Bleu, where they designed the demo package (pictured above) to fit the artist's personality, keeping a hand in everything from the bio to



the CD cover. They gave it their own unique spin, however, designing the package in an off-sized eight-by-eight-inch format that stands out from the pack. The package did its job according to Top, garnering the record company interest that the artist desired.

Top recommends that his clients hire the company for their entire campaign instead of using different firms for CDs, ads and posters. This is to ensure consistency in the art work, he says. As a bonus, this procedure also tends to make the project more cost-effective, an especially important consideration for a beginning artist.

They may design not only an artist's CD packaging, but also the matching ads and posters. Services may also include mailing the completed product using the company's own well-developed in-house list.

Top Design is as flexible with budget as they are with artwork. Cost can range anywhere from \$2,000-\$15,000, says Top, depending on what the artist requires. "When an artist walks in the door, we tell them to go concentrate on their music. We do everything else," says Top.

Top Design can take care of all of the elements in the design and production process, including pressing the product. The company is a one-stop service point for any music client looking to put his or her best foot forward. The company delivers an impressive package that the unsigned artist can shop around.

When a client hires Top Design Studio, they can be assured of receiving a unique design that fits their specific needs. While the designs vary in concept and imagery, they maintain the elements of simplicity and consistency that have become the "Top" trademark.

"It's very clean and simple, but striking in simplicity," notes Top of his firm's trademark, a traditional, cleaner style that is rapidly becoming the norm. The firm further prides itself on the use of striking color combinations and unique paper stocks. "We have our own style and try to make it look different than what's out there. People have seen what we do and they know what they're getting."

Top Design Studios is located at 7011 Hayvenhurst Ave., Studio E, West Van Nuys, CA 91406. Phone: 818-988-8028; Fax: 818-988-8203; e-mail: TOPDSGN@aol.com. **MC**

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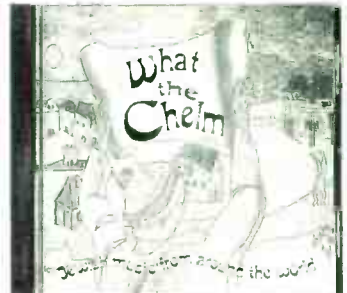
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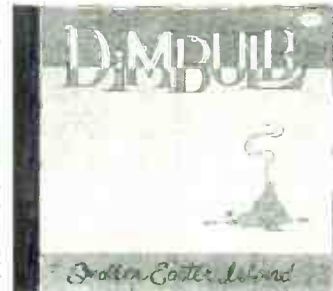
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By Keith Bearen

Judge's decision in contributory infringement case garners the largest monetary award received by the Recording Industry Association

Washington, DC—A seven-million-dollar judgement—the largest monetary award that the RIAA (Recording Industry Association of America), on behalf of its member companies, has ever received—was handed down in a landmark copyright and trademark infringement case. The case, A&M Records, Inc. v. Mohammad Abdallah, was decided by the honorable Laughlin E. Waters of the U.S. District Court

for the Central District of California.

The lawsuit was initiated by 26 record companies against the defendant, Mohammad Abdallah, and his company, General Audio Video Cassettes, for knowingly assisting counterfeiters nationwide. Among the charges, Abdallah provided counterfeiters with blank cassettes "timed" to the exact length of legitimately released cassettes.

According to the RIAA, at the time the lawsuit was filed, GAVC were believed to be the biggest known supplier of "timed" blank cassettes and other raw materials utilized by counterfeiters in the manufacture of illegal audio cassettes.

"The combination of the court's opinion on third-party liability and substantial monetary damages awarded to the plaintiffs conveys a very strong message to other raw material suppliers and their counterfeiters that the recording industry has the legal means to combat such piracy and has every intention of continuing to aggressively pursue such civil actions in the future," said Steven D'Onofrio, the RIAA's Executive Vice President and Director of Anti-Piracy, in a prepared statement. "This is also one of the most important legal decisions in RIAA history because it should have significant legal ramifications and

applications for other potential third-party infringers, such as flea market owners and on-line service providers."

The court's decision was rendered even though there was no evidence that Abdallah or anyone at GAVC ever copied any sound recordings themselves. "In fact, the court relied on the recent decision in the Fonovisa v. Cherry Auction case, in which the RIAA participated in the successful appeal of a lawsuit against the Cherry Auction swap meet and its owner," explained Jessie Abad, RIAA Vice President, Anti Piracy, Civil Litigation.

The decision clarified that swap meet and flea market owners cannot ignore the illegal activities being conducted on their premises by vendors. In Abdallah's case, the court found that his distribution of time-loaded cassettes was a material contribution to his customers' counterfeiting activities. **MC**

RIAA Releases Annual Consumer Profile Report

By Ernie Dean

Statistics reveal the 45-plus age bracket to be the biggest growing demographic; CDs dominate as cassette sales continue to decline

Washington, DC—The Recording Industry Association of America recently released its 1995 Consumer Profile, an annual report that provides demographic information about sound recording consumers throughout the country.

Earlier, the industry released its annual year-end statistics that showed a slight increase in shipments (\$12.3 billion compared to

\$12.1 billion in 1994). The Consumer Profile revealed that the sales of the compact disc configuration has grown to an all-time high—65 percent of the market—nearly doubling in size over the past five years, while cassette sales have continued to dwindle—down to an all-time low of 25.1 percent of total sales. The newest product, CD-ROMs, in only their second year on the report,

nearly doubled sales (0.6 to 1 percent), although they are clearly not a major factor in the industry as of yet.

The only other big surprise was the fact that a significant portion (45 years and older) of the baby boomer generation has become the second leading music consumer, accounting for 16.9 percent, just behind the 15-19 age bracket's 17.1 percent. Back in 1991, the 45-plus demographic, the oldest on the report, was in the fourth position of the eight age-related categories, clear evidence of the growing influence of the gener-

tion that the music industry has previously paid little attention to, focusing their energies on the young.

As for genres, rock music continues to dominate the field (although the 33.5 percentage reflected a slight drop from last year's 35.1). Country music was clearly the second most popular genre for the fifth consecutive year, with a slight increase from last year (16.7 percent compared to 1994's 16.3), and urban contemporary showed the biggest increase of any genre (11.3, up from 9.6), taking third place away from the pop division for the first time in the past five years. Ironically, sales of rap music (listed as a separate genre) actually decreased for the third consecutive year, accounting for only 6.7 percent of the marketplace.

In addition, the regional survey

indicates that most prerecorded music sales take place in the south (35.3 percent), with the midwest (23.1), west (21.3) and northeast (20.3) following behind.

And finally, male consumers outpurchased female music fans, 53 percent to 47 percent.

It should be noted that this report is not based on actual sales figures, but rather a national telephone survey conducted by Chilton Research Services under the guidance of the RIAA's Market Research Committee.

A surprising small amount of music consumers are actually contacted (3,065) each month of the survey year, and the results are tabulated quarterly, based on age and sex, and then projected to reflect the entire U.S. population over the age of ten. **MC**

The Recording Industry Association of America's

1995 Consumer Profile

GENRE	1991	1992	1993	1994	1995
ROCK	34.8	31.8	30.2	35.1	33.5
COUNTRY	12.8	17.4	18.7	16.3	16.7
URBAN CONTEMPORARY	9.9	9.8	10.6	9.6	11.3
POP	12.1	11.5	11.9	10.3	10.1
RAP	10.0	8.6	9.2	7.9	6.7
GOSPEL	3.8	2.8	3.2	3.3	3.1
JAZZ	4.0	3.8	3.1	3.0	3.0
CLASSICAL	3.2	3.7	3.3	3.7	2.9
OLDIES	NA	0.8	1.0	0.8	1.0
SOUNDTRACKS	0.7	0.7	0.7	1.0	0.9
NEW AGE	NA	1.2	1.0	1.0	0.7
CHILDREN'S	0.3	0.5	0.4	0.4	0.5
OTHER	8.5	5.4	4.6	5.3	7.0

TRAUMATIC AWARD



The members of Trauma Records act No Doubt are pictured receiving gold plaques for their debut effort, *Tragic Kingdom*. The presentation was made following the band's show at Tingley Coliseum in Albuquerque. Shown (L-R); Tom Dumont and Gwen Stefani of No Doubt, Trauma headmen Paul Palmer and Rob Kahane, band member Tony Kanal, Interscope head Ted Field and Adrian Young of No Doubt.



Curb & Atlantic Group Renew Distribution Pact

By Keith Bearen

Both parties renew distribution pact to the year 2000; Curb scores its best year in 1995

New York—Veteran indie label Curb Records and the Atlantic Group have renewed a multi-level pact which began on January 1, 1995. Under the terms of the agreement, which has been extended to the year 2000, Curb recordings will continue to be distributed in the U.S. by the Atlantic Group through the WEA distribution network.

The Nashville-based Curb Records has just completed its best year ever, maintaining a one to two percent total market share as well as approximately ten percent of the country market.

Recently, the label has enjoyed a healthy chart run with artists such as Tim McGraw, Grammy winner Junior Brown, Jo Dee Messina, Jeff Carson, Baker & Myers, Perfect Stranger, Sawyer Brown, Hal Ketchum, Hank Williams Jr., Boy Howdy and the Smokin' Armadillos.

"Curb and Atlantic have enjoyed a great first year together, and, needless to say, I am thrilled that we are renewing our relationship," said Atlantic Group Co-Chairman/Co-

CEO Val Azzoli in a prepared statement. "The diversity of Curb's releases makes the label a key member of the Atlantic Group, as we strive to be a truly full-service company—one where artists and labels working in virtually every musical genre can realize their potential."

"I am extremely pleased to be able to continue my association with the Atlantic Group and WEA, with whom Curb Records has achieved its most successful year," remarked label owner/CEO Mike Curb.

Coinciding with the renewal, Curb has established a full regional pop promotion staff, which will report to the label's Los Angeles-based Vice President of Pop Promotion, Rick Lippincott.

In addition, Curb plans to increase its efforts in the contemporary Christian market, with Curb releases going through WEA's newly established Warner Christian Distribution arm.

The label's Christian roster includes such recording artists as Whiteheart, Jonathan Pierce and Patty Cabrera. **MC**

THE RIGHT STUFF



Unexpurgated comedian/Right Stuff recording artist Rudy Ray Moore, a.k.a. Dolemite, announced his Presidential candidacy during an autograph signing ceremony, held recently at Tower Records in Washington, DC. Shown (L-R, standing): CEMA Sales Representative Tom Kyle, CEMA Field Marketing Representative Tim Alston, CEMA District Manager Kim Longenecker, Tower salesman Jason Morris, Tower GM Freddi Szilagi, Tower Sales Manager Tommi Baker, (seated) CEMA Urban Market Specialist Sandra Newman, Rudy Ray Moore and CEMA Artist Development Representative Lisa Fager.



By Steven P. Wheeler



Steve Fret

Steve Fret has been promoted to CEO of Music Entertainment Group after serving as the company's President and COO. In this new role, Fret will now oversee all of the New York-based company's recording and publishing interests. Contact MEG's offices at 212-980-8050.

Jon Klein has been named Head of Marketing for Maverick Records, where he will be responsible for the creative and strategic marketing of all Maverick releases. He will work out of the label's L.A. office (213-852-1177).

ICM (International Creative Management) has announced that Bill Elson will be leaving his post as head of ICM's Music Division, and that Senior VP Jon Podell will serve as acting head. In addition, Terry Rhodes and Fred Lawrence have been appointed Managing Directors of the Music Division in New York and Los Angeles, respectively. ICM's L.A. office can be reached at 310-550-4000 and the New York office can be reached at 212-556-5600.



Norman Schoenfeld

Norman Schoenfeld has been named to the newly-created position of Vice President, Programming and Media for the Left Bank Organization, where he will lead the entertainment company's efforts to create and produce cable and syndicated television programs. Contact 213-466-6900.

Albhy Galuten has been appointed Vice President of Interactive Programming of MCA Music Entertainment Group. Based in Los Angeles (818-777-4000), the former award-winning producer-songwriter-arranger will be responsible for exploring and adapting emerging music technologies such as enhanced CDs. Prior to the appointment, Galuten served as VP of Technology at ION.

GRP Recording Company has named David Steffen as Senior VP/General Manager. Based in New York (212-424-1000),

Steffen will be responsible for overseeing and coordinating marketing, sales, promotion and administration for the company's various labels (GRP Records, Impulse!, Blue Thumb Records and Decca Jazz).

Zoo Entertainment announced a slew of appointments: Jeff Dodes has been named Senior Director of Marketing and A&R, H.M. Wollman has been named Manager of Marketing and Artist Development, Michael Rich has been named Marketing and A&R Representative, Ray Gmeiner has been promoted to VP of Promotion, Doug Ingold has been appointed to Senior Director of Alternative Promotion, Stephanie Pensyl has been appointed to Midwest Regional Promotion/Marketing Manager, and Marnie Nieves has been named Staff Attorney. Zoo's Beverly Hills offices can be reached at 310-358-4200.



Kevin Gasser

Kevin Gasser has been named Senior VP of Hollywood Records. Gasser was previously with Creative Artists Agency, where he was instrumental in building up CAA's alternative roster. He will work out of Hollywood's Burbank offices (818-560-6197).

James Tuverson has joined the Gable Group as Manager of the marketing and promotion firm's L.A. office, where he will be responsible for managing the company's music industry activities. The L.A. offices can be reached at 310-312-4807.

Matt Stringer has been appointed Head of Marketing, Sales and Creative Development for Krasnow Entertainment. He is based in New York (212-841-8033).



Sandy Alouete

Sandy Alouete has been named Vice President and East Coast Label Manager for Reprise Records. Alouete began her industry career in 1985 as Executive Assistant for Sire Records founder Seymour Stein. She is based in New York (212-484-6870). **MC**



Meredith Fisher

Title: A&R Coordinator
Duties: Talent Acquisitions
Years With Company: 2 months
Company: Robbins Entertainment
Mailing Address: 30 West 21st Street, 11th Floor, New York, NY 10010
Phone: 212-675-4321
FAX: 212-675-4441

Dialogue

Background: One of the A&R community's freshest faces, Meredith Fisher talks to *Music Connection* about her young career and her new job at a brand new label, Robbins Entertainment.

"In regard to first getting into the industry, I was just very lucky. I didn't really do much, in terms of the music industry stuff in high school or college, but I was a classically trained musician, so music has always been a big part of my existence.

"I just sent my resume to every record company and every A&R Vice President based in New York that I could find in my music guide books and listings and stuff like that. Richard Sweret, who was the Vice President of A&R at Arista at the time, needed a temp for a two-month period, and my resume happened to get there at the right time. Actually he thought it was neat that I had been to Africa, because I was an anthropology major, so he called me in and we hit it off, and I got that job as a temp.

"When that ended, they set me up with a temp job in the marketing department, which eventually turned into a full-time position there.

"Then I left Arista for a couple of months, but I came back to work for the Vice President of Artist Development, Richard Sanders, who thought that I had A&R talent and really encouraged me, supported me and got me a small expense account and business cards, so I could do local freelance scouting. That's really how I got into A&R.

"I wasn't part of the A&R department, but I was allowed to submit tapes to them. Generally, people who were at my level weren't allowed to have business cards, but Richard was really looking out for



ROBBINS

me and really helped me out. I was really lucky to have someone like that who really believed in me and really pushed me. Going out to clubs is how you meet people and make a lot of contacts, and you get to know the scene—the clubs and the bands. I did that for almost a year, and then this job at Robbins Entertainment came up. I met with Cory [Robbins, President/CEO], who was the friend of a friend, and he liked my A&R tape, we hit it off and then he hired me."

Major To Indie: "To me, going to this company was really exciting, because I have a lot more responsibility and a lot more to do. I have a lot more creative input, and I enjoy working with a team and being somewhere at the very beginning. In terms of leaving a major label to go to an indie label, you just learn so much more so much more quickly at an indie label because you're doing so much more for yourself. And I think the best way to learn is by doing, not by watching. We're a small label, but we have major distribution through BMG."

A&R Department: "It's me and Cory, and he's hired another person named Jonathan Fine. We also have two scouts on the West Coast. What's really cool about being on a small label is that we have A&R meetings every Monday, and the whole company is welcome to come to those meetings—from Cory on down to the receptionist.

"Everyone is allowed to submit things and give their opinion, and I think that's great. This is a record company for people who love music. We don't have a corporate pecking order kind of thing here. Right now, I am the only person who is dealing with rock, although Cory obviously has his hand in that also, and that includes alternative, mainstream rock, singer-songwriters, all facets of that genre."

Marketing Background: "My background in marketing has been a huge, huge asset for me, because when I do sign a band, I'll also be product managing them as well. So the experience I had at Arista in marketing and artist development is invaluable because having 'ears' is more of a skill, whereas the marketing aspect is more of something that you have to learn. So I'm really grateful to have that experience."

A&R Focus: "I haven't signed a band here yet, but I plan on being as close to the project as I can. Artist development is always an important part of breaking a band, especially if

you want them to have a long-term career. But Cory is very much looking for bands that will sell records. We're not looking to get some bands started and then watch them go to bigger record companies. We're looking to work with acts for the long-term.

"Cory is a hugely successful industry person, and an amazing businessman, so it's great that I get to learn from him because I have a great amount of respect for his business sense. He wants to build a roster here, but we're certainly not going to be signing things just to make a roster."

Talent Search: "Finding a band in New York is hard. It's a really tapped market, but I'll go out four or five nights a week just to see what's going on and hopefully find a band that I like. It's good just to get out there and meet people and keep fresh. Plus, I'll take demos from anyone anywhere."

Finding A Band: "For me, it's a gut reaction kind of thing. Having 'ears' is just something you have or you don't—the same way that some people can knit, some people can cook and some people can play hacky-sack. And some people just like music that a lot of other people will like. It's something that I don't like to pick apart too much or intellectualize too much, it's much more of a visceral reaction.

"I like things with melodies. I think the things that I like are things that tend to have mainstream potential, although there's always exceptions. But you have to think about what kind of audience the various acts might reach and how difficult it might be to tap into those markets. But I try to keep it on a simple level, where I can let something make me feel pas-

sionate about it and let it move me for whatever reason."

Duties: "It's kind of hard to answer some of these questions, because we're still figuring out exactly what we'll all be doing [laughs]. But I don't see myself product managing a rap group, because that would be more something that Cory or Jonathan Fine would handle because they have more experience in the urban genre. But in a small company, you do whatever needs to be done and I'm certainly going to be glad to do anything."

Artist Development: "I think that phrase means that you have to be very passionate about the recording act that you're working with. And you have to have a vision for where you want them to go, and also you have to be sure that the rest of the company is as excited as you are and it's your job to rally them behind the recording act.

"The worst thing is for an artist to be on the wrong label—that's the kiss of death. It's really about trying to fulfill your vision for what the band can do and be, while at the same time making sure that the band is comfortable with that, and sticking by them."

News

Well, it's finally official. The Kiss reunion tour that we reported about months ago was confirmed during a press conference held on the aircraft carrier *U.S.S. Intrepid* and hosted by longtime Kiss fan **Conan O'Brien**.

The original members—**Gene Simmons, Paul Stanley, Ace Frehley, and Peter Criss**—will don their original makeup and costumes for the tour—which marks the first

UNENCUMBERED ALLIANCE



Unencumbered Entertainment Group has joined forces with Alliance Entertainment Corporation (AEC) to begin a multi-year distribution deal. Under the new pact, AEC will distribute product by Unencumbered Recording Group's three label imprints: 127th Street Records, Broken Art Records and Unencumbered Recordings. Pictured (L-R): Unencumbered President Vaughn Halyard, AEC Label Development CEO Ouncan Hutchinson, ALO Director of Urban Marketing Larry Davis, Unencumbered CEO Rick Levin and (seated) Alliance Chairman Of The Board Joe Bianco.



Indianapolis, Indiana-based quintet The Why Store recently signed an exclusive recording agreement with Orange County, California's Way Cool Music/MCA Records. The band's self-titled debut release is slated for late April. Pictured on a Universal Studios soundstage, where a recent performance debuting material from the new album was given by the band's Chris Shaffer, are (sitting) Way Cool Music Head Oumb Ass/CEO Mike Jacobs, MCA President Jay Boberg, Chris Shaffer and MCA Executive VP Abbey Konowitch.

time that the four original members of Kiss have toured together in more than fifteen years and the first time that they've used makeup since 1983.

The tour will kick off at Tiger Stadium in Detroit on June 28 and will feature Stone Temple Pilots on the bill (opening acts for other shows are pending).

The possibility of a full-scale tour began to take shape after the original lineup was musically reunited for four songs on Kiss' MTV *Unplugged* special.

A new Kiss album, which will include never-before-released live tracks from the band's personal archives, is being planned for a July release to coincide with the upcoming tour.

Among the tour dates are two shows at New York's Madison Square Garden (July 25, 26), Chicago's Rosemont (July 12) and Philadelphia's the Spectrum (July 27).

Additional dates are still pending. Atlantic act Stone Temple Pilots have announced three special free concerts to celebrate the release of their latest opus, *Tiny Music...Songs From The Vatican Gift Shop*.

Tickets for each show—Chicago's Riviera Theatre on April 29, New York's Roseland Ballroom on May 1 and Los Angeles' Wiltern Theatre on May 3—will be made available to the general public through a series of radio and retail ticket contests which will be conducted in each market.

Since the Stone Temple Pilots shows will surely be a hot ticket, and as part of a determined effort to prevent scalping, tickets will not be distributed prior to the show. Instead, winners' names will be on a list at each venue and positive identification will be required for admittance to the concert.

In conjunction with the shows, Stone Temple Pilots are slated for

in-store stops at Rolling Stone in Chicago, the soon-to-be-open Virgin Megastore in New York City and Tower Sunset in West Hollywood.

In more Atlantic news, the veteran record company has announced that it has begun a reorganization of its jazz music activities, under the direction of label founder and Co-Chairman/Co-CEO Ahmet Ertegun.

As part of the record company's reorganization, Atlantic A&R Vice President Yves Beauvais has been named Vice President/Jazz and A&R and will handle the day-to-day supervision of the company's jazz activities, and Atlantic Senior Vice President and legendary producer Arif Mardin will serve as jazz A&R consultant.

Atlantic Records' current jazz roster of artists includes Gerald Albright, Wessell Anderson, Ginger Baker, Gary Bartz, Henry Butler, James Carter, Regina Carter, Cyrus Chestnut, Tim Cunningham, Steven Kowalczyk, Bobby Lyle, Bob Mamet, Harvey Mason, Modern Jazz Quartet, Jean-Luc Ponty, Mike Stern and the duo of Ronald Westray and Wycliff Gordon.

A new recording label, Miranda Music, has been established. A record by rock quartet Josephine's Quarantine will be the first release for the Lincoln, Nebraska-based label, which will be headed by Deanna Phillips.

For information on Miranda Music, call 402-476-2404.

Bay Area manager John Boncimino of Full Circle Talent Management has relocated to Los Angeles and has formed an alliance with Kevin Morrow of Morrow Management. (Morrow is currently the Vice President of Talent & Tours for House Of Blues Entertainment, Inc.)

The roster of clients for the newly christened company, MB Manage-

ment, includes Epic recording artist Keb 'Mo, Blind Pig recording artist CoCo Montoya, Charlie Musselwhite and the great Clarence Fountain & the Blind Boys Of Alabama.

MB Management, which will also handle the business affairs of the late blues guitar legend Albert Collins, has announced their first signings—Matt Tutor and Phatback.

On The Road

Country star Dwight Yoakam will kick off the first leg of his Gone Tour '96 with a May 16th show in Tucson, Arizona. Yoakam is scheduled to make a Southland stop on June 13 for a performance at Universal Amphitheatre in Universal City.

Heavy metal icon Ozzy Osbourne is currently in the midst of the second leg of his "Retirement Sucks" tour. Osbourne, who was forced to cancel the first two dates due to illness, will conclude the tour with a show at West Palm Beach, Florida, on May 25th.

Newly signed American Recordings act Psychotica and Epic Records' Screaming Trees are the latest additions to the main stage lineup for this year's Lollapalooza concert trek. Psychotica is slated to be the opening band on the main stage, and Screaming Trees are set to follow the Ramones, who are bidding good-bye to their fans with one more concert trek. The other headliners are Metallica, Soundgarden and Rancid.

Deals

Roots music label HighTone

NEW DEAL



Spencer Entertainment, Inc., a multi-dimensional company founded in 1995, has launched a new label, Marquee Music, which will be headed by former MCA Records President Robert L. Siner. The label will initially release music in four genres of music—Latin, NCA, jazz and children—and has plans to enter the rock, R&B and classical genres in the future. Pictured putting ink to paper are Michael Crow, Chairman and CEO of Spencer Entertainment, Inc. (SEI), Bob Siner, President and CEO of Marquee Music, Inc. (seated), and Lionel Schaan, President of SEI.

Records has announced the signing of St. Louis-based quintet Wagon.

The band's traditional style of American music blends elements of rock, folk, country and bluegrass music.

Their debut album, *No Kinder Room*, produced by Lloyd Maines, is scheduled for a June 4th release, and will be a part of HighTone Records' new Rhino/WEA distribution deal.

Jive Records has announced the signing of rhythm & blues artist Joe. Joe is currently in the recording studio working on his next album project, which is slated for release later this year.

Portland, Oregon-based Burnside Records has announced the signing of Gary Myrick & Havana 3 AM to a recording deal.

Gary Myrick formed the band with Nigel Dixon and former Clash bassist Paul Simonon. The band's first album was released in 1992 on I.R.S. Records.

The band's current lineup includes Tom Felicetta on stand-up bass and Minneapolis music veteran Jamie Chez on drums, who has worked with the artist formerly known as himself and various members of the Time.

On The Move

Jive Records has announced the promotion of Wayne Williams to the post of Vice President/A&R. Williams, who was previously Senior Director of A&R, has been with Jive for seven years.

Wayne Williams has been responsible for the signing of such artists as R. Kelly, Mr. Lee, Hula & Fingers and L.A. Ganz. **MCA**



AN AMERICAN SIGNED IN PARIS



The New York branch of Warner/Chappell recently signed a deal with singer-songwriter Elliott Murphy, an American expatriate now living in Paris. Murphy was the only guest performer to be invited onstage during Bruce Springsteen's most recent Paris concert—likewise the Boss makes an appearance on Murphy's first U.S. release in fourteen years, Selling The Gold (on Dejadisc Records). Shown celebrating the publishing deal are (L-R): Patrick Conseil, Director of Creative Services, International, Warner/Chappell; Elliott Murphy; and John Titta, Sr. VP, Creative Services, Warner/Chappell.

Farewell To Morris

The music publishing industry has lost one of its most notable veterans, Edwin H. "Buddy" Morris, who passed away on April 1 in Thousand Oaks, California, at the age of 89. Morris helped launch Warner Bros. Music Publishing before starting his own publishing firm, Edwin H. Morris & Co., in 1940. Under his leadership, Morris & Co. established a prominent repertoire, particularly in film and Broadway music, representing such songwriters as Ira Gershwin, Sammy Cahn and Jules Styne. The company also published or co-published the Broadway scores for Bye Bye Birdie, Hello, Dolly! and Peter Pan. Morris & Co. was later sold to Paul McCartney's MPL Communications in 1976. For those interested in paying their respects,

BMI APPOINTMENT



Nancy J. Logan, Regional Director, Western Division, Media Licensing, BMI.

the Morris family is asking that instead of flowers, donations be made in Morris' name to the Make-A-Wish Foundation, 12121 Wilshire Blvd., Suite 310, Los Angeles, CA 90025.

SESAC Signing

SESAC has inked a deal with country singer-songwriter Angela Kaset. Previously affiliated with BMI, she has a noteworthy list of songwriting credits, including "Something in Red" (recorded by Lorrie Morgan) and "Saying Goodbye to a Friend" (recorded by Suzy Bogguss). Kaset will release her own solo recording in mid-1996 on the Winter Harvest Entertainment label.

Grapevine

MCA Music Publishing has promoted Don Kennedy to Director, Music Clearance. Kennedy, previously the Associate Director of Music Clearance, will be responsible for negotiating motion picture, TV and new media synchronization licenses, as well as act as a liaison for international synch matters. Kennedy will continue to be based out of MCA's L.A. offices (310-235-4700).

BMI has appointed Nancy J. Logan Regional Director, Western Division, Media Licensing. She will be responsible for managing radio and TV accounts with broadcasters on the West Coast. Prior to joining BMI, Logan was Western Sales Division Manager at KATZ Radio Group Syndication. She can be reached at BMI's L.A. offices (310-659-9109).

MCA TAKES THE LEAP



In the first signing under new President Jody Williams, MCA Music Publishing, Nashville recently inked an exclusive worldwide deal with songwriter Jackson Leap. Leap most recently had hits with Reba McEntire ("Have I Got A Deal For You") and Collin Raye ("I Want You Bad"). Pictured at the signing in Nashville are (L-R): Stephen Day, VP, MCA Music Publishing, Nashville; Jackson Leap; and Jody Williams, President, MCA Music Publishing, Nashville.

O'Keefe Deal

Veteran songwriter Danny O'Keefe has signed an exclusive publishing agreement with Blue Water Music Corporation. O'Keefe is best-known for his hits, "Good Time Charlie's Got the Blues" (recorded by Elvis Presley, Waylon Jennings and Cab Calloway), "The Road" (recorded by Jackson Browne) and "Magdalena" (recorded by Leo Sayer and Donny Hathaway).

BMI Showcase

BMI's New Music Nights showcase took place recently at the Viper Room in West Hollywood. The diverse lineup of artists, included Arthur Nakane, a one-man-band whose amusing karaoke-style music recently landed him an opening slot for Everclear and a guest appearance on KROQ's "Kevin & Bean Show"; Hello, Nurse!, a Seattle-based alternative rock band that performs "emo-core" (emotional hard-core) songs; Ms. 45, an all-female group that plays "bluesy lo-fi" music; and the Martinis, who perform music that is best described as "cocktail pop-rock."

New Music Nights, which takes place every other month in L.A., twice a year in Seattle and San Francisco, and once a year in Oakland and Portland, is a showcase that spotlights unsigned or indie label artists who want to sign to a major label or publisher. It's interesting to note that many of the bands selected for this showcase have been together for less than a year, so obviously you don't have to be a grizzled veteran of the clubs to participate.

Since all the New Music Nights

showcases are on the West Coast, most of the acts who participate tend to hail from this side of the country, even though you need not be a West Coast resident to submit a tape. And if you have reservations, thinking that nothing every comes of performances at industry showcases such as this, you might be interested to know there have been quite a few successful bands that have played the New Music Nights showcase and gone on to sign with major labels, including Counting Crows, Possum Dixon, Grant Lee Buffalo, Candlebox and Swell.

Submit a demo tape with a bio and photo to: BMI New Music Nights, 8730 Sunset Blvd., 3rd Floor West, Los Angeles, CA 90069. Be sure to list the showcase city you want to play in on the front of the envelope. Submitted materials cannot be returned.

MCA PROMOTION



Don Kennedy, Director, Music Clearance, MCA Music Publishing.

MARK FRIEDMAN

Director of Creative Affairs, Chrysalis Music Group



"I'm the last of a dying breed," laughs Mark Friedman when talking about his current responsibilities as Director of Creative Affairs for Chrysalis Music Group.

That so-called dying breed Friedman speaks of is a reference to music publishers who spend most of their time signing new songwriters who don't perform their own material. These are also the music publishers who spend their time pitching those songs to other artists.

"Getting cuts in the Nineties is not what it was in the late Eighties," Friedman explains, before pointing out the differences. "There was a time when a major label would have at least ten pop acts looking for outside songs. But it's at a point now where you can count on one hand the number of pop acts on a label who are looking for outside songs, and those songs are dominated by the same half a dozen writers or producers who always work with the artists."

For that reason, country music has become a specialty of sorts for Friedman, as Music Row has seemingly become the last bastion for non-performing songwriters and songpluggers. "Country music was an obvious avenue for me to take," he explains, "because the majority of country performers use outside material. For a person who loves songs and loves pitching, this is the ultimate place to be."

By his own admission, Friedman would never have guessed ten years ago that this is what he'd be doing for a living. For starters, he says that country isn't necessarily his favorite kind of music ("My personal tastes run more along the lines of Sting," he maintains), and he was first introduced to the music business through A&R people "who used to come into a store where I sold clothes."

However, after deciding to leave retail sales behind, Friedman didn't latch onto the record label side of the business, although he did first pay his dues as an intern at Columbia Records, before becoming a receptionist at MCA Music Publishing and eventually moving on to Reata Publishing, where he worked for four years. "In that four year period, I worked and developed the writers we had signed. I also pitched songs through film and TV. We had two country writers signed at the time and that really broke the ice and got me into discovering talent in Nashville."

Reata was later absorbed by Warner/Chappell in a joint venture deal and Friedman eventually headed over to Chrysalis, where he has been for the past year. "At the time, Chrysalis had no real presence in Nashville. So with the help of [President] Tom Sturges, [CEO] Steve Lewis and [VP of Business Affairs] Jeff Brabeck, I was given the opportunity to open up a Nashville office for Chrysalis."

Friedman now oversees creative affairs for Chrysalis in Nashville and Los Angeles. He is based primarily out of Chrysalis' L.A. office, but goes to Nashville once a month for a week at a time to coordinate the company's activities in the industry's songwriting capital.

So far, Friedman has signed seven writers, and he sees his roster as being "a maximum of eight songwriters and three or four artists. When I sign people, I always emphasize that Chrysalis is a boutique publisher—we're able to give writers more attention."

Some of the writers Friedman has signed include Jimmy Scott (co-writer of Bonnie Raitt's "Love Sneakin' Up On You"), Paul Harrison (Doug Stone's "Why Didn't I Think Of That?"), Joel Feeney (an MCA recording artist from Canada) and Jamie Kyle (Faith Hill's "Wild One").

Friedman says that his preferred method of scouting for talent is through "hearing songs that blow me away on tape" rather than going to nightclubs, and while he accepts unsolicited material, he admits, "I've only had one occasion where I've found someone incredible through an unsolicited tape. I also don't deal with rap or alternative music. I'm only working with country and pop writers." He cites songs recorded by Celine Dion, Mariah Carey or Vanessa Williams as the type of pop material he is actively seeking.

Many music biz executives jump from publishing companies to record labels and vice versa, but Friedman is certain he wants to stay in the publishing field. "I love publishing. [Record company] A&R does nothing for me—there just isn't the longevity in developing artists as there is in publishing. I still believe in nurturing the songwriter from the beginning. I like working one-on-one, and I'd like to stay that way as long as I'm in this business. I don't ever want to become unreachable to the people that I sign."

Contact Chrysalis Music Group at 310-550-0171.



R&B/soul legend and BMI songwriter Al Green was recently honored with the "Lifetime Achievement In Music" award from the National Association of Black-Owned Broadcasters. The awards gala featured a performance by Green, which was sponsored by BMI. Pictured celebrating at a press conference before the ceremonies are (L-R): James E. Wolf, broadcaster and music publisher; James Winston, NABOB Executive Director; BMI executives Mark Barron and Charlie Feldman; Al Green; Pierre Sutton, Chairman, Inner City Broadcasting; Michael O'Hara, BMI songwriter; and BMI executives Kamala Gordon, Richard Conlon and John Shaker.

EMI Acquisition

EMI Music Publishing has acquired the rights to Marvin Gaye's publishing catalog. The deal was made between EMI and the administrators of the Marvin Gaye Estate, Joseph C. Karol and Marvin Gaye III. For more information, contact EMI at 212-830-2000.

SGA Spotlight

Songwriters looking to join a non-profit networking organization have several options. One of these organizations is the National Academy of Songwriters (see *Music Connection*, Issue # 7 for more details) and another is the Songwriters Guild of America.

SGA has been around for more than 60 years and has offices in Hollywood, New York, Nashville and

New Jersey. It's a voluntary organization run for and by songwriters and it has four types of membership: Associate membership for unpublished songwriters; Regular membership for published songwriters; Special Associate membership for the estates and heirs of deceased songwriters; and Special membership for anyone who doesn't fit into the other categories.

SGA offers many services, including catalog administration, medical insurance, legal assistance, educational programs, showcases and creative feedback sessions with industry professionals.

For more information, you can find the SGA Hollywood office at 6430 Sunset Blvd., Suite 1002. Hollywood, CA 90028. You can also give them a call at 213-462-1108, or you can send a FAX by dialing 213-462-5430.



HOT COUNTRY NIGHTS



The Songwriters Guild of America recently sponsored the Country Songwriters Showcase at LunaPark in West Hollywood. Over 120 attendees came out to watch performances of songs by members of the SGA Foundation's Phil Swann Country Music Workshop. Pictured mingling at the showcase are (L-R): Bill McCrae, ASCAP; Cathy Carlson, SGA showcase coordinator; B. Aaron Meza, SGA; and Phil Swann, Southern Cow Music.



PARAMOUNT RECORDING: The Hollywood-based studio has played host to early Eighties power pop outfit, the Plimsouls, who were in Studio C with engineer Barry Conley...MCA R&B group Immature was in 48-track Studio A tracking and mixing their new album with producer Chris Stokes, engineer Caludio Cueni and assistant Susan Herndon...Interplay, a CD-ROM and video game company, was in Studio B cutting a soundtrack for a new game release with producer Johann Langlie and engineer Anne Catalino.

ROCKET LAB: Musical duo Ring completed their album, *Souls Of Pleasure*, with Marc Senasac...A new hip-hop compilation, *Silent Cry* From *The Ghetto*, was recently mastered by Ken Lee and features many Bay Area heavyweights, including Suga T, San Quinn, Big Ed, Tay Da Tay and Big Mack.

SKIP SAYLOR: LaFace recording artist Toni Braxton was in Studio A wrapping up her new album with producers Soulshock & Karlin; the session was engineered by Manny Marroquin with Rod Michaels assisting...Coolio was also in Studio A mixing George Clinton's new Capitol release; DJ Wino produced the track with engineer Chris Puram and assistant Jason Mauza...Disney and PolyGram Entertainment joined forces with Coolio and Lakeside to

A HULLABALOO OF A SHOW



Hullabaloo—which debuted on NBC on January 12, 1965 and ran for two seasons, producing a total of 33 hours (eighteen hour-long programs and 30 half-hour shows)—featured the grooviest of Sixties-era artists and was, along with *The Ed Sullivan Show*, *The Hollywood Palace* and *Shindig*, how artists, in the pre-MTV days, received valuable TV exposure. Many of the greatest artists of that musically rich decade—including the Rolling Stones (their performance of "Get Off My Cloud," with a live Jagger vocal, featured on Volume 6, is one of the series' highlights), the Kinks, the Zombies and the Young Rascals—appeared on *Hullabaloo*, which featured a guest host each week (Soupy Sales and Peter Noone of Herman Hermits fame were among the notables). Leading home video company MPI has released the next set of four volumes in their *Hullabaloo* series, with each cassette containing a one-hour show (with bonus songs) or two half-hour shows (with bonus songs). An interesting time-capsule look at the fashions and music of the Sixties and how traditional show business schmaltz, in the form of campy production numbers, was used to sell pop music. There are eight titles currently available on video cassette, with all eight titles newly arriving on laserdisc.

—Michael Amicone

record a track for the upcoming film, *Eddie*. The sessions were produced by DJ Wino with engineers Rod Michaels and Chris Puram and an assist from Jason Mauza.

WEIR BROTHERS: Boxing Gandhis have been working on their Atlantic album with bandleader David Darling producing and Tom Weir engineering...Spenser Proffer and Steve Plunkett produced a Jon Secada cut for HBO; Tom Weir engineered...Singer Andrew Strong of *Commitments* fame has been recording his album for MCA International; Mark Holden produced and Tom Weir engineered.

STUDIO ACTION: Capitol group the Figgs were at Sony Studios in New York City, mixing their debut, *Banda Macho*. David Kahane mixed the project, which was produced by Eric Rachel and the band. The group released their 1994 major label debut on Imago Records. Their Capitol debut is due out this summer...Buzcocks were recently at Fantasy Studios in San Francisco with producer Neill King, finishing up their latest I.R.S. release, *All Set*, due to hit the streets on April 30th.

LOCAL PROJECT: Producer Dave Waterbury and U.O.C. Records have gathered together 20 songs from 20 local bands for a compilation entitled *Look Into The Future*. For further information, call 818-909-9092. **MG**

FACE-TO-FACE



A&M recording group face to face has been hard at work on their new album at Paramount's Studio C. Pictured (L-R) are singer-guitarist Trevor Keith, producer Jim Goodwin and new bassist Scott Shifflett.

GUITAR MAN



Idea Entertainment recording artist and guitar virtuoso Tim Donohue is currently in the North Hollywood-based NRG Studios with legendary producer Eddie Kramer (Jimi Hendrix, Led Zepplin and Kiss) mixing his upcoming release. Pictured (L-R) are Eddie Kramer, Tim Donohue and NRG assistant engineer John Ewing, Jr.

Y A M A H A S A M P L I N G F O R U M

THE COST OF FREEDOM IS NOW AFFORDABLE WITH THE YAMAHA SU10 DIGITAL SAMPLING UNIT

Yamaha "kicks it" with the roll out of the SU10 Digital Sampling Unit, the music industry's only battery powered, portable sampling unit which combines true stereo digital phrase sampling with a unique touch-driven ribbon controller and realtime SCRATCH and FILTER effects. At

just \$399, this affordable unit gives musicians, disc jockeys, multimedia artists and project studio pros complete freedom of expression.

The Yamaha SU10 offers users phrase sampling with record and replay capabilities of up to 48 stereo waveforms. Samples are retained in memory when the unit is turned off. The maximum sampling rate is audio CD-quality at 44.1 MHz.

Although the SU10 is appropriate for a wide range of environments, DJs will be impressed by its ribbon con-

troller and realtime performance effects. Musicians will appreciate that the SU10 has four "songs" or sample-replay sequences and that it offers flexibility through its five LOOP modes. For multimedia artists and desktop musicians, the Yamaha SU10 provides MIDI bulk dumps to backup all data to external storage.

The SU10 has a large compartmentalized LCD which shows full status information. The well-organized screen layout greatly enhances ease of use and enables new users to get up to

speed almost instantly.

The SU10 comes with a "Yamaha Sound Show" CD which holds a first rate collection of professional samples and a CD with a comprehensive selection of effects to get your started or to enhance work in progress.

For more information on the Yamaha SU10 Digital Sampling Unit, write Yamaha Corporation of America, Digital Musical Instrument Dept., P.O. Box 6600, Buena Park, CA 90622-6600; or call (714) 522-9011.

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TOM WERMAN

Hard rock music's prize producer of the Eighties finds his way back in an alternative world

By Jonathan Widran

From polished corporate hard pop to grunge and beyond, if you were to write an analysis on just how rock styles have evolved over the past two decades, Tom Werman's career might be the place to start. From the mid-Seventies to early Eighties, when he wore two hats as both an A&R exec for Epic and a top producer, Werman was not only responsible for signing the likes of REO Speedwagon and Boston, but also for producing such hard rock icons of that era as Ted Nugent, Cheap Trick, Motley Crue and Poison.

"The A&R environment was different in those days," recalls Werman, whose bands collectively sold in excess of 40 million albums. "My feeling about bands was, if I liked them, everyone else would, too. My strengths lay in a good musical sense and in song arranging. I knew how to take artists to the next level by making certain suggestions about their creative direction."

Chief among those he helped turn from marginally popular to legendary was Ted Nugent. Prior to the gonzo guitarist's collaboration with Werman, he was a member of the Amboy Dukes. Werman says that Nugent's early work was "sloppy and poorly recorded. I knew Ted had yet to be exposed right. The whole trick was in knowing how to harness the dangerous, threatening dark side of his guitar into a more palatable pop/rock framework."

With Werman's input, the results were five platinum albums, including the classic 1977 hit "Cat Scratch Fever." Werman's success with the Nuge, which he quickly followed with Cheap Trick, was due to simple collaborative fundamentals. "The bottom line is, they respected my judgement as much as I esteemed their music," he says. "If I told them I needed to change the structure or the dynamics of their songs, adjust the bass and drums mix from the original demo, for the highest impact possible, they were willing to try."

"Generally, if you have the right combination of group and producer, my role could be that of a fifth Beatle. A good match was essential, which I can document with the fact that not even the brilliance of George Martin could bring Cheap Trick back to their heyday levels a few years later. The chemistry I shared with these artists was due to the fact that I approached the music as a fan and not just an executive worried about the bottom line."

But then came a musical revolution, with slick-sounding projects giving way to alternative music, and producers like Werman found themselves victims of a backlash. One of the givens of the industry is that you're only as hot as your last record, and despite all the zillions sold, Werman found he had to reinvent himself to stay in the game in the mid-Nineties.

"When I started out, the bylaw was let's polish this thing, but the trend became more organic, sort of a no makeup approach to music," he explains. "Because there was no need for a sharp sound, there was less for a producer to do. Grunge to me was a reaction to the over-the-top slickness of the Eighties—all the stuff I did like Poison and Twisted Sister. People got tired of that, so they turned to this celebration of this muddy wall of noise. But lately, I've been encouraged that there is now less anger than there was a few years ago. Bands are actually writing well-structured songs again."

He goes on to point out some examples, "First, there's this whole Kiss resurgence going on, and every time you read about any of today's bands and their influences growing up, they list one of my old artists. When today's greats like Smashing Pumpkins and Gin Blossoms are paying homage to Cheap Trick, that can only make me hip and in-demand again."

While Werman's most recent projects were with Lita Ford and blues-rockers Tora Tora, he has been busy adapting to what he sees as one of pop music's current saviors—the electrified folk song. He also realizes that he has to go out and find new artists who excite him to convince the industry that his taste is indeed very eclectic, that he has an equal affinity for acoustic guitars and harmony. He believes he may have once pigeonholed himself as a clenched fist producer of "Spicoli music" (a reference to Sean Penn's stoner character in *Fast Times At Ridgemont High*), but feels that with the right act, he can change that perception for good.

In order to accomplish this, foremost on his agenda are Emily and Carlos, a modern folk duo he is currently working with. "I was so motivated by my response to their songs—it's just two people, a lead voice and a harmony voice and guitars, organic and crystal clear."

"Working with them sums up everything I've always enjoyed about this job," he concludes. "You bring a great act into the studio, and you get labels excited about what you're doing. A&R folks are less interested in taking chances these days, but good music produced well will always find a home."

Contact Bob Raylove at Tribe (310-247-7830).



M2600 mkII Console from Tascam

Following on the success of the M2600 console, the mkII adds a meter bridge, switchable -10dbv or +4dbm signal levels for Tape In and Group/Direct Outs, increased trim control range, refined EQ and an improved power supply. The MU-2600 optional meter bridge is available

for the 16-, 24- and 32-channel versions of this new board.

Tascam has taken care of some of the dilemmas engineers encounter with lesser featured project studio consoles. Each eight channel block of the mkII has a -10dbv/+4dbm master switch so you can "mix and match" tape sources or synthesizer inputs to your needs. Also instead of "padding" down a hot +4db input, the trim control has been increased by 2 db. This greatly improves the signal-to-noise ratio. All the Tape In and Group/Direct Out jacks are 1/4-inch TRS (Tip-Ring-Sleeve) so you can plug and play instantly.

Other nice things: mute switches in the monitor, full four-band EQ with new op amps accessible in the monitor path, beefier power supply for increased dynamic range, improved talkback and Control Room sections and new color-coded knobs with two-tone push switches.

The M2600 mkII sells for \$3,199 in the 16-channels version with the meter bridge an additional \$895. For more about it, you can contact: Tascam at 7733 Telegraph Road, Montebello, CA 90640. Call them at 213-726-0303.



RainSong® Graphite Guitars

The RainSong® Classical guitar is patterned after Pimente's Grand Concert model and uses its dimensions and sound board-bracing pattern.

RainSong guitars are made of graphite and epoxy composite materials. The Classical model has a 650-mm scale length and a two-inch nut width. Kevlar® is used in small amounts to control the acoustic damping of the sound board. Essentially, all RainSong guitars are custom made with a large variety of standard features, "no charge" options and "extra charge" options. The Classical comes in both Flamenco and Classical versions.

Some of the standard features are: metallic unidirectional-graphite sound board, abalone rosette, Fishman piezo-electric pickup and gold Schallers with ebony buttons. Some of the no charge options include: a choice of three peghead inlay designs, dolphin 12th fret marker and abalone-diamond fret markers. The extra charge options are: opaque lacquer finish, a wood, gold or custom marquetry rosette, cut-away body, Fishman slider-matrix transducer with pre-amp, custom fretboard inlays, custom tuning machines and custom electronics/pick-ups.

RainSong also makes a whole line of steel string acoustics, acoustic-electric and hollow-body electric guitars and basses. The Classical RainSong Guitar sells for \$3,500. For more information about this guitar line you can contact: Dr. John Decker at 800-788-5828 or write to him at P.O. Box 578, Puunene, Maui Hawaii 96784.



No-Hands Mouse from Hunter Digital

This is a new way to "mouse" around your computer screen without lifting your hand off the keyboard. This system uses two interchangeable foot pedals that can be positioned anywhere comfortable for you. One pedal is for "clicking" (which I think could relieve some pent up anger sometimes...stomping instead of clicking) and the other is a 360-degree pressure-sensitive pedal that controls direction and the speed of the cursor. The people at Hunter believe that since the travel time of your hand to and from the keyboard as well as your eye movement time is eliminated, up to a 30 percent increase in productivity is realized. The No-Hands Mouse also reduces the chances of carpal tunnel syndrome from repetitive stress motion.

Each pedal is ten inches long and made of rugged, heavy-duty injection molded plastic. The pedals work with the existing mouse driver programs in Windows, Window '95, OS/2 or Mac computers. No prices yet, but for more information, contact Hunter Digital at 310-471-5852 or call 800-57MOUSE.





Current issue of CD-ROM magazine *Launch* includes "live" interviews with **Tori Amos** (above) and **Bush** (left).

THE FUTURE IS NOW:

Things are moving along faster than anyone could have imagined a few years ago. At the cutting-edge is *Launch*, the national CD-ROM entertainment magazine. This bi-monthly CD-ROM is a very positive step forward for the world of magazine publishing, although some detractors believe that what *Launch* offers now will become standard fare on the Internet during the coming years.

But for now, the recent issue (or should we say, disc) is finely put together and very entertaining. There are interviews with **Bush**, **Tori Amos**, **B.B. King** and **Jackson Browne**, a written piece on **Iggy Pop** (plus audio quips from the King Of Punk about his entire discography), reviews of more than ten albums (with audio samples), video games to try out and even previews of upcoming films.

All this for the price of \$8.99, which may seem pretty steep for one issue of a magazine, but how many printed mags offer interviews and record reviews that you can see and hear for yourself? *Launch* can be purchased at more than 4,000 retail locations, including **Tower Records**, or you can call 800-95-LAUNCH. The hi-tech publication's web site is located at <http://www.2launch.com>.

NET GUIDE: Plug In: The Guide To Music On The Net is a guide to music-related web sites that can make for interesting reading, although it's much more informative and fun to just roam cyberspace by yourself—and you'll certainly discover a lot more information than you'll find in this book. Published by **Prentice Hall PTR**, this guide is, nonetheless, a nice supplement for the cybersurfer, but co-authors **Ted Gurley** and **W.T. Pfefferle**'s most informative section is about Midi recording on your computer. Go to **Prentice Hall's** web site (<http://www.prehall.com>) to order your copy or call 800-382-3419 for further information.

PEPSI TURNS LEFT: The **Pepsi-Cola Company** and the **Left Bank Organization** have joined forces on the 'Net, bringing music to the soft drink giant's web site (<http://www.pepsi.com>). This cutting-edge site is one of the most impressive we've seen (once you find your way through the seemingly endless twists and turns, that is). **Backstreet** is the name given to the music portion of the site, and that alone is worth a visit. There are currently eight different venues to visit (each represent-

ing a different genre of music) with two or three artists located in each. You can read about the artists and the bands, as you download audio samples (and sometimes video samples). But the most interesting place to visit for many of our readers would have to be the **Void**, where you'll find the work of unsigned bands. There is much more than just music, but those interested in getting their artists on this colorful hi-tech site should contact **Left Bank's** L.A. offices at 213-466-6900.

STEELY WEB: Jazz-rock icons **Steely Dan**, set to embark on their second world tour in as many years, have made the leap to the 'Net (<http://pathfinder.com/steelydan>). In addition to recording their first new studio material since 1980's *Gaucho* (last year's *Alive In America* was merely a live document of the reunion tour), **Donald Fagan** and **Walter Becker** are now in cyberspace. Unfortunately, one would have expected much more from this high-brow duo with the meticulous sound. We can only hope that the new material is better than this.

RIPPIN' UP THE 'NET: Veteran jazz poppers **Russ Freeman & the Rippingtons** investigate cyberspace with their latest album, *Brave New World*, on GRP. The veteran outfit, known for their instrumental work, have even launched their own web site (<http://www.magicisland.com/rippingtons>), which was co-designed by drummer **Tony Morales** and fan club head honcho **Denise DiPaola** (a perfect blend of insider musical knowledge and trivial fan info). We've also learned that the band will be making a "digital diary," taking pictures throughout their tour which commences next month. These photos, along with comments from the band members, will then be put on the web site. Now here's a band that cares about their fans.

CAPTAIN FANTASTIC: As you cruise through the 'Net, you'll discover that the so-called "unofficial" web sites (those put together by loyal fans, rather than the artist or label) are often better than the official territories.

Such is the case with **David Bodoh's** web site, which he calls *The Illustrated Elton John Discography* (<http://www.rpi.edu/~bodoh/elton.html>), just one of the many sites dedicated to the legendary singer-songwriter. Not only can you get lyrics to every song written and recorded by **Captain Fantastic**, but you can also find a seemingly endless list of live albums

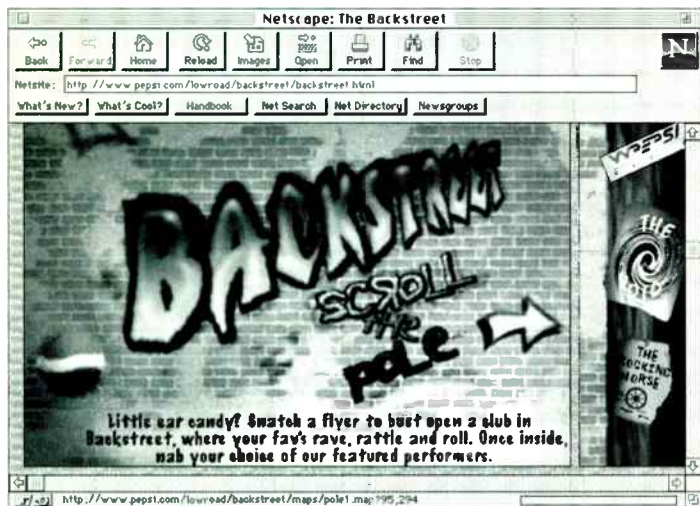


Steely Dan: Can't buy a thrill on jazz-rock group's new web site.

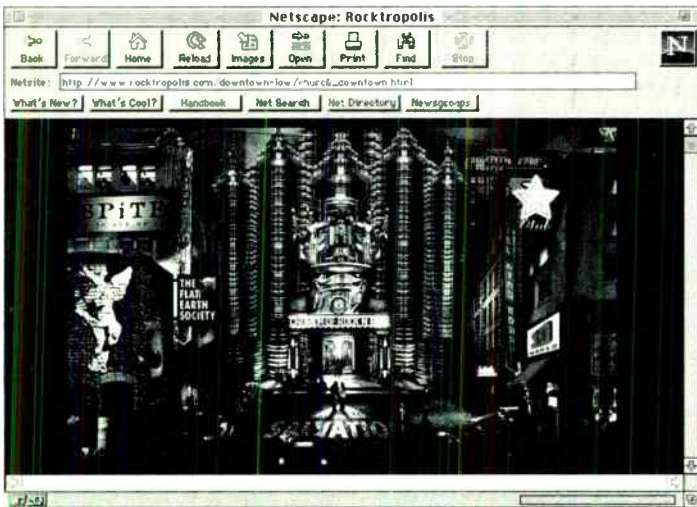
(the term "bootleg" is a no-no on the 'Net), bulletin boards for **EJ** fans and much more.

NEW LABEL: **America Online** and **re:think**, Nashville's new pop-alternative label, have entered into a distribution/marketing partnership—the first record label to team with **AOL** thus far. As part of the agreement, **re:think**, which will release all of its product on enhanced CDs, will also include the **AOL** installer on each disc. Upon installation through the **re:think** discs, each customer will receive fifteen free on-line hours. **Re:think** will debut on June 11th with the release of *One Point Oh: the re:think collection*, which will be followed by label founder **Charlie Peacock's strange language** and **Sarah Masen's** self-titled debut on June 25th. Contact **re:think** at 615-646-5523.

GUITAR TUTOR: **eMedia Corporation** has released *eMedia Guitar Method*, a CD-ROM guitar tutorial designed to make guitar lessons simple and enjoyable—not always an easy task for restless adolescents or frustrated adults. Containing 60 different lessons—ranging from stringing the guitar to strumming and finger-picking—and 100 exercises and songs, instructor **Kevin Garry** utilizes 30 full-motion instructional videos, and three hours



Pepsi and Left Bank bring the **Backstreet** to your computer screen.



Find salvation in the Church Of Rock N Roll in the city of Rocktropolis.

of recorded audio (which also features a "male-female" selection option to help match the student's vocal range for the various songs). There's even a feature that allows you to record yourself in order to judge your progress, there's an automatic tuner, a digital metronome, a chord dictionary with audio samples of more than 250 chords, and last but not least, a guide to songs that can be found on the Internet. This CD-ROM is currently strictly for Windows, so Mac backers will just have to wait until later this year. The suggested price for this educational project is \$59.95, and worth every penny for you budding axe kings.

ROCKTROPOLIS: Probably the most intricate and best music-related web site is **Rocktropolis 2.0** (<http://www.rocktropolis.com>). The updated and expanded version was launched this past February, and is more of a virtual city than a normal web site. You cruise **Downtown**, where you can enter the **Church Of Rock N Roll** and confess your sins to none other than **Elvis**. Or you can visit the online music stores and browse thousands of the latest music CDs and purchase those that catch your eye. Stop by the **City Jail** and you'll be

able to find the vermin of the entertainment industry—no, not the lawyers—but the worst songs, films, actors, directors, TV shows, etc. And being a democratic society, Rocktropolis encourages you to vote for those you loathe as well. You'll be hard-pressed to find a more dynamic graphic design than this on the 'Net.

A great vacation city that never closes, and there's more coming in the future as **Nick Turner** (President and Creator of Rocktropolis) and his creative staff are currently developing the **Midtown** and **Uptown** districts on the site. We'll keep you informed on the latest in Rocktropolis as they develop.

HOOTIE & THE WEBFISH: The band that the critics love to hate, but who tens of millions of rock fans love, recently released their sophomore **Atlantic** effort, **Fairweather Johnson**. And you can find out more about the South Carolina heroes at their web site (<http://www.hootie.com>), where you can even grab the lyrics for Hootie's songs (to counteract **Darius Rucker's** marble-mouthed delivery). The band's **Unplugged** performance for MTV aired on the 22nd of April, while their next U.S. tour kicks off in July. **MIC**



Grab your VIP pass and visit Hootie & The Blowfish on their web site.

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Annie Lennox

There are artists who are just too intimate or too personal to perform on the big stage. These are video artists born to perform for the camera's eye and that of home viewers. **Annie Lennox** is one of these, as a viewing of her home video, *Annie Lennox Live In Central Park*, will prove. The video was filmed, as

the title suggests, live at Central Park's **Summerstage** in New York City last September, Lennox's first American performance since she sang as a member of video pioneers the **Eurythmics**. The irony of the project is that it is more interesting as a historical document or keepsake for fans than as an artistic video homage to the lady's ample talents. Songs include "No More 'I Love You's'," "Sweet Dreams (Are Made Of This)" and "Why." Questionable camera angles and shaky hand-held footage are the chief distractions. The best footage, including intimate scenes from the rehearsal of "Walking On Broken Glass," proves a much more interesting and fitting tribute to Lennox's body of work and makes the concert scenes seem all the more distant. Part of this video should be airing now on the **Disney Channel**. A full-length version, including video clips of "A



NC-17 lead vocalist Frank Rogala

Whiter Shade Of Pale." "No More 'I Love You's'," "Something So Right" and "Waiting In Vain," will be released on video June 18th.

If there's a little princess at your house, you'll want **Disney's Princess Collection**. This collection brings together twelve original songs by Disney's royal highnesses as performed in such animated classics as *Snow*



White, *Cinderella* and *Pocahontas*. Featured are performances by the original character voices, including **Adriana Caselotti** (*Snow White*), **Ilene Woods** (*Cinderella*), **Mary Costa** (*Sleeping Beauty*), **Jodi Benson** (Ariel - *The Little Mermaid*), **Lea Salonga** (Jasmine - *Aladdin*), **Paige O'Hara** (Belle - *Beauty And The Beast*) and **Judy Kuhn** (*Pocahontas*). From dreamy ballads to optimistic anthems, this collection is sure to get plenty of air time if your niece is anything like mine. Wherever fine children's music is sold.

Featured in a full-length feature documentary currently in post-production, tentatively entitled *Lost...*, **Frank Rogala**, the lead vocalist for **NC-17**, has completed his first solo album, *Crimes Against Nature*. "This is an album that I have been trying to get around to for about ten years," said Rogala. "I wanted to do unexpected things with the arrangement of the cover songs, and to hopefully surprise people with what some of these songs can say using a different context and sound." Surprising covers by the married musician include a scary gothic take on "My Boyfriend's Back" and an alternative rock version of "He Hit Me (It Felt Like A Kiss)." "You go, boy! *Lost...* uses stories of Rogala's and mem-

bers of **NC-17** to detail the struggle of independent musical artists. The stories are intercut with interviews with music industry insiders and the rock press. Find out more by calling 714-995-0471.

Lorrie Morgan, **Martina McBride** and **Mark Miller** (lead singer of the group **Sawyer Brown**) will host the **30th Annual TNN Music City News Country Awards**. The program airs Monday, June 10, at 5 p.m. (PST) and repeats on Saturday, June 15, at 6 p.m. on TNN.

The final recording by **George Burns** will be released this month. It is part of **RCA Victor's The Life**, a concept album by **Cy Coleman** and **Ira Gasman** about ladies of the night. The late comedian performs the track "Easy Money."

Rowdy artist **Monica** recently taped a segment of *Living Single* at **Warner Brothers Television Studios**. Monica made the appearance with her manager and co-star of the weekly series, **Queen Latifah**. The segment (pictured below), which had its debut in April, has **Khadijah** (Queen Latifah) consoling the jilted young sister (Monica) of the man she no longer wants to date. Also featured in the episode is actor **Kevin Richardson**, seen here offering his solace.

Somewhere in the darkest



Kevin Richardson, Monica and Queen Latifah on *Living Single*



reaches of my past hangs a polyester shirt. I know it's there, because I just found my heavy mock-gold crucifix and I'd always considered the two pieces a set. I remember the disco years and so does K-tel. *Players & Hustlers Of The 70's: Can You Dig It? V.1* is as wild an assemblage of memories from the decade as you'll find outside an estate sale. This is a collection of hits and hidden gems from those black action films known as "Blaxploitation" movies. On hand are **Curtis Mayfield** with the theme from *Superfly*, **Bobby Womack**, **James Brown** and the tremendous **Millie Jackson**. On the downside, **Isaac Hayes** brings "Birth Of Shaft" on board rather than the far-superior "Theme From," and the music here isn't bolstered with explanatory liner notes, an oversight that could be fixed on the next volume. Then again, who reads when they're dancing? Pass the mirror, buddy, it's time to hit the floor.

There's a new interactive two-act musical rock & roll comedy parody in town. Actually, *Heaven Rocks* is in a lot of towns during its rather lengthy limited engagement. The updated version of the original musical that recently toured Boston has local dates in **Riverside**, **Santa Ana**, **Huntington Beach** and **Dana Point** before it closes June 28th. Featuring a

night in rock & roll heaven, the play allows audiences to find out what's happened to their favorite deceased musical legends. On hand are **Michele Aimee Moore** as **Judy Garland**, **Will Collins** as **Liberace**, **Andi Rhoads** as **Marilyn Monroe**, **Robert Aaron Tesoro** as **Moses** and **Josef Pilato** as **Satan**. There are also special musical re-appearances by **Jim**

Morrison, **Jimi Hendrix**, **Janis Joplin** and **Elvis Presley**. There are way too many dates to list, so call 300-259-1769 to find out when *Heaven Rocks* is in your area. Be aware that most performances carry a \$39.95 ticket price, though that includes dinner, show, tax and gratuity. But that's cheap fare when you realize that if there really is a rock & roll heaven, they've got to have one helluva band.

There are some things that just naturally go together—rock and attitude, jazz and heroin, blues and food. That's why it comes as a surprise that *Cookin' With Lenny* is so unsatisfying. It seems like a wonderful concept. Host **Lenny Bent** invites local blues bands onto his set to play and then into his kitchen where they *really* cook. The problem here is that the elements aren't nearly as bonded as they might be. Our viewing copy features **Blowing Smoke & the Fabulous Smokettes**, a decent band in the tradition of the **Ike & Tina Turner Revue**. It would be a stretch to call what they do blues, but then again the tony raspberry and walnut salad Bent cooks up isn't traditional blues food either. Not everyone can play the blues and not everyone can recreate Bent's recipes. He doesn't give out measurements and even if he did you

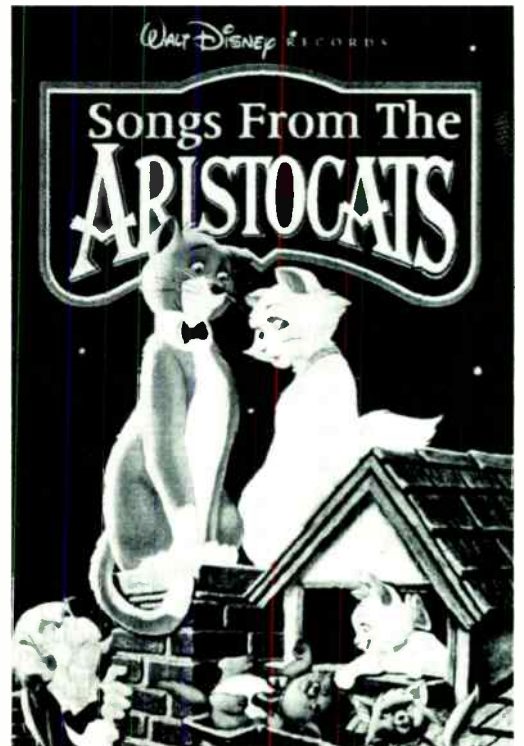


Lenny Bent

couldn't hear them over the background music by **Blues Traveler**, another blues band in name only. A promising concept that needs much more time to age. See for yourself on **Century Cable Santa Monica** and **C.V.I. San Fernando Valley** through the month of May. Contact Bent at: 310-216-7025.

Walt Disney Records has released *Songs From The Aristocats*, a six-song EP featuring five songs from the film, plus a new rendition of "Ev'rybody Wants To Be A Cat" by former **Stray Cat Brian Setzer**. The set is also notable for the inclusion of the title song to the 1970 film, one of the last songs—if not the last—to be recorded by **Maurice Chevalier**. Subsequently, the label plans to re-release *The Aristocats Read-Along* a book and tape set that tells an abridged version of Disney's 20th full-length animated feature film about a musically-char-

ged adventure set in France. The story revolves around an elegant cat named **Duchess**, her three kittens and the perils they face after being catnapped. A quarter century after its initial release, *The Aristocats* remains one of the company's most-requested video titles. **MC**



Michele Aimee Moore, Will Collins and Andi Rhoads from *Heaven Rocks*



SURF'S UP: Tom Stanton and Paul Johnson will present "A Surfer's Paradise: A Benefit Concert For Don Murray." The late Don Murray, who hailed from the Los Angeles suburb of Westchester, was the drummer for early surf band the Crossfires, Sixties hitmakers the Turtles (he played on their hits, "It Ain't Me, Babe," "Let Me Be" and "You Baby") and eventually joined a reformed Surfaris ("Wipe Out") in 1981. The Chantays ("Pipeline"), the Belairs ("Mr. Moto"), the Lively Ones ("Surf Rider") and Davie Allan & the Arrows are among the bands who will perform at the benefit, which takes place on Sunday, April 28, at the Strand in Redondo Beach. Tickets are \$15.00 and are available at the Strand box office and TicketMaster outlets.



ALL THAT JAZZ: *Tonight Show* bandleader Kevin Eubanks (pictured above, left), who has a new release in the stores, *The Best Of Kevin Eubanks*, on GRP Records, which features twelve hand-picked selections culled from Eubanks' GRP stint, is pictured during the recent master class he conducted at the Hamilton High School Academy Of Music. The class was presented as part of Jazz Sports L.A., a music education program produced by the Thelonious Monk Institute Of Jazz that offers college-level training to the most promising young musicians.

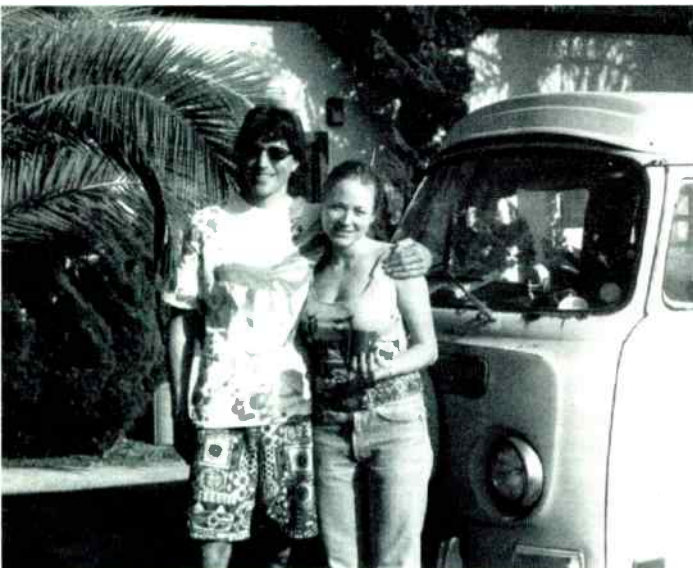


METALMANIA: It was the fabulous Eighties all over again on the Sunset Strip recently when Rhino Records hosted a bash at legendary rock music hangout the Rainbow, held to promote the label's new three-volume series, *Youth Gone Wild: Heavy Metal Hits Of The Eighties*. On hand to reminisce about those heady days of yore were some of the artists who made the Eighties hard rock/metal scene what it was (for better or worse), including Don Dokken, Billy Sheehan, Lemmy of Motörhead, Iron Maiden's Nicko McBrain, Rudy Sarzo of Quiet Riot fame and Vinnie Appice. Pictured (right) at the bash are (seated) Phil Campbell (Motörhead), Nicko McBrain (Iron Maiden), Sean McNabb (Great White), Lemmy (Motörhead), Mitch Perry (Michael Schenker Group), Michael Lardie (Great White) and Rhino Product Manager Emily Cagan, (standing) Carmine Appice, Billy Sheehan, Rhino Senior Sales Manager of Direct Accounts Dave Kapp and Rhino National Sales Coordinator of Direct Accounts Chris Neal.



JUDITH VADIS

COUNTRY RDADS: As another essential part of the label's Vintage reissue series, Capitol Nashville has released a four-CD set profiling country legend Merle Haggard. The 100-track collection, entitled *Down Every Road*, includes the hits and his most familiar recordings ("The Fightin' Side Of Me," "Big City," "Sing Me Back Home," "The Bottle Let Me Down," "Mama Tried" and "Okie From Muskogee"), as well as some of his lesser-known recordings. A fine retrospective which collects the best tracks from the career of one of America's most significant songwriters, this four-CD set is a great reminder of just how prolific Haggard has been and continues to be. A blue-collar bard who has truly been down every road, Haggard's music is the stuff born of real life. More importantly, the music that he made in 1962 is just as pertinent today as it was when it was first recorded and released. Like Hank Williams, Sr., Merle Haggard has a firm place in the pantheon of country music greats.
—Jana Pendragon



RIDERS ON THE SURF: Atlantic artist Jewel has recorded a new original song, "Quiet Warrior," for inclusion on *Mom*, the Surf Rider Foundation album on SurfDog Records. The album also features songs by Pearl Jam, Porno For Pyros, Silverchair and the Ramones and will be distributed by Interscope Records. It's set for a June release.



WALK A MILE IN HER BOOTS: To herald the 30th anniversary of the release of her signature song, "These Boots Are Made For Walkin'," and to promote the recent reissue of her Sixties music (available on Sundazed), famous offspring Nancy Sinatra is pictured donating her notorious boots to the Los Angeles Hard Rock Cafe during recent festivities held at the famous rock eatery/museum.



HEAVY MAIDEN: Castle Records has reissued limited-edition versions of the first ten Iron Maiden albums, each package sporting a bonus CD with bonus tracks (live performances, B-sides). Included in the batch are some of the best-regarded metal albums of all time, including *The Number Of The Beast*, *Powerslave* and *Piece Of Mind*. Heavy metal fans should be on the look out for these midline-priced reissues, since they will only be available for a short time.

TALKIN' 'BOUT MMY GGGGENERATION: Virgin act Cracker (pictured right)—currently climbing the nation's alternative charts with their catchy hit, "I Hate My Generation," from their new album, *The Golden Age*—recently visited the offices of their label in order to grease the starmaking machinery. Shown (L-R, standing): Virgin Director of A&R Andy Factor, Crackers Bob Rupe and David Lowery, Virgin Director of Product Development Julie Bruzzone, Virgin CFO Ken Pedersen, manager Jackson Haring, Virgin Senior Director of Operations, Promo & Marketing Bob Frymire, (squatting) Virgin VP of Video Production Amy Stanton, Virgin Executive Vice President of A&R Kaz Utsunomiya and Cracker Johnny Hickman.

AMERICAN SHOW: Reprise recording act Barenaked Ladies (pictured right) performed a sold-out show at the American Legion Hall recently in support of their latest album release, *Born On A Pirate Ship*. Shown (L-R): Barenaked Lady Jim Creeggan, Reprise Promo Rep Drew Gitlin, Barenaked Lady Kevin Hearn, Reprise Sales VP Dave Stein, Reprise New Media czar Jimmy Dickson, Barenaked Ladies Steven Page, Ed Robertson and Tyler Stewart and Reprise Product Development Eric Fritschj.

NIXONS' SISTER: MCA recording artists the Nixons (pictured right)—who are currently enjoying some alternative success via their single, "Sister," from *Foma*—recently visited their label's Universal City headquarters. Shown (L-R): band member Jesse Davis, MCA Executive VP Abbey Konowitch, band members John Humphrey and Zac Maloy, MCA A&R manager Beth Halper, MCA President Jay Boberg, band member Ricky Brooks, MCA VP of Product Management Robbie Snow and manager Paul Nugent.



REVVING UP: Rhino Product Manager Emily Cagan, Cars mainman Ric Ocasek and Rhino Managing Director of A&R David McLees are pictured at the plush Rhino offices. Ocasek stopped by to pose for the publicity camera to herald the release of *Prototypes: Raw Hits And Rare Tracks*, which contains demos, alternate versions and previously unreleased Cars songs from studio sessions held between 1978 and 1985. The new release serves as a good companion piece to Rhino's definitive Cars anthology, *Just What I Needed*.



NOTABLE REISSUES: Rhino Records has unleashed a three-CD set containing the most notable National Lampoon Radio Hour comedy sketches, *Buy This Box Or We'll Shoot This Dog: The Best Of The National Lampoon Radio Show*, featuring the early work of famed comedians John Belushi, Chevy Chase, Gilda Radner and Bill Murray...Sony Music's reissue division, Legacy, has unearthed a gem from their archives. **Contraband: The Best Of Men At Work**, containing all the hits and more from of famed comedians John Belushi, Chevy Chase, Gilda Radner and Bill Murray...Sony Music's reissue division, Legacy, has unearthed a gem from their archives. **Contraband: The Best Of Men At Work**, containing all the hits and more from of famed comedians John Belushi, Chevy Chase, Gilda Radner and Bill Murray...In more Rhino release news, the leading reissue label will do for jazz what they've done for the blues, instrumentals, the British Invasion, soul music and surf music with their upcoming seven-volume series, *Masters Of Jazz*, which will feature the work of Duke Ellington, Louis Armstrong, Count Basie, Charlie Parker, Dizzy Gillespie, Miles Davis, Thelonious Monk and Ella Fitzgerald...An interesting release for Travolta fans is *John Travolta Sings*, which contains the Seventies music that this red-hot movie star recorded for Midland International Records, including the Top Ten hit "Let Her In," and available through Varese Sarabande's reissue division, Varese Vintage...Motown Records continues to mine its valuable archives via the label's Anthology Series with the release of *The Temptations One By One*, which contains the best of the Temptation members' solo efforts, including hits by David Ruffin, including "My Whole World Ended (The Moment You Left Me)," and Eddie Kendricks ("Boogie Down")...And finally, Rhino's always-busy release schedule includes three great soundtracks—*Singin' In The Rain*, *Ben-Hur* and coming in June. **2001: A Space Odyssey**, all of the titles featuring bonus tracks, comprehensive liner notes and rare photos.

MUSIC CONNECTION Tidbits from our tattered past

1983—A SERIOUS SHOW: Rock chameleon David Bowie's 1983 jaunt is being called "The Serious Moonlight Tour" and will feature a ten-piece band with horns. At a recent London conference, Bowie call the show "elaborately simple and tasteful, yet trashy." His latest LP, *Let's Dance*, is due shortly.

1990—WE ALL SHINE ON: A vandal defaced the Hollywood Walk Of Fame star recently awarded John Lennon. The star was spray-painted with the phrase "I buried John," a reference to the cryptic words that Lennon mumbles at the end of "Strawberry Fields Forever." Thankfully, the offending graffiti was removed prior to the star's unveiling.

These musical junkies are back with a new album and label. We speak with the band about the changes and find out why Richard Gere won't be on Margo's Fridge Of Fame.



If the subconscious had a soundtrack, the collection would require several cuts from the painfully honest Cowboy Junkies. Anything raw ever contained in the soul has been covered by this Toronto-based group, known for their unique style of sparse and spooky country/blues.

Beware of low fogs, anonymous towns and passions gone awry, and take heed of prideful men, lyin' women and the helpless distance that grows between them. This is music made for long road trips through deserts and mountains, for sitting on a rock in the moonlight and for drinking alone when you're blinded by memories. When life hands you a bitter pill, this is the friendly whiskey that washes it down.

With their recent release, *Lay It Down*, their first for Geffen, the Junkies offer up their sixth collection of hushed-and-hurtin' recordings. The album's lead track, "A Common Disaster," highlights, for the unsuspecting, how the fickle hand of fate keeps us in check. "Life," explains the band's chief songwriter and the album's co-producer, Michael Timmins, "is the one disaster we all have in common. It's tongue-in-cheek, but it's more of a fun song. There's some black humor in there."

Lay It Down features Timmins' return to the lead guitar position, one of the strongest elements of their 1988 success, *The Trinity Session*. While touring in support of their 1993 release, *Pale Sun, Crescent Moon*, the instrument wormed its way back into his heart, hands and lap after taking a backseat during a songwriting sabbatical.

Indeed, you will never see the tall, gangly Timmins thrashing about onstage, whipping his dark head around and competing with Margo for the spotlight. He sits, looking down, thoroughly focused on those thick, powerful chords that hang in the air like barn dust.

"I'm just more comfortable," admits Timmins, regarding his onstage sitting. "I enjoy it; it's easier to play. I can concentrate more on it. I feel—especially live—less exposed. I like to forget the audience is there when I'm playing."

Looking for a fresher approach, the band opted to work with an outside producer for the first time in six albums. After appreciating the texture of Vic Chesnutt's new release ("very large but warm and very bottom heavy with lots of space," Timmins says), the band sought the talents of John Keane (R.E.M., Indigo Girls) and recorded the thirteen-track album at Keane's Athens, Georgia studio/home. The relationship was a success, and, in fact, Vic Chesnutt's trio will be joining the Junkies on their tour.

For all the dark-hued tones that the Junkies weave into their music, one might imagine a gang of sad-eyed loners. Hardly. With the exception of bassist Alan Anton, all are siblings (Peter Timmins is the drummer). As a tight-knit musical family, they've been together since 1986 when they released an album on their own Latent label. Covering the work of blues legends Lightnin' Hopkins, Robert Johnson and John Lee Hooker (plus Springsteen's "State Trooper," Margo's audition song), the album was recorded in the family's garage, with Peter Moore, who specialized in "ambient recordings" at the time, capturing the session from a line running into the kitchen.

Showing an early penchant for dark laughs, the album was entitled, *Whites Off Earth Now!!*, as a mockery of, among other things, themselves. "Years ago, Alan and I, before this band was even formed, came across that phrase," Timmins explains, laughing at the memory. "I think it was an organization in San Francisco. It's mandate was to get all the white people off the face of the earth and then all the problems would be solved. We always liked that idea...so then we went



Michael Timmins

to record mainly interpretations of blues classics, right? So, you know, we were just thinking, here's, once again, a whole bunch of white suburban kids doing great black blues songs so we figured the title fit really well."

Then came November 27, 1987. At the cost of only several hundred dollars, the Cowboy Junkies recorded—in fourteen hours—*The Trinity Session*, which was named after the Church of the Holy Trinity in Toronto (their rented studio space).

Captivated by the haunting beauty of Margo Timmins' subtle soprano and the rural romanticism of her brother's songwriting (Margo co-wrote four songs on the album with Michael), critics and music fans were transfixed. Soon, record companies came a-courting, and the band signed on with RCA, which re-released *The Trinity Session*.

The unexpected success of "Sweet Jane," a tune borrowed from Lou Reed and included on *The Trinity Session*, brought their hypnotic style to the airwaves

COW



Margo Timmins

Alan Anton

Peter Timmins

and many, to this day, assume their version to be the original. (The song was also included on the soundtrack to Oliver Stone's 1994 film, *Natural Born Killers*.)

For many songwriters, the irony of your most recognizable recording being authored by another might cause an ego twitch, but Michael Timmins remains still.

"We don't really consider it a cover song," relates Michael. "When we do a song that's not our own, we sort of consider it our own song once we put our own spirit into it, our own interpretation and our own style. Unless we've turned the song around and made it our own expression, then we don't do it. We have to be able to find a way into it, and I think we did that with 'Sweet Jane.' It's just as much a part of ourselves and our songs as if we wrote it.

"I think it's only in the rock world where people have a problem with covers," he continues. "In country, that's what you do—you find a good song, you sing it, you record it. It happens all the time with blues,

jazz and, of course, classical. I think part of it comes from Dylan and the emergence of the singer-songwriter of the Sixties—the important force of writing and voicing your own words. That became the standard for rock bands—having actually stated something in your lyrics, whereas, they sort of forgot about the side of just expressing something through music."

On their second RCA album, *Caution Horses* (1990), the band displayed a distinct musical maturity. "There's something special about that one," says Michael. "A lot of those songs were written during *The Trinity Session* tour. We came off the road, went into the studio and recorded it very live, very immediately. It was a real 'band' album."

Black Eyed Man in 1992 and *Pale Sun, Crescent Moon* in 1993, both on RCA, followed, and after the label's tepid support on the latter release, the band began to get that neglected lover sensation and realized it was time to move on.

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Addicted to Love

By Heather Clisby

boy Junkies



MUSIC MARKETING NETWORK

Paul Chachko

Co-President/Chief Operating Officer

By Jonathan Widran

Two universal truths about American pop culture which apply perfectly to the music industry: The key to success rests in the wallet of the consumer, and the consumer is prone to be fickle as thousands of forces vie for their dollars.

For a debut artist to succeed, and for a successful first album to translate into a lucrative career, it is crucial that potential buyers be aware of every release, every tour stop, every appearance and every bit of complementary merchandise available. In the past, companies had to do all the direct-to-consumer marketing themselves, with incomplete campaigns and haphazard results.

But since 1991, when Paul Chachko and John Mazzacco set up the multi-faceted Music Marketing Network, more and more labels are turning to the expertise of these two in hopes of turning awareness into sales. In the process, they have secured such high-profile clients as Alanis Morissette, Joan Osborne, Bon Jovi, MTV and Rusted Root.

As PolyGram's VP of Marketing, Artist Development and Touring, Mazzacco realized just how difficult it was to reach out individually to every possible buyer in order to alert them of a particular release. So he and Chachko, who had been Director of Operations for Radio City Music Hall and also owned retail gift shops, decided to join forces and focus on the one thing record companies had never quite mastered—the all-important building of fan databases.

"Large outfits like Proctor and Gamble built empires by marketing themselves this way, but our industry was in need of such a demographic-oriented base to launch campaigns from," says Chachko, MMN's Co-President and COO. "It's much easier to market products to such a database. At the rate of about 10-20,000 names a month, we've been building such a base for the last three and a half years. We get them from anywhere—exit polls, contests, record buyers who prefer specific genres, ticket buyers



Shown: CFO Ravi Yadav, Co-President/COO Paul Chachko, Co-President/CEO John Mazzacco and Senior VP of New Media Marcus Peterzell.

and of course, the Internet. We also trade and barter with other big mailing list companies for names. Getting those names is the key to our business."

Using those profiles to target specific audiences for appropriate projects, the New Jersey-based company sets in motion its product fulfillment and telemarketing departments, distributing through direct mail everything from newsletters, postcards and cassette samplers to promotional items, bumper stickers and posters. They've also created a phone sampling service, sending out over two million packages a year with 800 numbers people can call to hear musical snippets or get updates on favorite performers. Also in the works is a retail coupon program which can help MMN and the labels who employ them correlate sales to their efforts.

"We've built a full-service mechanism that is strong enough to take advantage of the great number of consumers out there and to create a greater awareness," claims Chachko. "The labels who work with us know we have experts who can devise ways to do cheaper and more efficient work than they could ever do on their own. This is all we do. So when they're introducing a new band they've invested a million dollars in, they feel more confident in who we can reach rather than relying on less reliable lists and having interns stuff envelopes. As a bonus, we also reduce their mailing costs."

MMN tailors its approach depending on the client's needs. Sometimes the company is given free reign to devise a marketing strategy, other times it's a full collaborative effort with the label and the artist's manager. Two of the most effective ways to build a campaign is seeding tour markets with oversized cards, flyers and even e-mail, hoping each person who receives a mailing will spread the word. It's all about providing a solid foundation within the marketplace, so that a new artist, whether it be Joan Osborne or Seven Mary Three, ends up doing well over the long term.

enough."

With performers such as Alanis Morissette (MMN joined forces with her just as her debut went gold), it's all about keeping her every move available to her average fan who might not read the trades, know about her latest single or when she is passing through on tour. "In her case, our job was less to create a buzz than to enhance what was already exploding," says Chachko. "If, say, we've identified her typical fan as a 28-year-old woman who works at AT&T, we may assume she doesn't read *Billboard* for the latest release information and we can't count on the fact that she'll hear the song on the radio.

"The ironic part is, even if Alanis has sold five million and counting, there are still so many people who could be prodded to pick it up. There's at least five times that many people who could be persuaded. The industry gets all excited when an album sells a million, but our philosophy is that the country has 250 million people, so there are a lot of people yet to reach."

"The industry gets all excited when an album sells a million, but our philosophy is that the country has 250 million people, so there are a lot of people yet to reach."

—Paul Chachko

One of MMN's more interesting peripheral ventures is doing consumer fulfillment for Musicom, a company specializing in limited-edition collectibles and lithographs of famous album covers. Among the artists promoted are the Beatles, John Lennon, Rolling Stones, the Who and, most recently Pink Floyd's *The Wall*. Also on the agenda of late are the goodies advertised in the first installment of the *Beatles Anthology*. Those who buy a T-shirt, for example, are informed about future *Anthology* releases. And working with Blues Traveler merchandise, MMN can target a buyer for the next BT tour or album release. It's all interrelated.

Because direct-to-consumer marketing is not an exact science, some results in terms of who buys based on MMN's efforts are easier to come by than others. Chachko explains that the one recent campaign that was fairly simple to measure was that of Bon Jovi's *These Days*. The company sent out 40,000

With Rusted Root, the firm boosted its database from an initial 2,000 to better than 35,000, simply by receiving the bounce-back cards that were inserted in the disc (which has sold around 600,000). "We make sure that the response is high. It's our assumption," Chachko reasons, "that the one-hit wonders out there simply didn't build or exploit their fan base

postcards offering fans a chance to purchase the release in advance and receive their copy on the day of release. Fifty six hundred orders were placed.

"What this means, then," explains Chachko, "is that we achieved ten percent of the album's entire first week sales, and that could be enough to push its debut position in *Billboard* from say, Number Twelve to Number Eight, a significant jump which bears on the future success of the record as well as the industry's overall response. Another way to measure this is seeing that a club is filled after we do a large mailing to that area. That's a good sign something's working. We help start things up."

Despite MMN's rapid rise in the marketing arena, the COO claims that they have a long way to go to cement their position as an

indispensable force in the industry.

"It's taken us four years to become so-called experts in the direct-mail entertainment industry, and we are preparing to be even more in-your-face aggressive in the future," he concludes. "It's our vision to create an awareness of the company to make us an essential part of every company's budget. In the end, everything boils down to the product itself and the impression people get of it. If someone is reminded time and time again that an album is good, one of these days, it'll be bought. Our whole goal is to present the product in as good a light as possible. The strength of the music takes it from there."

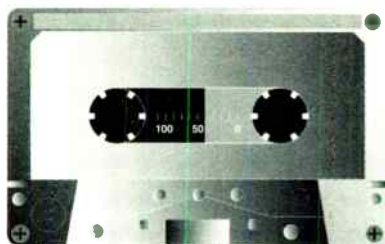
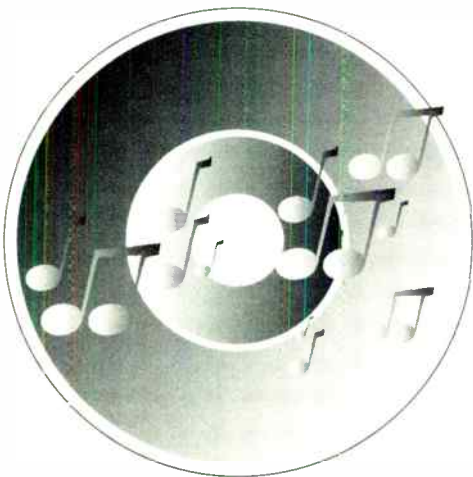
You can reach Music Marketing Network at their New Jersey offices (908-219-9327) or SoCal offices (310-448-4400). **MC**

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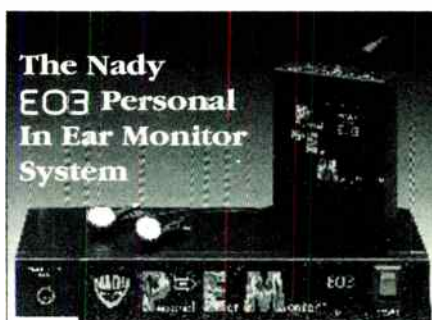


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EO3

In our continuing effort to help musicians cover all the bases of the music industry, *Music Connection* presents our Eighth Annual Directory to duplication companies—those behind-the-scenes but incredibly vital companies that help you with your cassette and CD copying needs.

Compiled by Carla Hay

☐ **A&M POST PRODUCTION**

1416 N. La Brea Ave.
Hollywood, CA 90028
213-856-2797
FAX 213-856-2622
Services: Real-time cassette duplication, CD duplication, digital and analog tape duplication (DAT, 1630/U-Matic 1/4" and 1/2" analog), 24-hour turnaround.

☐ **ABBEY TAPE DUPLICATORS**

9525 Vassar Ave.
Chatsworth, CA 91311
800-257-BEST or 818-882-5210
FAX 818-407-5900
Services: Cassette duplication, real-time and high-speed. Also CD duplication.

☐ **ADVANCED RECORDING PRODUCTS**

8859 Balboa Ave., Suite E
San Diego, CA 92123
619-277-2540 or 800-854-1061
FAX 619-277-7610
Services: Real-time cassette duplication, high-speed cassette duplication custom length cassettes, CD duplication, DAT to cassette duplication, video duplication.

☐ **ALBERTI RECORD MANUFACTURING CO.**

312 Monterey Pass Rd.
Monterey Park, CA 91754
818-282-5181
FAX 818-282-5182
Services: Full service. High-speed cassette duplication, vinyl manufacturing, typesetting, layout, design.

☐ **ALSHIRE INTERNATIONAL, INC.**

1015 W. Isabel St.
Burbank, CA 91506
800-423-2936 FAX 818-569-3718
Services: Compact disc, replication, audio cassette duplication, record pressing, typesetting, layout design, separations.

☐ **AMERICAN SOUND & VIDEO**

111 Chestnut St.
Burbank, CA 91506
800-834-3873 FAX 2818-841-1998
Services: Full service. High-speed cassette duplication, CD replication, digital bin duplication.

☐ **ASIA PRODUCTION**

12832 Garden Grove Blvd., Suite C
Garden Grove, CA 92643
714-636-6594
FAX 714-636-2599
Services: Full service manufacturing and duplication of CDs and cassettes.

☐ **ARTEMIS RECORD GRAPHIX**

3430 Sacramento Way, Suite A
San Luis Obispo, CA 93401
1-800-549-5528
Services: : CD replication and graphix.

☐ **A TO Z MUSIC SERVICES INC.**

611 Broadway, Suite 615
New York, NY 10012
213-260-0237
FAX 213-260-0631
Services: Cassette duplication, CD-ROM and audio CD duplication, design and print services.

☐ **AUDIO CASSETTE DUPLICATOR CO.**

12426 1/2 Ventura Blvd.
Studio City, CA 91604
818-762-ACDC
FAX 818-762-3074
Services: Real-time and high-speed cassette duplication, digital/analog duplication, 1/4" & 1/2" analog, DAT format.

☐ **AZ IZ PRODUCTIONS**

1840 1/2 S. Sepulveda Blvd.
Los Angeles, CA 90025
310-445-2090
FAX 310-444-7151
Services: Real-time and high-speed cassette duplication.

☐ **BJM AUDIO CASSETTE DUPLICATION, INC.**

6821 Tujunga Ave.
North Hollywood, CA 91605
818-761-2924
FAX 818-761-2715
Services: Audio duplication.

☐ **BRYCO SOUND HERMOSA TAPE & REEL**

1042 Aviation Blvd.
Hermosa Beach, CA 90254
310-376-4611
FAX 310-376-2550

Services: Duplication services, pro audio/video supplies, Ampex distributor, 3M dealer.

☐ **C AND C DUPLICATORS**

220 Knickbocker Avenue
Bohemia, NY 11716
800-289-9155 FAX 516-244-0807
Services: CD replication, cassette duplication, digital mastering, graphic design, printing and packaging.

☐ **CASSETTE EXPRESS**

2882 Walnut Ave., Suite B
Tustin, CA 92680
714-731-5546 FAX 714-731-5871
Services: Audio & video cassette duplication, mastering, packaging & printing, on-site duplication, equipment rental, custom loading of blank tape. No minimum order.

☐ **CASSETTE PRODUCTIONS UNLIMITED**

7 Holland St.
Irvine, CA 92718
714-454-1400 FAX 714-457-1812
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☐ **CASSETTE DUPLICATION**

125 Aspen
Azusa, CA 91702
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FAX 818-969-6099
Services: High-speed cassette duplication, video duplication.

☐ **CASSETTE EXPRESS**

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Tustin, CA 92680
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Services: Audio and video tape duplication, bulk tape and telex equipment.

☐ **CD EXPRESS**

51 E. Campbell Ave., Suite 170
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408-376-3511 FAX 408-376-3519
Services: Pre-mastering, mastering, replication, print graphics and project management.

☐ **CO HOUSE**

3599 Cahuenga Blvd. West, Suite 308
Los Angeles, CA 90068
213-969-0908 or 213-436-6246
Services: CD mastering, editing, duplication and packaging.

☐ **CO LABS**

12517 Chandler Blvd., Suite 107
North Hollywood, CA 91607
800-4-CD-LABS or 818-505-9581
FAX 818-705-0961
Services: CD & cassette mastering/duplication.

☐ **COMPACT DISC SERVICE/CDS GRAPHICS**

1220 S. Central Ave., Suite 205
Glendale, CA 91204
818-241-9103
FAX 818-240-7927
Services: Complete CD & cassette production, replication from DAT, design, layout, typesetting, scanning from in-house graphic designers, in-house printers, film separating, color proofs.

☐ **CREATIVE SOUND CORPORATION**

25429 Malibu Rd.
Malibu, CA 90265
800-323-7225 or 310-456-5482
FAX 310-456-7886
Services: CD/record/tape/video duplication, graphic design services, digalog process.

☐ **CUSTOM DUPLICATION, INC.**

3404 Century Blvd.
Inglewood, CA 90303
310-670-5575
FAX 310-412-2731
Services: High-speed audio, video and computer software duplication.

☐ **DIGITAL BIN**

800-423-2936
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 FAX 213-465-2457
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 Pennsauken, NJ 08110
 800-468-9353
 FAX 609-661-3458
 Web site: <http://www.discmakers.com>
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 213 W. Alameda St., Suite 101
 Burbank, CA 91502
 800-731-8009
 or 818-848-4180
 FAX 818-848-4199
 E-mail: kfry@discmakers.com
Services: Full service CD & cassette duplication and packaging.

DISC MAKERS
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 Fremont, CA 94538
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 or 510-226-0800
 FAX 510-226-0455
Services: Full service CD & cassette duplication and packaging.

DISC MANUFACTURING, INC.
 3500 W. Olive Ave., Suite 1020
 Burbank, CA 91505
 818-953-7790
 FAX 818-953-7791
Services: Manufacturing CDs.

DISC ONE
 213-464-2285 or 818-753-8273
Services: Audio, video, DAT and CD duplication/replication.

ELECTRONIC MUSIC BOX
 14947 Ventura Blvd.
 Sherman Oaks, CA 91403
 818-789-4250
Services: DAT & CD manufacturing and duplication.

EMBASSY CASSETTE, INC.
 800-593-5757 or 714-557-5757
Services: Audio and video cassette duplication. Full audio production facility, including CD mastering and CD duplication. Competitive prices, fast turnaround.

ERIC PRODUCTIONS
 15705 Arrow Hwy., Unit 1
 Irwindale, CA 91706
 818-856-8625
 FAX 818-856-1736
Services: CD manufacturing, high-speed audio cassette duplication.

ERIKA RECORDS
 12031 Regentview Ave.
 Downey, CA 90241
 310-904-2701
 FAX 310-904-2733
Services: Real-time and high-speed cassette duplication, CD & vinyl pressing, picture discs.

EVERMARK TAPE
 1201 Olympic Blvd.
 Santa Monica, CA 90404
 310-450-2898

FAX 310-452-0807
Services: Audio cassette & CD manufacturing and distribution.

52NO STREET STUDIO
 1800 N. Argyle Ave., Suite 201
 Hollywood, CA 90028
 213-463-5252
 FAX 213-465-2079
Services: Real-time and high-speed cassette duplication, CDs, mastering, compilations to DAT.

GOOD VIBRATIONS/R.J.R. DIGITAL
 P.O. Box 764
 Bonita, CA 91008
 800-828-6537
 FAX 619-267-1339
Services: Mastering for compact disc replication, real-time & high-speed cassette duplication, vinyl pressing, PMCD (pre-master CD and CD-R one-offs). Complete graphics department, design, printing, color CD brochures, J-cards. Complete retail-ready packages.

I.C.C.A.
 429 Briabend Dr.
 Charlotte, NC 28209
 800-624-5940 or 704-523-7219
 FAX 704-529-5277
Services: Real-time and high-speed cassette duplication, as well as CD and video.

IMPERIAL TAPE COMPANY, INC.
 1928 14th St.
 Santa Monica, CA 90404
 800-736-8273
 or 310-396-2008
 FAX 310-396-8894

Services: Audio/video duplication and cassette sales. Custom loading of both audio and video. Direct pad printing on duplicated blank cassettes.

KABA AUDIO PRODUCTIONS
 24 Commercial Blvd.
 Novato, CA 94949
 800-231-8273
 FAX 415-883-5222
Services: Real-time and high-speed cassette duplication. CDs, graphic design, full-color inserts, on-shell imprinting, packaging and fulfillment services. Free estimates, post-mastering, CD one-off.

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 Lancaster, PA 17601
 800-525-6575 FAX 717-392-7897
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CHARLES LAURENCE PRODUCTIONS
 818-368-4962
Services: DAT transfers, cassette duplication.

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FAX 213-876-7831

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OASIS RECORDING, INC.

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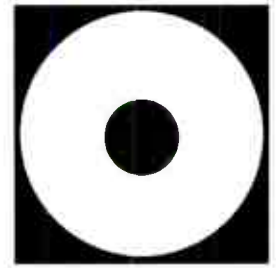
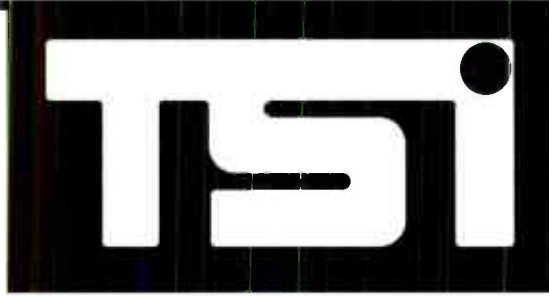
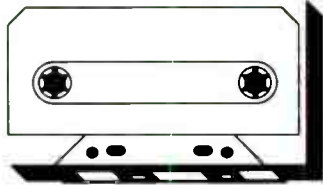
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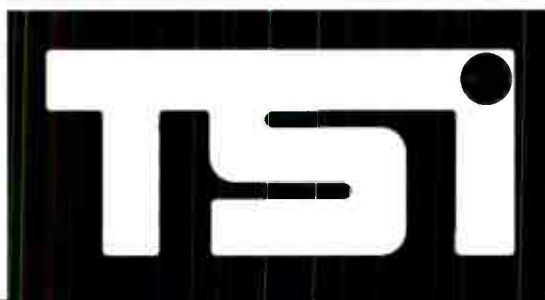
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↳ **UNITED TAPE COMPANY**
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818-980-6700
FAX 818-508-8273
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↳ **V-CORPORATION**
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Covina, CA 91724
818-966-0412
FAX 818-966-0465
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↳ **WAREHOUSE STUDIO SALES & SERVICES**
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SHOULD RECORDS BE RATED?

With the movie industry, and now television, subject to a rating system, can the music biz be far behind?

By Pat Kramer

With President Clinton signing into law the Telecommunications Bill—calling for a voluntary ratings system by broadcasters and the installation of V-Chips in TV sets of the future—parents are winning their fight to black out objectionable programming.

With this legislation in place, *Music Connection* asks: How long will it be before the recording industry faces more restrictive controls and a rating system?

In an attempt to take the pulse of the industry, we contacted RIAA (Recording Industry Association of America) President Hilary Rosen and Senior Vice President of Communications Tim Sites and asked how the winds on Capitol Hill are blowing. We also spoke with some top retailers about the sale of warning-stickered albums. (Efforts to reach top record label spokespeople were met with a consistently closed door.)

It's been ten years since parental warning advisory stickers were created, the result of a 1985 agreement between the RIAA and the PMRC (Parents Music Resource Center). Under the terms of the agreement, record companies voluntarily agreed to label newly released sound recordings with explicit lyrics. In 1990, a uniform Parental Advisory logo was established (a b&w sticker with "Parental Advisory Explicit Lyrics"). While the sticker's sole purpose is to alert parents to materials which may be considered objectionable, it is a voluntary measure undertaken by record labels and retailers.

Currently, there are no laws on the books restricting sales of stickered materials to minors. Still, like the movie industry's rating system, parental warning labels act as a sort of rating system, informing would-be buyers of content. While they constitute a compromise between maintaining the right to free speech and alleviating parental concerns, RIAA's Tim Sites says the warning stickers have proven effective at keeping tougher legislation off the books.

"We see it as an effective tool which achieves the balance between the First Amendment rights of the artist and the rights of parents to know what kind of media and information their kids are listening to. We have been battling many states that want to create restrictive sales policies on sound recordings, that anything stickered cannot be sold to someone under eighteen years of age. Well, it's been precisely our effort to educate legislators that this [type of measure] is creating a disincentive for us to even sticker. Here is a tool that's working. It's what parents want, [and] everyone is assuming the responsibility that they should be."

With compliance at virtually 100 percent from their membership, Sites says efforts are now under way to get independent labels to join the effort.

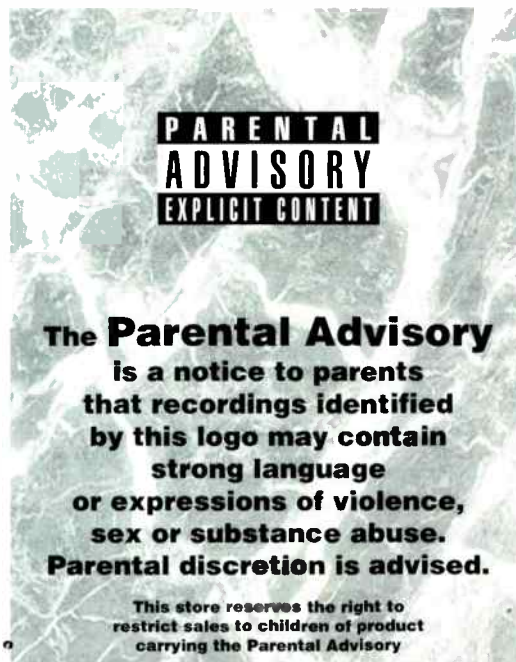
Despite the recording industry's overwhelming response to monitoring and

stickered their products, certain people and groups have maintained vehement opposition to these materials. Most vocal among the opposition has been C. Dolores Tucker, who objects to the sale of certain stickered materials. However, Rosen says the bottom line with some of these people's efforts is that they don't want music to be rated, they just want to stop a certain kind of music from being available. In those cases, a ratings system doesn't achieve that purpose.

With the issue of censorship having now touched the television field, Hilary Rosen thinks that, rather than it being a trend, she merely sees it as a pendulum swinging back and forth—depending on circumstances, elections and politics.

As to whether the music industry might expect harsher regulations in the future, Rosen maintains the threat of stricter controls is always there. "When TV comes to the table with a rating system and everything's fine, then we're going to be back on the chopping block getting heat because people will say, 'Well, you guys are still left.' So I really view this as cyclical. I don't think it will end once and for all. I've seen this with Republican presidents, I've seen it with Democratic presidents. I just think it's a fact of life that you face when you're in the art business, and you're even more vulnerable to it when you mix art and the business, commercial side."

Though the television industry will soon be looking at rating their programming, Rosen believes the music industry will be spared this type of measure. "People have to affirmatively go into a music store and buy music. They can't just flip a switch like with TV and get anything they want. What they do flip a switch for, like radio, is pretty much censored. You know as well as I do that radio doesn't play a lot of hard-core music. So I think we have some cushion there, and politically, those are the arguments that I make to distinguish what's going on."



Record Rating Survey

By Jon Pepper

Do some artists' music and lyrics contain images that are too explicit or violent for children and teenagers? If so, should anything more than the current system of warning labels be implemented, and who should determine such ratings? And should compact disc players have a V-chip-like item installed that would allow parents to block out certain selections on compact discs from being played?

Those are some of the questions facing the recording industry, musicians and music fans today, especially in the wake of the upcoming television rating system.

With that in mind, the editors at *MC* decided to conduct a random survey of members of the general public and musicians alike to find out how people feel about these important issues.

Still, the RIAA has taken the initiative to enhance and improve the Parental Advisory Program in response to a mandate by industry leaders. In doing so, the RIAA and NARM (National Association of Recording Merchandisers) announced last October a series of steps they would collectively undertake to make for a smoother system. Among these are increased efforts by the RIAA to work with each record label in order to create a consistent method for stickering albums. They also promised to identify stickered material in advertising, point-of-sale materials and in retail displays (see poster at bottom of pg. 34) and changed the word "lyrics" to "content."

These new efforts were the result of a series of nationwide focus groups conducted last year with parents and teenagers. The study found that while parents were generally opposed to censorship of recorded materials, they sometimes objected to themes of sexual violence, violence and/or strong language in music. And although they believe it is their role to instill values and morals in their children, parents nonetheless asked the recording industry for help in doing so.

Many parents were unaware of the specific music their teens were listening to and had no idea how the parental warning label process worked. According to NARM Executive Vice President Pam Horowitz, most parents were unaware that many retailers already restrict the purchase of stickered products to children. They also didn't know that they could return a CD or tape purchased by their child if they found the content objectionable.

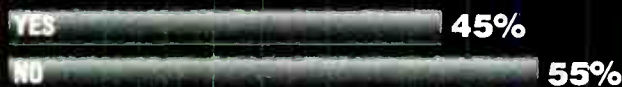
1. Should music be rated?



2. If CDs were rated, should a system similar to the movies be used (i.e., PG, R, X, NC-17)?

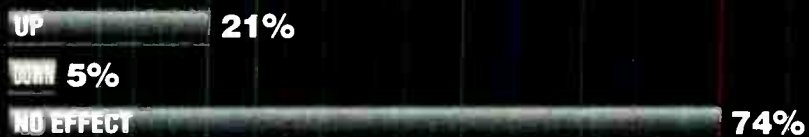


3. If CDs were rated, should the music industry itself be allowed to determine those ratings?



Musicians were in favor of the record companies doing the rating by almost 60%, while the general public generally felt that the industry had too much of a vested interest in the ratings. Another interesting thing is that while many of the people expressed a preference for an outside organization, there was a very large consensus of people who felt the government would not be the answer—as people felt this would develop too much bureaucratic red tape.

4. Would sales go up or down if a rating system was implemented?



5. Will the government eventually step in and force the industry to institute a rating system, similar to what has happened to the television industry?



People who did not believe in ratings often said that they feared the government would step in, while the people who favored ratings often said they thought the government would stay out. Most of the people questioned did not welcome government interference, believing it to be a breach of the First Amendment.

6. Would you favor the installation of a V-chip-like device in CD players that would allow parents to block certain tracks?



This was the largest division of any question, with an overwhelming majority of people not wanting the V-chip in their home stereo equipment—for reasons ranging from economics to a fear of programming difficulties. The biggest opposition came from musicians. Ninety percent of them felt that any such technology should be avoided.



◀ While many retailers stock recordings carrying the parental advisory labels, RIAA's Sites says some are taking it upon themselves to lay down the law. "In addition to identifying warning-labeled materials, some have created their own store policy, restricting the sales of these sound recordings to minors. Others won't buy stickered product, won't stock it and still others relegate it to a specific section of their store."

One such outfit is Moby Disc Records, an eight-store chain in Southern California. Due to a high incidence of theft of stickered materials, Moby Disc President Mark Fergulian says that they've had to keep them under lock and key. "We can't put them out on the floor because they have the highest degree of theft of anything that we carry," he says, "because a lot of the stuff with warning labels has a tendency to be anti-social by nature—some-what rebellious, dark and negative—and a lot of times you get people in here who believe what these people are saying and don't think they need to pay for this stuff. So it's a catch-22 for us as a retailer. On the one hand, you think, well, we can sell this stuff so we have the option to make money off it; on the other hand, more of that is stolen than anything else we have. It's a difficult product to merchandise because we can't leave it out on the floor as much as the middle-of-the-road merchandise. We're kind of mixed on that. We don't even care if we carry it because it's such a headache. Why bother?"

For Tower Records, a large national retailer, there's been little or no impact on sales from stickered materials. According to the chain's president Russ Solomon, there's no way to measure the impact warning labels have had on their sales. "I thought it might increase sales," he says, "but that hasn't been the case."

Both Moby Disc and Tower Records restrict the sale of stickered material to children, but retail companies feel that parents should be shouldering more of the responsibility. "To stick it on the retailers or manufacturers is to some degree, passing the buck," explains Fergulian. "On the other hand, I don't have a problem with retailers or manufacturers having a certain degree of responsibility. We don't have our people sell that kind of thing to children because, frankly, we don't want to make money off selling things to kids that they shouldn't be listening to."

On the issue of whether



there should be a separate body governing content over recorded material, Tower's Russ Solomon is adamant, saying, "Warning labels are more than enough. I have the impression that the record companies are bending a little bit backwards, putting parental advisory stickers on things. The material is not in all cases that damaging. I have a little trouble understanding what is damaging in the first place."

Fergulian adds, "We have our own code of ethics. If the record labels want to institute a moral policy on their own, I think that's commendable. Whether the government should force them to do that, I would probably be more resistant to that because I don't like government dictating to private business how they should run their companies

unless they are willing to take the risk along with the business, which the government never is."

With the RIAA fighting to preserve artists' rights to free speech, it comes as a bit of a surprise to its president that artists have had little to say about the issue. "What artists have tended to do during this entire time is sort of sit back and say, 'Let the executives worry about it,'" relates Rosen. "I would like to see more artists challenging the words and the rhetoric the way that they do with their work. I think it's one thing when I go around Capitol Hill—as I do regularly—and talk about how important rap music is to the culture and to the whole of what music is. It's another thing though when artists speak out and look for forums about why it's important to them, and I think we need more artists doing that."

With record labels already policing themselves, Rosen feels any further efforts to restrict or rate recorded material would be very difficult to enforce. "Anything more—which would be something like a more precise ratings system—would really require a level of interpretation of a song that I don't think anybody, certainly not me, wants to make."

Rosen sums up the issue, saying, "When you have an audio-visual work with a picture and a soundtrack, it doesn't leave a lot of room for interpretation. With a song, one person's 'wind through a tunnel' might be talking about the weather, and for another person, it's sex. So I don't want to be in a position—and I don't think anybody else should either—of taking an artist's music and putting a meaning to it based on some artificial definition." **MC**



◀ 25 Cowboy Junkies

"We felt there wasn't this excitement about the band anymore," says Michael. "Like a lot of relationships, it had gotten a bit stale. I think both sides were taking each other for granted. We just didn't feel as happy working together anymore."

To gently close out the relationship, the band released a live album, *200 Miles*. "We went through all the tapes, mixed it, organized it and it's our package, so we're quite happy with it," says Michael. Still, the release seemed more of a placating gesture. "There was no promotion done, but that was sort of the understanding. They just wanted it out there as a catalog item."

Ironically, the move to Geffen was solidified by the presence of Jim Powers, the same sharp ear who'd signed them to RCA after hearing *The Trinity Session* in 1988. Powers is now a Geffen A&R rep and was happy to represent the band once again.

Though the parting with RCA was "amicable," the Junkies were overjoyed by the difference in attitude. "When we started working with Geffen, it was just night and day," Michael says. "There was just so much more excitement."

And why not? The steady success of the band is unusual in this age of video stars. "We have a very loyal fan base who really like what we do and, no matter what, they buy the record right away," says Michael. "We always pick up a few fans and lose a few fans, but I like the way our career has gone. We had a bit of a 'flavor-of-the-month' thing with *The Trinity Session*, which put us in the spotlight, but we've maintained it, and it has leveled since then. It allowed us to do what we want to do. There's not a lot of pressure on us because we're not big-sellers, but we're enough that record companies are happy to have us on their roster because we don't cost a fortune to record and they all make money off us."

Chalk it up to the power of biology, but the musical connection between Michael and Margo, with less than two years between them, is uncanny. "I think a large measure of our success is because of the way we work together," Michael says. "Because we're brother and sister, Margo knows a lot about myself and what I'm feeling with the song. The lyrics and the song are mine, then it's up to Margo to interpret it and make it her own. Again, part of Margo's talent is the ability to do that. I think that's part of being a great singer, not just having a good voice but being able to put across the emotion and the message in the song."

Despite all her smoldering sensuality, Margo remains very much the little sister, which is what led to her current career. Laughing at the memory, she explains, "I never wanted to get into singing, but I've always been a big fan of music and I've always been a big fan of Michael...but I never had any interest in getting onstage."



"Because we're brother and sister, Margo knows what I'm feeling with a song. The song is mine, then it's up to Margo to interpret it."

—Michael Timmins

Still, the "boys" needed a singer and Margo, who was studying social work at the time, was always hanging around. "Al and Pete and John, my other brother, were all just jamming, and it got to the point that they thought they could use some vocals. Mike, in his brain, heard a melodic type of voice, a pretty voice," she remembers. "He knew I could sing because I was always singing around the house. I knew when he asked me that this was a serious thing, knowing how important his music was, so I said, 'Well, I'll try, as long as you promise that if it's not working out, you'll get rid of me and won't spare my feelings.'"

She needn't have bothered with her brave disclaimer. But much like her brother, Margo is uncomfortable with the spotlight (initially, it was a week before she could sing in front of anyone other than him).

"I always liked singing from Day One," she explains, "but I didn't like when I stopped singing and opened my eyes and there would be people there. I didn't like the center-of-attention part."

At the time of this interview, the Cowboy Junkies were engaged in full throttle promotions (also called "Deal With The Media Month") for their upcoming tour, which demands one of their least favorite activities: talking to a succession of strangers about themselves.


They all seem noticeably more comfortable in the role of observer—with Margo never traveling anywhere without her camera. She is shown in the "A Common Disaster" video snapping shots of her bandmates.

"I'm not a photographer," she insists, "I just like to take pictures—keep a history of the band, our progress and our travels, that sort of thing."

While waiting backstage to tape an appearance for *The Tonight Show With Jay Leno*, Margo sought out fellow guest, Richard Gere, for a photo, but he refused (he was selected for a spot on Margo's world-famous refrigerator, which features photos of Margo with celebrities).

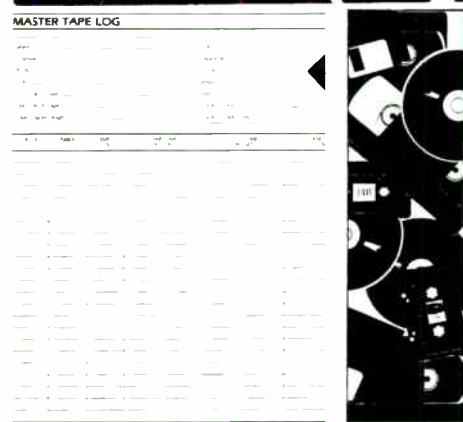
"I have finally met the one person who will not be going on my Fridge of Fame," a slighted Margo announces to the dressing room collection of Junkies and friends.

To the outsider, it is positively startling to see Margo Timmins in full vexation. In a musical age where women are opening their mouths wider and screaming louder, this is a lady who can make you cry by barely moving her lips. All decibels aside, a yell from Alanis Morissette and a whisper from Margo Timmins pack the same heart-wrenching wallop.

"Yeah, we get tons of letters about people whose parents are ill and they gave the records to their parents, or they themselves were ill...that's extreme healing," says Margo with evident satisfaction. "Besides all the letters we get for emotional healing. That's what music is for me. So if we're making music that's doing that, that's great." 

Disc ne

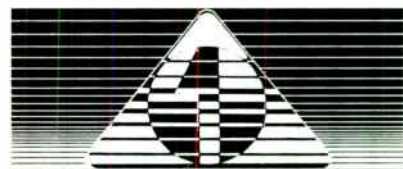
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La Bouche

Label: RCA
 Manager: Tror Enterprises (Germany)
 Contact: RCA Records, 8750 Wilshire Blvd
 Beverly Hills, CA 90211
 Phone: 310-358-4000
 Booking: Pyramid
 Bandmembers: Melanie Thornton, Lane McCray
 Typeofmusic: Dance
 Datesigned: July 1995
 A&RRep: Bob Jamison

La Bouche ("The Mouth") got to the top of the European charts by keeping both feet firmly on the ground and maintaining a healthy respect for themselves as artists.

"We've heard all the stories," says vocalist Melanie Thornton, "so we know the important thing is to stay clear and know what's real."

The success of their European sales was the first reality they had to adjust to. Now, this duo of transplanted Americans has returned to Yankee soil with a vengeance and their RCA debut, *Sweet Dreams*, which is already making a significant impact on the U.S. charts.

Thornton and her partner, Lane McCray, never dreamed they'd have such success. "I didn't go to Europe to record," says Thornton, originally from Charleston, South Carolina.

"My main purpose was to grow as an artist," explains the diva who landed in Germany during 1990 where she worked the cover band circuit with her brother-in-law's group, while also securing work as a session singer.

Eventually her demo of "Sweet Dreams" captivated the high-powered FMP Studios team in May of 1994. Enter Lane McCray.

McCray, an Anchorage, Alaska native, and Thornton had begun working together some two weeks previous in a band called Groovin' Affairs. "I knew he was a great guy," says Thornton, "[but] we didn't know we were going to be touring together constantly."

By summer of 1995, RCA USA felt the band was ready for the American market, although McCray and Thornton, themselves, weren't as confident as their American bosses.

Though La Bouche produced a video and remixes specifically keyed to every possible branch of the U.S. market, and there are already plans to also move into markets in Asia, Japan and Latin America next year, McCray admits to apprehension about tackling this daunting task.

"In Europe," he notes, "they have a great respect for pop music. They really appreciate good performers, especially black American singers. I think America's waking up to the economic possibilities of dance, but they don't seem to be aware of its artistic possibilities. I'm afraid of not being respected."
 —Tom Kidd



1000 Mona Lisas

Label: RCA
 Manager/contact: Larry White
 Address: 11116 Aqua Vista, #39, Studio City, CA 91602
 Phone: 818-506-0409
 Booking: John Herrington, Variety Artists
 LegalRep: Jeffrey Light
 BandMembers: Armando Prado, Gianni Neiviller, Rocco Bidlovski
 TypeofMusic: Punk
 Datesigned: February, 1995
 A&RRep: Brian Malouf

It's hard work being a punk. Just ask Armando Prado, lead vocalist/guitarist for RCA act 1000 Mona Lisas. "You've got to take the initiative and go on the road," he advises his unsigned brethren.

Prado and bandmates Gianni Neiviller (bass) and Rocco Bidlovski (drums) practice what they preach. The trio hit the road about the same time they started recording with veteran studio wizard Brian Malouf. And after Malouf landed a gig in RCA's A&R department, 1000 Mona Lisas was the first band he signed.

Malouf first saw the band at L.A.'s now-defunct Club Lingerie. The band has been proudly self-sufficient for its two years of existence, but their work ethic was founded long before. Prior to the release of *New Disease*, produced by legendary punk producer Geza X (Black Flag, Dead Kennedys, Germs), and a prior EP, the band had played over 300 shows.

"Touring helps build contacts and helps you gain experience," says Prado. "Playing live is more important than rehearsals. That's not only about music, but it's about life. It's a matter of getting out and doing it. You have to take the plunge, and that's true of anything you do. You need to work what I call the 60-hour work week. That means if you have a full-time job, there's 20 hours a week you can put into your band."

Prado advises any band who is looking for a deal to look for it on the road. "There are definitely more receptive audiences out there," he says. "L.A. crowds are not indicative of the rest of the country, but I think that's good. You get used to playing for people who are just standing there."

RCA has gotten the ball rolling for the band, no doubt partly inspired by the band's surprise hit from last year. The group's then-current RCA release, *The EP*, contained five songs and a hidden, sixth track, a punked out version of Alanis Morissette's hit "You Oughta Know."

The band's ability to recognize a melody when they hear one has already landed them on the airwaves, and they are counting on good songwriting chops to keep them there. They have been described as Black Flag meets the Beatles, classic melodies married with buzz-saw guitars.

"It's all about the songs," says Prado. "It's a matter of how good the songs are and how well you portray them."
 —Tom Kidd

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DEMO CRITIQUES



Sir Charles

Contact: Artist Hot Line
614-251-0826
Seeking: Label Deal
Type of music: Urban Pop

Production 6
Lyrics 5
Music 5
Vocals 6
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: An often-intriguing effort, but we can't help but end up believing that this producer-songwriter-recording artist will probably find more of a future as a songwriter-producer—although there is artistic potential here. Unfortunately, as slick as this demo is, there's really nothing very original from the standpoint of a new artist.



Linda Ross

Contact: Artist Hot Line
213-653-5078
Seeking: Label Deal
Type of music: Triple A/Pop

Production 5
Lyrics 4
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This piano-playing singer is not a technically perfect vocalist, but she does demonstrate some subtle dynamics. The main problem is that the lyrics are too simple and never really match the attitude of the vocals. The music works for what it is, but Ross needs to stretch herself in every category to reach her full potential.



Tony Isabel

Contact: Toe. Knee Music Works
213-663-8303
Seeking: Label Deal
Type of music: Pop

Production 5
Lyrics 4
Music 5
Vocals 5
Musicianship 5

Average

1 2 3 4 ★ 6 7 8 9 10

Comments: This multi-talented composer-producer-artist comes up a little short with this pleasant but very generic sounding demo. There's nothing here that's going to capture the attention of the pop-oriented industry at this point in time, but this guy shows that he knows his way around a studio and might be able to help someone else.



Vroom Motor

Contact: Artist Hot Line
310-439-3631
Seeking: Label Deal
Type of music: Alt. Rock

Production 5
Lyrics 4
Music 4
Vocals 4
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: At times, it seems as if this band has what it takes, especially in the humorous lyrical ideas, the vocal delivery and the lead guitar work that sparkles every once in a while. But upon repeated listenings, this comes across as an average garage band that could use some help in the studio. Keep working and find that missing ingredient.



One-Eyed Jack

Contact: Artist Hot Line
818-886-2756
Seeking: Label Deal
Type of music: Rock

Production 5
Lyrics 5
Music 4
Vocals 2
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: There's nice potential with some of the musical ideas and melodies, but the lead vocals hurt the band's chances of moving up the ladder at this point. Instead of the songs soaring to new heights, they are dragged down by the one-dimensional vocal approach. There is something here, but a new vocalist or a new vocal approach would help.



Al Paulson

Contact: Artist Hot Line
213-874-5918
Seeking: Label/Publishing Deal
Type of music: Rock

Production 5
Lyrics 4
Music 4
Vocals 3
Musicianship 5

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: Three-chord rock that features an occasional catchy melody, but fails in the vocal area. The production is basic, the mix is muddy and the lyrics are pretentious at times. This is a solo artist who would find more success in a collaboration with another songwriter and a vocalist who can better deliver the message.



Freckle

Contact: Mia Mind Music
212-861-8745
Seeking: Label Deal
Type of music: Triple A/Folk

Production 5
Lyrics 3
Music 4
Vocals 2
Musicianship 6

Average

1 2 3 ★ 5 6 7 8 9 10

Comments: The vocals of Julie Lamb are definitely an acquired taste—a taste that our executive committee has definitely not acquired. While the musicians surrounding Lamb provide strong accompaniment, we couldn't get past that shrill voice and didn't find anything interesting in the poetic ideas either.

SUBMISSION GUIDELINES

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

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

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

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

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DISC REVIEWS



Sting
Mercury Falling
A&M

1 2 3 4 5 6 ★ 8 9 10

Producer: Hugh Padgham and Sting
Top Cuts: "I Hung My Head," "Let Your Soul Be Your Pilot."
Summary: Say this for the ex-cop, he's still got the Midas touch when it comes to blending an eclectic pastiche of global styles with poetic images. But the aim is pure fun this time out, especially when he draws on the Memphis Horns to create a simmering blues effect and when he twangs into spunky country territory. There's also Celtic touches and Brazilian flavors, while other ironies abound as well. When you're one of the most-admired writers and performers of your generation, it's best to keep your sense of humor, and Sting proves to be a master at this.
—Jonathan Widran



Celine Dion
Falling Into You
550 Music/Epic

1 2 3 4 5 6 7 ★ 9 10

Producer: Various
Top Cuts: "Make You Happy," "Declaration Of Love," "I Don't Know."
Summary: With all the best songwriters and producers in the biz throwing a creative bone in the mix, and despite setting a record for most clichés on one disc, Dion's powerful vocal magic pulls the disparate elements together. Though her biggest hits in the past have been ballads, some of the most engaging cuts here find Dion letting loose on the dance floor. Her fiery cover of "River Deep, Mountain High" does Tina proud. All of which is proof that Dion is above all else multi-dimensional. Though she is at the mercy of those she employs, this time all the formulas work.
—Jonathan Widran



The John Tesh Project
Discovery
GTS

1 2 3 4 5 ★ 7 8 9 10

Producer: Charlie Bisharat, John Tesh and Ross Pallone
Top Cuts: "Discovery," "Kyrie," "Walking In Memphis."
Summary: Aside from being a much maligned but still top-notch composer, John Tesh has made a mint with his too cool for Muzak discs featuring recent pop standards performed by top contemporary jazz talent. Here the focus is on unsung Los Angeles talent, and the mix is reasonably engaging, if scattered. A few of the arrangements are truly innovative (a Brazilian tinged cover of Sting's "They Dance Alone"), while others read pretty much note for note. Forget the contrived nature of the concept and just sit back and enjoy.
—Nicole DeYoung



Herbie Hancock
The New Standard
Verve

1 2 3 4 5 6 7 ★ 9 10

Producer: Herbie Hancock and Guy Eckstine
Top Cuts: "Thieves In The Temple," "New York Minute," "All Apologies."
Summary: This legendary jazz/funk keyboardist sets yet another standard with this explosive send-up of classic rock and soul songwriters. Combining straight ahead be-bop energy with funky fusion, Hancock and his high-profile cohorts wind through the works of a diverse group of songwriters—everyone from Don Henley to Nirvana, Prince to Babyface and Peter Gabriel to the Beatles. Tempos range from insanely swinging to lush and subtly romantic. The question is, can he convert pop listeners to more sophisticated styles?
—Nicole DeYoung



Russ Freeman & The Rippingtons
Brave New World
GRP

1 2 3 4 5 6 ★ 8 9 10

Producer: Russ Freeman
Top Cuts: "Brave New World," "While My Guitar Gently Weeps."
Summary: Don't be fooled by the futuristic album cover and all the cyberspace musings in the liner notes, this is red-hot contemporary jazz/rock at its hippest. For a decade now, Freeman has been one of the genre's premier composer/producers, and he and his cohorts remain in top form (Freeman's use of synth sitar is a new and exotic addition). Freeman's song selection ranges from inspired (Beatles) to soulful (Isley Bros.) to downright silly (McFadden & Whitehead). Nevertheless, Freeman and Company continue to convey the joys of instrumental music.
—Wanda Edenetti



Craig Chaquico
A Thousand Pictures
Higher Octave

1 2 3 4 5 6 ★ 8 9 10

Producer: Craig Chaquico & Ozzie Ahlers
Top Cuts: "Sweet Talk," "Why The Dolphin Smiles," "Autumn Blue."
Summary: This ex-Starship guitarist has become a creative force in the smooth jazz realm, but his third instrumental offering is more than just melodies and rhythms, as each tune seems to convey a spiritual image. Ozzie Ahler's punchy synth textures provide the playground for Chaquico to add two new elements to his instantly recognizable snappy strains—a simple urban vibe and the very snazzy sax of the soulful Richard Elliot on two of the best cuts. Whether you liked him as a rocker in the old days or not, Chaquico's pure dynamite now.
—Jonathan Widran



Skip Gorman
Lonesome Prairie Love
Rounder Records

1 2 3 4 5 6 7 ★ 9 10

Producer: Skip Gorman
Top Cuts: "Colorado Trail," "Rye Whiskey/Grigsby's."
Summary: Skip Gorman is the real thing: a cowboy who knows what it feels like to be in a saddle for twelve hours in the wind and the rain. He's also a trained historian who has taken the time to preserve an important aspect of America's musical culture. Now with *Lonesome Prairie Love*, his second project for Rounder, he has reached an artistic pinnacle. Combining traditional tunes with more recent numbers penned by cowboy singers like Walt LaRue and Gene Autry makes this a special effort, and Gorman's original contribution is formidable. Highly recommended.
—Jana Pendragon



The Dave And Deke Combo
Hollywood Barn Dance
Heyday Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Dave Stuckey
Top Cuts: "Right Behind Me," "Did Anybody Mention My Name?"
Summary: This album is great fun, with a welcome and familiar feeling derived from the West Coast country & western sounds of the Forties and Fifties. Recorded with the equipment of yesteryear, the music contained here is pure. Full of energy and punk, this sophomore effort is another step forward for the California-based combo. The real challenge will be to continue to make music that is traditional while remaining fresh and vital. All in all, this is a nice tribute to the West Coast country and roots music scene—past, present and future.
—Jana Pendragon

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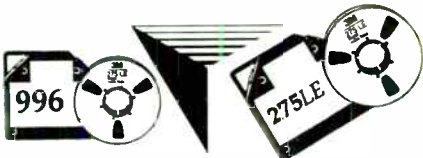


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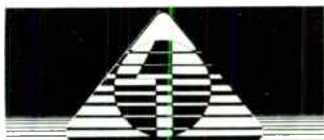
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ROCK



Sam Cooke

RCA Records has released a magnificent compilation highlighting the R&B flavorings of Sam Cooke. *The Rhythm And The Blues* draws from the *Mr. Soul*, *My Kind Of Blues* and *Night Beat* albums and includes "Don't Get Around Much Anymore" and "Cry Me A River." As you may or may not know, Cooke's career was tragically cut short when he was shot and killed by the female manager of a Los Angeles motel in 1964. The motel manager reportedly said that she was trying to help another woman, who claimed that Cooke had attempted to rape her in his room. While the shooting was ruled a "justifiable homicide," what really happened on December 11th of 1964 remains a mystery.

The Wild Colonial's will be performing every Tuesday night in May at Opium Den, located at 1605 1/2 Ivar Street, the former location of the Gaslight. Newly renovated and distinctly atmospheric, the Opium Den opened almost two months ago and has quickly gained a reputation as being one of Los Angeles' most eccentric lounges. The Wild Colonial's take the stage at 9:00 p.m. and will be featuring new material, in addition to their old favorites.

Legendary instrumental act the Ventures and surf giants the Surfaris celebrated their April 12th in-

duction into Hollywood's RockWalk with a sold-out show later that night at the House Of Blues. The Ventures—known for hits such as "Walk Don't Run"—have sold nearly 90 million records worldwide. Their current release, *Surfing*, available on the L.A.-based GNP/Crescendo label, is a 30-track compilation featuring their classic, "Surf Rider," which was featured in *Pulp Fiction*. They are currently at work on *Hits We Missed*, a diverse collection of songs including "The Lonely Surfer" and even Beethoven's Fifth Symphony.

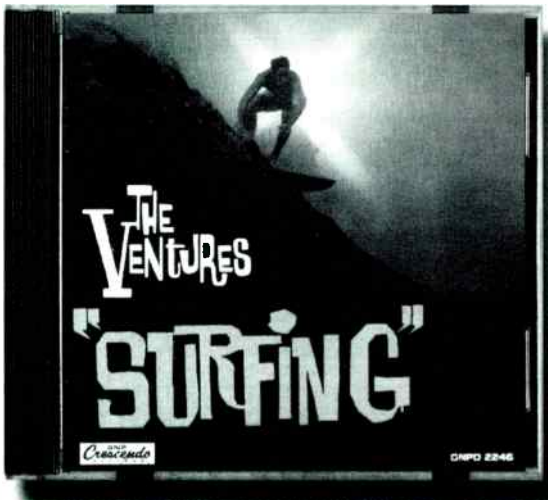
Best-known for their hit, "Wipe Out," the Surfaris' current release is *Surf Party*, a special sixteen-track collection that features rare and previously unreleased tracks, as well as the first live version of "Wipe Out." Produced by award-winning producer/composer Neil Norman, *Surf Party* is available on GNP/Crescendo Records. For more info, contact Ray Costa at Costa Communications (213-650-3588).

Siouxsie & the Banshees have disbanded after 20 years. The band originally featured Sex Pistol Sid Vicious on drums and future Adam Ant guitarist Marco Pirroni.

Huntington Park heavy metallers Slayer will release *Undisputed Attitude* on the American Recordings label on June 11th. The fourteen-track CD is an homage to Slayer's favorite punk songs and bands and includes covers of material by D.R.I., Iggy Pop & the Stooges, T.S.O.L. and Minor Threat, in addition to three brand new Slayer tracks.

Local deejays-turned-record-industry-impresarios Jason Bentley and Bruno Guez are doing quite respectably with their fledgling label, Quango Music Group. Among their notable releases since their inception late last year are *Atomic Audio*, a compilation of some of the most talented artists on the British indie electronic music scene, and *Quango World Voices*, conceived and compiled by KCRW's Tom Schnabel and featuring some of the world's most remarkably, offbeat vocalists, including Nusrat Ali Khan.

For more info on Quango, contact Susan Mainzer at Island Records (310-288-5327). —Tom Farrell



COUNTRY



Erin McCaffrey

One of the L.A. country and roots scene's biggest supporters is Santa Monica's Alligator Lounge. Not only have Deb and Robbie Randall opened their club to established acts like Rosie Flores, Dave Alvin, Big Sandy, Chris Gaffney and the Lonesome Strangers, but they are giving up-and-comers like Erin McCaffrey a shot. With a great stage and sound system, the Alligator is one of the best venues in SoCal.

The Alligator is also going to be the new home of Muffin's band showcase, "On The Brink." The Muff Man is moving this monthly showcase to Santa Monica in May. Call him at 818-761-7176 for details and booking information.

The previously mentioned Lonesome Strangers are celebrating soon-to-be-announced record and management deals. Additionally, the guys are expanding their sphere of influence to Canada where they will be included on a compilation CD. With a new rhythm section comprised of drummer Kenny Griffin and bassist Jeff Roberts, the Strangers can't miss. Founding members Randy Weeks and Jeff Rhymes still produce some of the sweetest harmonies on earth. These guys have always been "hillbilly deluxe."

Another favorite hillbilly band is coming out of hibernation and celebrating spring in a big way. The Losin' Brothers are throwing a party at the Farmers Market on Friday, May 10 from 7-9 p.m. There will be special guests and "adult bever-

ages," as well as plenty of surprises. Call the Losin' Bro Hot Line for more info at 213-939-9317 and plan on making it down to 3rd and Fairfax for some fun.

One of my favorite record companies is at it again. AVI, the folks responsible for the Wynn Stewart package, have now released a Charlie Rich compilation entitled *Lonely Weekends: The Best Of The Sun Years*. This package is a treasure and a "must-have" for serious collectors.

There is a cowboy resurgence taking place this Spring and I like it. Not only are L.A.'s Horse Soldiers recording and performing, Texan Don Walser has a terrific new project out on Watermelon called *Texas Top Hand*. Like Don Edwards and Skip Gorman, Don Walser is the REAL DEAL!

Another highly recommended cowboy collection is Rounder Records' *Stampede! Western Music's Late Golden Era*. This little gem includes the Riders of the Purple Sage, Eddy Arnold, Roy Rogers and the Sons of the Pioneers. Interestingly enough, many of the selections were recorded in Hollywood.

For those of you who remember Commander Cody & the Lost Planet Airmen, guitarist Bill Kirchen has an excellent new CD out on Black Top Records called *Have Love, Will Travel*, which displays Kirchen's blazing playing style to perfection. Kirchen is the man Nick Lowe calls, "a really sensational musician."

WORKING MEN: Paul Marshall is producing Russell Scott & the Red Hots, while John Duffy is adding his guitar to the hip mix. David Pearlman has just finished recording Robin Pearl's new CD. Edward Tree will be producing Lightnin' Willie & the Poorboys at Mad Dog Studios. Presently both Willie and Ed are out on the road. Willie is in England and Ed is playing with Spencer Davis. And speaking of Ed Tree, his Bum Steers have a new self-titled CD ready for release. They will all celebrate this event on April 30 at the Barndance when Steers' drummer Billy Block pays us a visit and joins Taras Prodaniuk, Mark Fosson and Edward for a party. Congratulations to the Steers and welcome back, Billy.

—Jana Pendragon



The Lonesome Strangers

JAZZ



JoAnne Brackeen

JoAnne Brackeen has long been a highly individual pianist whose music straddles the boundary between the hard bop tradition and more adventurous styles. She made a rare visit to Los Angeles, playing at Catalina's in a trio that also included bassist Putter Smith and drummer Ralph Penland.

Because she had just flown in that morning, Brackeen stuck mostly to familiar tunes, but, as she stated, "We have our own way of doing standards." Her performance was highlighted by "Laura" (taken in 5/4 time!), a blazing "Cherokee," a solo tour-de-force on "Just One Of Those Things" and her original blues, "Power Talk." Brackeen's dense chord voicings, playful trade-offs with Penland and stimulating accompaniment of Smith's solos were quite memorable.

The Cinegrill hosted a rare triple bill. First, the quartet **Black/Note**—comprised of altoist James Mahone, pianist Art Sano, bassist Mark Shelby and drummer Willie Jones III—played some advanced originals. The rhythm section, in particular, was impressive, although the group

does miss not having a trumpeter.

Next came the expressive singer **Diane Witherspoon**, who performed a variety of old standards (including "Love For Sale," "You Don't Know What Love Is" and an emotional "Please Send Me Someone To Love"), along with two of her pieces. It was interesting to hear how Black/Note adjusted their style to back the vocalist who sometimes recalled Nancy Wilson in her early days.

Wrapping up the evening was the young tenor-saxophonist **Robert Stewart**, a forceful yet thoughtful player whose soulful tonal distortions (shades of **Ben Webster** and **Gene Ammons**) were immediately appealing. In fact, he brought the house down with his "Get Out," "Judgment" and a strong rendition of "In A Sentimental Mood." All in all, this triple bill was a very fine show.

Terence Blanchard currently ranks as one of the top five trumpeters in jazz. His range has become remarkable, and it seems as if each year there is a new plot to his performances.

At the **Jazz Bakery**, where he was backed by a trio led by pianist **Edward Simon**, Blanchard mostly concentrated on the compositions of **Ivan Lins**. He played many exciting solos, slid a lot between notes and welcomed the Brazilian singing of **Philip Manuel**.

In addition to Lins' songs, Blanchard contributed a couple of originals and played "Dear Old Stockholm." A very dramatic improviser who knows how to use dynamics quite effectively, Terence Blanchard is always worth seeing.

UPCOMING: Local shows of note include **Wallace Roney** at the **Jazz Bakery** (310-271-9039) from April 30-May 5; **Roger Kellaway** will be performing at the **Club Brasserie** (310-854-1111) on May 3-4; and finally, you can catch the great singer **Susannah McCorkle**, who will be gracing the stage at the Cinegrill (213-466-7000) between April 30-May 4th.

—Scott Yanow



Terence Blanchard

URBAN



Angela Bassett and Tony Rich

The urban music community continues to make inroads in addressing the many social ills facing youth today. One such example is a new innovative program called "Showcase." The brainchild of promoter **Jonathan Scott** and **Western Regional Productions**, "Showcase" is a series of performance and entertainment-based forums that give inner city youth an outlet to express and cultivate positive skills.

Designed to provide enriching training, "Showcase" will present many workshops in the Los Angeles area throughout the coming year. At present, a number of key music industry players are involved, including **Michael Turner** (from **Intro TO Sound Dynamics**), **Carin Thomas** (promotion manager, **Arista Records**), **Joan Scott** (**Underworld Entertainment**), **Tina Davis** (Director of West Coast A&R, **Def Jam**), **Lui Rhodes** (**Capitol Records**) and **Dr. Ralph Dawson** (from **Cal State Los Angeles**).

With a mission to stem today's declining social programs, lack of facilities and high dropout rates, the creators of "Showcase" hope to make their program available nationwide if the pilot project in Los Angeles is successful.

Independent labels are really making an impact in the urban community, and a good example of this trend took place at the recent **ESP/ASCAP Showcase**, during which

artists from the rosters of **Black Market Records** and **Bolden One Records** covered the full spectrum of R&B music. First up were the hard and funky rhymes, beats and rhythms of Black Market recording artist **Mr. Doctor**, who brought the house to its feet with tracks from his hot release, **Setripin Blocstyle**. The hard-edged but whimsical rap duo **Cold World Hustlers** followed, and rapper **Foe** delivered a sneak peak from his upcoming Black Market debut. The evening was wrapped up with **Bolden One** act **Nasty**, a soulful four-man unit who filled the venue with their special brand of silky smooth soul. Held monthly at the **Diamond Club**, the **ESP/ASCAP Showcase** provides the perfect forum for labels and new acts to showcase their wares. For more information, contact **Edna Sims Porter** at 310-645-0101.

Actress **Angela Bassett** and rapper **Tupac Shakur** were just a few of the celebs on hand for the sold-out L.A. debut of the **Tony Rich Project** at the **House Of Blues**. The gig occurred at the same time that the singer-songwriter-producer's debut album, **Words** (**LaFace Records**), was certified gold.

Be on the look out for **Perspective Record's "Hot Buttered Soul"** concert series. A good old-fashioned showcase, the series will provide a perfect outlet for the label to unleash its exciting spring releases. Artists scheduled to perform include **Mint Condition**, whose new album is scheduled for release later this spring, and **Ana Nesby** (from the **Sounds of Blackness**), whose solo album, **I'm Here For You**, will be released on April 30th. Also featured at selected dates will be the gold-selling old school/new school group **Solo**. Produced by mega-producers **Jimmy Jam & Terry Lewis**, the showcase will visit selected cities across America, including Los Angeles in May.

Other must-see performances are the upcoming **Greek Theatre** dates from legendary entertainer **James Brown** and his 25-piece **Soul Generals Revue**. Featuring a special performance by everyone's favorite rapper **Coolio**, the show opens what promises to be another great summer season for the Greek Theatre.

—Gil Robertson



Mr. Doctor

Paul Norman

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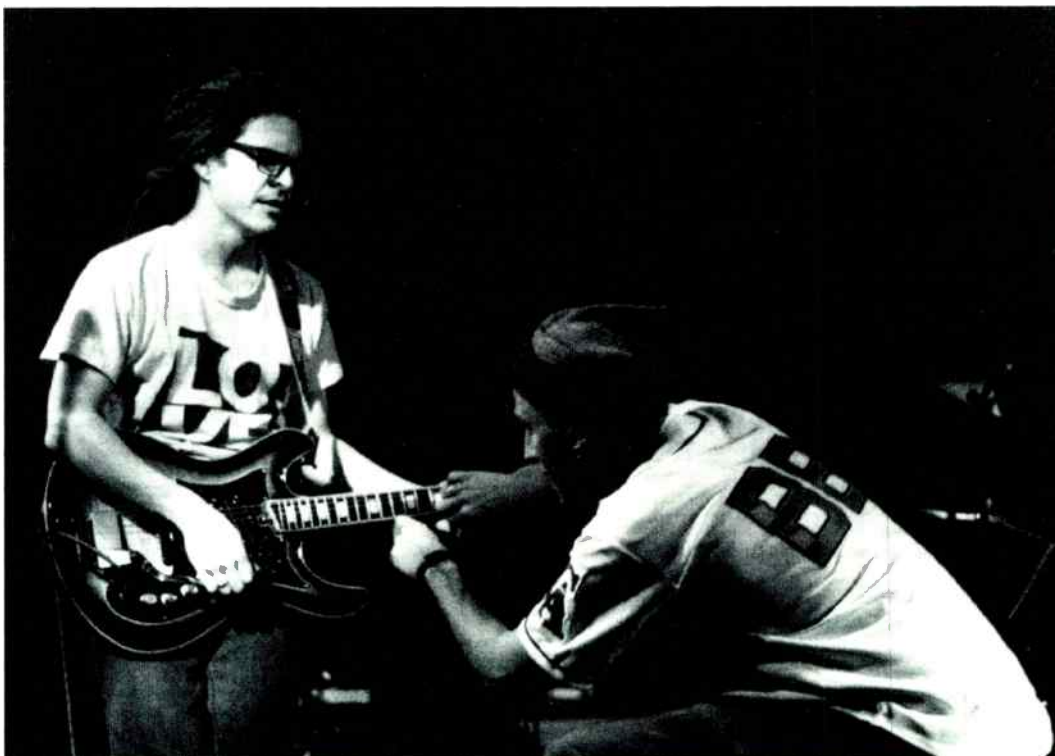
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CLUB REVIEWS



Dog's Eye View: These guys are barking up the right tree.

Dog's Eye View

The Troubadour
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

Contact: Kris Ferraro, Columbia
Records: 310-449-2500

The Players: Peter Stuart, lead
vocals, guitar; John Abbey, bass;
Oren Bloedow, lead guitar; Alan
Bezozi, drums.

Material: No doubt, Stuart's got
heaps on his mind and easy an-
swers do not interest him. "Would
you fuck yourself for money?" is one
teasing ice breaker to remember for
the next dinner party or drug den
convergence. For such a bundle of
exploding energy, his lyrics are
strangely introspective. His pes-
simistic hit, "Everything Falls Apart"
(currently playing on KSCA every
day), crawls inside the mind of a
hardened cynic whose philosophy is
"shoot first, ask questions later" and
doesn't have any friends because
he killed them all. After the carnage,
the guy still has leftover balls to ask
God what he's doing riding an up-
town train, "Don't you have better
things to do?" The tune itself is uplift-
ing but for all his misunderstood-
lonely-guy contemplations, I was left
with only one real question: Why is it
that whenever the Almighty shows
up in songs these days, He's riding
public transit? Can somebody please
drive this guy around?

Musicianship: If aliens landed and
somehow turned people into sodas,
Stuart would definitely find himself in
the Mountain Dew/Jolt genre. He's
got so much to say, he can hardly
wait for the next chord to spell it all
out for you. His voice is best when
littering in "wounded" mode but it lacks

the power to grab you by the neck,
heart or loins. With his innovate guitar
style, Bloedow stole the show on
several occasions (shades of Johnny
Marr) and, to his credit, Stuart
stepped aside, beaming like a proud
parent. Strumming a fat ol' hollow
bass, Abbey managed to cut his own
space without any musical pushing
and shoving, a trick only available to
born professionals. Bezozi's enthu-
siasm was hard to miss with one
broken drumstick after another.

Performance: As the mainman,
Dog's Eye View focuses on Stuart's
persona and natural lack of preten-
sion. After the first of many guitar
switches, Stuart joked—flashing a
gazillion perfect white teeth—that
the band isn't official because they
still "need cool shoes." Neverthe-
less, shoddy footwear did not keep
Stuart from bouncing everywhere
like a Superball. I'd barely suggested
to my companion that the guy was
bound to eat shit sooner or later,
when Splat!, down he went. Myspirit,
which was not soaring but floating
nicely, abruptly crashed to earth
when Stuart apologized for any per-
ceived fatigue (you're kidding, right?)
and confessed to doing six encores
the night before (that's tantamount
to going out with a someone who
casually mentions they're a bit tired
from last night's date which was so
successful it ran late). Um, gee, I'm
so grateful for receiving your leftover
energy.

Summary: Stuart and his band-
mates are definitely more developed
than the usual L.A. club traffic but for
a sold-out gig plus all the radio air-
play, I expected Dog's Eye View to
rock the place and blow me down,
but the Troubadour shook little and
after the last set, I was still standing.

—Heather Clisby

Howard & the White Boys

Smokin' Johnnies
Studio City

1 2 3 4 5 6 7 ★ 9 10

Contact: Doug Deutsch: 213-953-
1091

The Players: Howard McCullum,
bass, vocals; Dan Bellini, guitar,
harmonica; Rocco Capilari, guitar;
Jim Christopoulos, drums.

Material: Howard McCullum and his
backing Caucasians serve up a guitar-
flavored blues stew that smacks
of the three Kings—B.B., Freddie
and Albert. Make that three Kings
and two Alberts, as the blues guitar
feel of Albert Collins has undoubtedly
also influenced this band. Visions of
Buddy Guy spring to mind as well.
The band's material rarely strayed
from the standard blues repertoire,
yet H&TWB's guitar-heavy delivery
chases away any notion that they
sound like everyone else.

Musicianship: The vast majority of
blues bands live by one simple rule:
make sure you have one person in
the group who kicks ass on his/her
instrument. Well, Howard & the White
Boys are stretching that simple rule
quite a bit with their stunning six-
string gunslingers Dan Bellini and
Rocco Capilari. When this Italian
Battalion launches their dual guitar
attack, it's a memorable experience.
Bellini and Capilari's specialty seems
to be playing off one another as if
they were Siamese Twins. They have
remarkable precision, yet they rarely
compromise any sense of feeling,
and the audience reaction was deaf-
ening after every solo battle.

Performance: Patrons in a blues



The Austin Lounge Lizards: Never a dull moment from this band of hardened professionals.

restaurant/nightclub don't require the interactive aspects that many other music audiences demand. Your crowd is generally not looking for rollercoaster-paced stage action, and if your band features some over-the-top playing and a reasonably charismatic vocalist, any weekend audience should be a pushover. H&TWB perform at a standard pace and frontman Howard McCullum knows when to talk, but more importantly he knows when to let the music be his mouthpiece.

Summary: This Chicago-based blues quartet is one of the most memorable I've seen in years, purely on account of the guitar prowess of Bellini and Capilari. With blues bands springing up like special interest lobbyists at a political fundraiser, it's reassuring to see someone pushing the envelope. —Jon Ritchie

The Austin Lounge Lizards

Jack's Sugar Shack
Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Jill McGukin, 512-478-0578

The Players: Conrad Deisler,

acoustic guitar, vocals. Richard Bowden, mandolin, fiddle, vocals; Boo Resnick, bass, vocals; Tom Pittman, steel, banjo; Hank Card lead vocals, rhythm guitar.

Material: Irreverent and intelligent with songs like "Put The Oak Ridge Boys In The Slammer," "Brain Damage," "Gingrich The Newt" and "Don't Go To Tennessee," these guys hit every nerve. Love 'em or hate 'em, they are good at what they do. Humor is what propels their refreshingly politically incorrect repertoire. Lounge Lizard songs make statements about life, love, society and current events. Another favorite tune is "Shallow End Of The Gene Pool," as is "Rock And Roll Lawyer." With incredibly good taste, the Austin Lounge Lizards are quite adept at making fun of people and events that definitely deserve a well placed sharp elbow in the ribs. Musically, they are straight ahead country & western with a nice touch of bluegrass expertly thrown in for good measure. Original and way beyond the Nashville cookie cutter music machine, the music created by this wild bunch of Texans is serious stuff in spite of the tongue-in-cheek lyrics and high spirited stage antics. It would be a grave mistake to underestimate the talent and serious intent of the music.

Musicianship: Again, don't let the humor fool you—this is a band of road hardened professionals. All are excellent musicians. Richard Bowden has a knack with fiddle and mandolin and Tom Potter makes his steel cry in an elegant high lonesome fashion that brings to mind the work of Ralph Mooney or former NRPS member Buddy Cage. As if that weren't enough, his banjo ability is just as good. As physically imposing as his guitar playing, Conrad Deisler casts a large, looming shadow and is a strong stage presence. However, both Boo Resnick and Hank Card work hard so as not to be lost in the shuffle. Each member of the band contributes to the mix.

Performance: It is really unfair to try and compare this band to anyone else simply because there's no one that can do what the Austin Lounge Lizards do—they are an original. And the live performance is their specialty. No sleepy, sensitive singer-songwriter stuff, no going-through-the-motions and no pat schtick. If ever there was a improvisational country & western band it would have to be the Lizards. While they know their set list and are ready musically when they hit the stage, everything else is a glorious crap shoot. Always off-the-cuff, they can take anything that is thrown at them, to the point where difficult audience members and other onstage problems merely roll off their collective backs. Brimming with high energy, and in touch with the crowd at all times, the Austin Lounge Lizards are certainly one of the best live acts on the road today. Highly entertaining in every regard and very, very funny.

Summary: The Austin Lounge Lizards are pure "show business." There is never a dull moment once they hit the stage. The music is as nonstop as the entertainment, itself. These guys could definitely give lessons on the fine—but too often forgotten—art of entertaining. The Lizards are something special and seeing is believing. —Jana Pendragon



Howard & the White Boys: Chicago blues at its best.

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CLUB REVIEWS

Gigantic

The Viper Room
West Hollywood

1 2 3 4 5 6 ★ 8 9 10

The Players: Nick Marsh, vocals, guitar; Rocco Barker, guitar; Al Fletcher, drums; Dave Blair, bass.

Contact: Kris Ferraro, Columbia Records; 310-449-2500

Material: Gigantic's tunes are fast and dissonant, with a distinct psychedelic edge—yet, for some reason, sometimes you catch yourself thinking they're some sort of pop band. Maybe it's because, unlike a lot of groups that are experimenting in this genre, they borrow only a little from the legacy of bands like Sonic Youth and the Butthole Surfers. Many of the songs in Gigantic's repertoire have really powerful hooks that evoke both commercial early Eighties' acts like Billy Idol, and more warped punk bands like the Rezillos. The lyrics are pretty unsophisticated, and while occasionally this may get on your nerves, it works perfectly for most of the songs. Perhaps the most successful example of this is the sublimely demented "Throw You Out My Window."

Musicianship: Barker uses plenty of feedback and distortion, but it's clean distortion, and his riffs are both twisted and tasty. Unfortunately, he overused a heavy tremolo effect that was a feeble substitute for the delicious, dirty guitar sounds on Gigantic's formidable debut album, *Disenchanted*. Marsh isn't exactly a natural vocalist, and doesn't always nail every note. His voice sometimes sounded a bit strained and harsh, but this was never really intrusive; his phrasing is good, and his demeanor is arresting and unpretentious. In general, the rhythm section held together better than most, and Blair's bass sound was just right for this room—powerful without being muddy.

Performance: Gigantic played a very economical 35 minute set, which was the perfect length of time for this venue and crowd. The show was



Gigantic: Accomplished performers who leave a huge impression.

really a blast, but the atmosphere at this club can be so surreal that it's a little difficult to concentrate on the music, or much of anything else. The beefy security staff muscles around the joint, listening intently to instructions over their wireless headsets—doubtless from our secret alien overlords. The crowd is neurotically, aggressively trendy, and if you don't dig being stared at, this just isn't the place to be on a Friday night.

Summary: Even though Gigantic's CD is probably too well-produced to duplicate onstage, the band members are accomplished performers who leave a very vivid impression. What's more, they've got a stylish, slick, bad-boy image that stops just short of being too polished or contrived.

—Matthew J. Jansky

Lidsville

The Whisky

West Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Jeff Jambol, 310-470-0234

The Players: Doc Johnson, vocals, guitars; Rich Mrozek, bass, vocals; Bear, guitar; Steve Larson, drums.

Material: Lidsville has been busy on the Orange County music scene proving that not everything coming out of this area necessarily has to be punk rock a la Offspring. However, that's not to say that this band's material isn't loaded with aggression, angst and loud guitars. It's just that there's a dark, foreboding vibe that comes across in their material and they seem to have spent far more time honing their songs than most of the punk slop being served up around town. At times, you'll hear a little X influence while other times, you'll notice a bit of Social Distortion. But notice, this is distinctive sounding material. There's also lots of

melodic intrigue and dynamics, which makes these songs so much more listenable over a longer period of time. Of course, Lidsville are prolific writers, so they're constantly changing their sets. They've also released a number of exquisite albums, including their latest *Sarsaparilla*.

Musicianship: What immediately strikes you about this band is vocalist Doc Johnson's unusual, baritone moanings. He sorta chews on the words, which makes him seem contemplative and mysterious. The remaining musicians are all proficient players, and they seem to work well as a unit, always supporting the songs rather than mucking it up with too much soloing or showing off their chops. Solid, inventive players.

Performance: Lidsville wasn't particularly mobile during this show, probably due in part to the light turnout. However, they're a potent band live, and they've played enough shows in crappy dives, that when they have a marvelous sound system available to them (as was the case here), they know exactly how to drive their sound home sonically. They've got a relaxed vibe onstage, which is probably due to constant performing (they're a popular band on the OC scene). And they also seem to truly enjoy the performance aspect of their craft, which only helps draw the audience into their music.

Summary: Since OC is currently being scoured for new talent by the record companies, it probably won't be long before Lidsville starts getting some serious attention. And while their sound isn't typically punk, they've certainly got that "we're going to do whatever the hell we want to do and fuck anyone who thinks we shouldn't" attitude. Lidsville has plenty of potential for mainstream appeal, especially given alternative music's current marketability.

—Pat Lewis



Lidsville: Plenty of potential for mainstream appeal.



CLUB REVIEWS



Perfect: Emotional depth with a garage band feel.

Perfect

The Troubadour
West Hollywood

1 2 3 4 5 ★ 7 8 9 10

Contact: Michelle Roche, Restless Records: 213-957-4357 (ext. 238)

The Players: Tommy Stinson, vocals, guitar; Marc Solomon, guitar, vocals; Robert Cooper, bass, vocals; Gersh, drums.

Material: Perfect places a distinct rock & roll edge around jangly guitars and terse power pop structures to create its sound. Original songs come off as though influenced by lots of other musicians—Bob Dylan, the Pixies and Soul Asylum for starters—however, with former Replacement Tommy Stinson fronting the band and writing material, it's hard at times to say who has influenced whom. The band is pretty straightforward with a slight feel of being a cover band. Many of the songs sound slightly the same. There is no trailblazing with Perfect and this is not necessarily a bad thing.

Musicianship: Well, it's Tommy Stinson, so we all know he can sing, play guitar and write songs to an exceptional degree. With Perfect, he appears to desire nothing other than to get onstage and play for fun. And this he does, harmonizing with bassist Robert Cooper while using superstar posturing to just the right degree. He does not appear to be doing anything inventive here (but where do you go from the Replacements?). The obvious difference for Stinson in Perfect is that he is now the frontperson with the other members not quite in his league. Solomon, Cooper and Gersh are all exceptionally proficient, but not over-the-top, as musicians. A better show of their musicianship appeared toward the end of Perfect's set.

Performance: It seemed as though Perfect had not practiced a whole lot before this performance, as they took a lot of time between songs. Stinson possesses a definite rock star quality, appearing graceful, youthful and at ease onstage. The band has frolicking moments—some displaying emotional depth and others reminiscent of a garage band experience. The audience is something else all

together. Most are men, a little bit older, dressed like frat boys and many smoke cigars. It is as though they are here to relive their fraternity years that were probably the same time as the Replacements' big hits. Perfect ends its set with a corny version of "Candyman" (a song I despised singing in seventh grade choir and like even less after this loose guitar version), then a song driven by a drum solo follows—possessing a jam-like quality that was the best show of punk sensibility and unique instrumentation all evening.

Summary: When a member of a band as influential as the Replacements goes on to create a new band (no matter how many years later) it is difficult to experience the new entity without comparison. Although unfair to do so, it just happens. Perfect seems to have it relatively together, but the band just needs to tighten it up. More practice may allow them to eventually come off as refined and exceptional; however, this may not be the band's intent. With today's plethora of fantastic bands, Perfect does not stand out as anything extraordinary other than the fact Tommy Stinson is part of it. —Kim Taylor

The Monets

Alligator Lounge
Santa Monica

1 2 3 4 5 6 7 ★ 9 10

Contact: Jeff Poe, 818-906-1785

The Players: Kat Green, vocals, guitar; Billy Lincoln, guitar; Jeff LeGore, bass; Rob Jones, drums.

Material: Currently, there are a number of female-fronted bands on the L.A. scene attempting to copy PJ Harvey to a tee (even down to the fake eyelashes!) and falling embarrassingly short. The Monets, on the other hand, have a taste of that avant-garde/alternative vibe of Harvey's, but it's only a taste and that's what sets them far and above the rest. Their material is also much more melodic, memorable and structured than Harvey's. Lyrics are often contemplative and much like Alanis Morissette, as lead singer Kat Green doesn't mince words.

Musicianship: Seeming to draw

vocal inspiration from a combination of one of today's most commercially successful female artists (Alanis Morissette) and one of today's most critically acclaimed female artists (PJ Harvey). Green is blessed with an expressive voice that should take her far, and she is surrounded by articulate and exciting players. Guitarist Lincoln is a natural, as he gracefully puts his instrument through a barrage of moods and styles, bassist LeGore constantly uplifts the material with interesting and refreshing textures, and drummer Jones is quite simply a powerhouse.

Performance: Suffering from a severe cold, Green wasn't quite up to her usual, hyperkinetic self. However, with her wildly painted face, she was still in good spirits. The Alligator Lounge's acoustics certainly didn't do Green justice, and much of her voice's sensuality and versatility were lost in the mush. The remaining members are all intriguing looking characters—LeGore with his long, wavy locks and Lincoln with his crew-cut. They were all focused performers, who effortlessly supported Green's every whim.

Summary: The Monets are a commercially viable band with a powerful, uninhibited vocalist who is as pleasant to look at as she is to listen to. Beyond that, this is also a band that has a number of in-your-face tunes stashed in their catalog.

—Pat Lewis



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4354 Woodman Ave., Sherman Oaks, CA 91423
Contact: Dan Singer, 818-783-3348
Type of Music: Blues & Classic Rock
Club Capacity: 70
Stage Capacity: 4
P.A.: Yes
Lighting: Yes
Piano: No
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable

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7000 Hollywood Blvd., L.A., CA 90028
Contact: Alan Eichler, 213-466-7000
Type of Music: Top 40 & acoustic
Club Capacity: 150
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Send promo
Pay: Negotiable

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11700 Victory Blvd., North Hollywood, CA 91606
Contact: 818-769-2221
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Stage Capacity: 10-12
P.A.: 4-way concert system with 24-channel

board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack. SASE
Pay: Negotiable

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740 N. Fairfax Ave., Hollywood, CA 90046
Contact: Jay Tinsky, 310-578-5591
Type of Music: Original vocal/acoustic: pop, rock, folk, blues, country
Club Capacity: 60
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Audition: Send promo package to Jay care of club or call
Pay: Negotiable

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Contact: Lorna Kaiser, 818-832-4978
Type of Music: R&R cover and original bands
Club Capacity: 250
Stage Capacity: 5-7
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send promo to: The Jungle, P.O. Box 467, Canoga Park, CA 91305
Pay: Negotiable

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1212 3rd Street, Santa Monica, CA 90401
Contact: Galia, 310-587-0766
Type of Music: All types. No rap or hip hop
Club Capacity: 398
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo to Galia at club
Pay: Negotiable

SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Bob, 818-355-3469
Type of Music: Hard rock, alternative, blues, Top 40
Club Capacity: 238
Stage Capacity: 15
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above

address
Pay: Negotiable

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1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hugh Laverne, 310-393-1404
Type of Music: World beat, african, reggae, acoustic
Club Capacity: 120
Stage Capacity: 4 - 6
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address or call
Pay: Yes, from the door

THE TOWNHOUSE

52 Windward Ave., Venice, CA 90291
Contact: Frank Bennet, 310-392-4040
Type of Music: All types: Dance, rock, alternative, acoustic, top 40
Club Capacity: 150
Stage Capacity: 20
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo package or call
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd., West Hollywood, CA 90069
Contact: Lance or Zack, Tues.-Fri. 2-6 pm, 310-276-1158
Type of Music: Rock, alternative, acoustic, top 40
Club Capacity: 350
Stage Capacity: 10-12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture, or call
Pay: Negotiable

ORANGE COUNTY

THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus, 714-496-8930
Type of Music: Rock, alternative, C/W, jazz, world beat
Club Capacity: 480
Stage Capacity: 10-12

P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info or send promo
Pay: Negotiable

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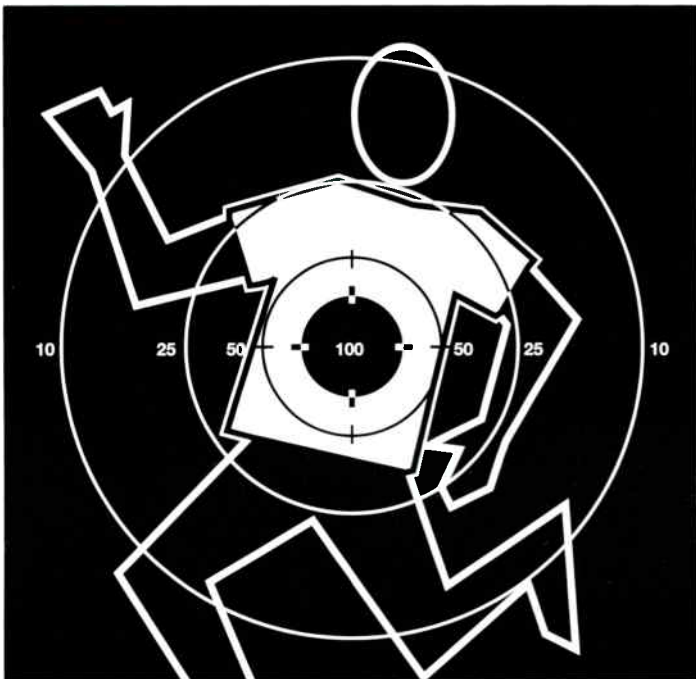
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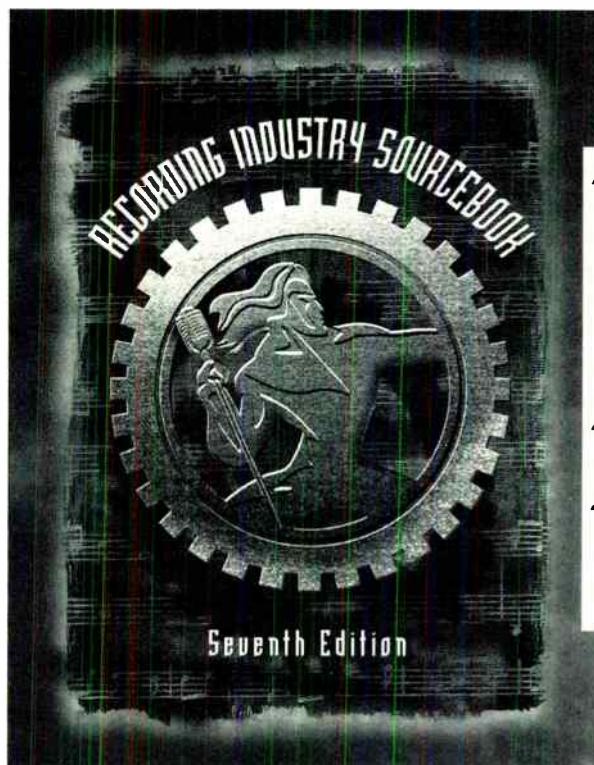
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NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TV/MOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
MICHAEL ADAM -Singer/Vocal Coach Four octave tenor	213-504-2437	✓	Member AFTRA/SAG soon to be released on major indie label Lifetime of studio and stage Many CD credits Worked with the best including Jason Scheff, Maria McKee, Victoria Williams, Peter White, and David Mansfield Also full time private vocal coach	Quick in the studio Creative, powerful voice with lost of range & chops, very versatile. Easy to work with and AFFORDABLE!	✓
FUNKY JIMMI BLUE - Prod/Kybd Complete digital studio: 16 tk DA-88, Mackie 32-8, Mac Performer, DAT mixdown, Akai sampler, synths JD 800, SY-99, XB-2, & various other kybds.	213-525-7240	✓	15 years experience musician 10 years pro recording experience 5 years with major labels International touring, musical director R&B top 20 single, R&B top 40 album. Soul Train & BET credits	Versatile easy to work with very knowledgeable and soulful. Professional attitude. State of art studio. Flexible rates. Great stage presence.	✓
DEAN BRUNI - Guit./Voc./Wtr. Strats, Les Paul, Jazz Master, vintage Hiwatt, Gibson, Laney amps, unique vocal, tenor range.	310-823-6786	✓	"10 Years" playing, writing, recording indie label albums Mostly self-taught with an AA in music to boot. Also two years pro engineering experience.	Creative player. Know how to collaborate for the song. Minimal or maximum. Atmosphere or melody.	✓
BAND DOCTOR - Band Repair Marty Buttwinick: Bassist, arranger, music consultant Band starting & fixing, attitude adj, gig prep, groove repair, organizing, planning, troubleshooting.	818-242-7551	✓	Thirty years pro experience Author of How to Make a Living as a Musician - So You Never Have to Have a Day Job Again! Delivered over 10,000 hours of personal instruction & career consultations with over 400 hours tightening up bands	If your project, band, or career needs some assistance, I can probably provide it. I work with management as well as bands and individuals	✓
TY DENNIS - "Songwriter's Drummer" Acoustic/Electric custom drums, drum programming, KAT, snares, dble pedal, AKG Shure mics. No drum room, use MIDI kit Real-time MIDI to sequencer.	213-256-5681	✓	Tons of experience live/studio Song specialist Reading/arranging Click friendly Dynamic, Serious groove from Bonham to Chad Smith to hip hop I've been hired (and re-hired) for every kind of recording live gig Alternative/funk - dynamic.	My first concern is the whole musical picture I listen - period Art of the alternative sound - I get it, know it, love it Flexible rates.	✓
BRYAN FOUNGNER - Bassist/Vocalist Custom 6 string, Yamaha, Hamer & Gibson 4 string, D-tuner, Lead and/or backup vocals 3 octave tenor range.	818-715-0423	✓	18 years experience 3 independent albums Extensive touring live performance and stage experience. BIT Honor Award Graduate, Finalist Midwest Best Bassist Contest Studied reading with Putter Smith, Jim Lakerfield Also studied with Tim Bogert, Steve Bailey, Gary Willis. Excellent vocals.	Always listening Very professional attitude Solid player yet inventive when needed Love live performance w an extensive repertoire Ready to tour anytime. Also studio, casuals and Top 40	✓
MAURICE GAINEN - Producer ADAT Digital, Fostex 16-trk analog, MAC w/Logic Audio, DAT mix & editing, sax, flute, EPS 16+ sampler, many synths, real piano, Atari comp.	213-662-3642	✓	Read music Berkeley College of Music National Endowment for the Arts Scholarship Discovery Records solo artist LASS & NAS pro member Lots of live & recording experience Jingles & songwriting track record	Complete master & demo production Live drums okay Keyboards, arranging composing & woodwinds MIDI & studio consultation No spec deals. Pro situations only	✓
CHARLIE GARDNER - Bassist 1000w 'Mesa' rig Electric fretted/fretless guitars, keyboards, and baritone harmony.	310-305-9791	✓	Performed with the biggest! New boy in town from London seeks solid dependable band (preferably touring) Excellent ear - just bass without bullshit. Adaptable to most styles.	Fed up with flakes! Reliable, hard working, good image, and hungry for REAL work! (Overseas tour accepted.)	✓
TERRY GLENNY - Violinist/Compr. Acoustic / electric custom 5 string violin.	818-249-5200	✓	Most recent credits: Concertmaster with John Tesh orchestra, national tour, television (including Tonight Show), electric violin on Mitsubishi jingles; country, new age albums; alternative bands, gypsy musical; 20 years professional experience, USC degree. Composer, arranger, producer. Live, video, film.	Very soulful soloing, improv., excellent reader. Strong stage presence. Flexible and fast. Very strong in rock, fusion, alternative, progressive, new age.	✓
JOE GOFF - Drums/ Percussion Yamaha maple custom drums, Zildjian cymbals, miscellaneous hand percussion.	310-577-0004	✓	12 years experience. Extensive touring & recording. P.I.T. honors graduate. Studied with the best. Specializing in demo & session work at reasonable rates. casuals club work, touring & substituting	Highly versatile player. Fast learner. Great groove, meter, & click playing. Read music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓
CARLOS HATEM - Percussion/Drums Percussion & drum-set. Acoustic drums, shakers, bells, whistles. Full MIDI gear.	213-874-5823	✓	Original music projects in the pop & dance field Nat'l & internat'l touring exp. Television & film credits Soundtrack percussion Music production Drums & percussion on Paul Rodriguez Show MTV, Artist Of The Year award winner on ABC television series Bravisimo Fluent languages: English & Spanish.	Good ears, good hands & a pro attitude. Available for lessons Call for special Music Connection rate!	✓
BOB KNEZEVICH -Producer/Musician "Songwriter's One-Stop."	310-312-0125	✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U. Miami Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region Fast, creative, low-rates	Live, sampled, and MIDI arranging. Emphasis on mood, flow, and style.	✓
BOB LAZO -Prod/Wri/Guit 16-Track Adat, Mac, Cubase 2.8, Loops, Samplers, Korg 01 W, R8, JV-880, FX, Gd Mics, Pres, Two DATS, Basses, Guitars	818-342-8581	✓	Major national film, radio, album credits. Children's music. Great programmer, great ears, great attitude 13 years guitar Fair price Comfortable working environment.	Extremely song oriented.	✓
LESTER MCFARLAND - Bassist Electric fretted/fretless bass guitars 4, 5 & 6-string. Some keyboards Tenor vocals cross between Philip Bailey James Brown.	310-392-2107	✓	Thirty years of pro credits, albums, tours including The Crusaders with Joe Sample, Larry Carlton, Jeff Lorber, John Scofield, Tom Grant, Robert Cray, Esther Phillips, Tony Williams, Eddie Henderson, Chick Corea, Patrice Rushen, Albert Collins, many others. Chrlin circuit alumnus.	Specializes in developing internal players & arranging music. Reads music, plays by ear loves to teach. Cited in Downbeat & Bass Player. Aka The Funkmaster	✓
CRAIG OWENS - Keybrds./Prod./Arr. ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synths, sampler, guitars, Hammond B3, Wurliizer, piano, bass, horns.	310-559-8403	✓	Young, talented keyboardist/producer. Good ears, ass kicking arrangements. My programming sounds as live as any band. Play many styles of music. Have done hundreds of sessions. Clients signed from my demos. Soulful lead & backing vocals.	Professional attitude. Friendly & easy to work with. Professional results. Can work very quickly to achieve desired goal.	✓
WILL RAY - Country Producer/Picker Electric & acoustic guitars, mandolin, lap steel, vocals. String benders & slide rings on both hands make my guitar sound like WWII thru a Fender.	818-848-2576	✓	Many years country exp incl TV & recording dates. Worked with Carlene Carter, Steve Earl, Joe Walsh, Tom Jones, etc. Can produce 16/24/32-track master recordings. Access to the best country musicians in town for sessions & gigs. Currently a member of the Hellcasters. Friendly, professional, affordable.	Cow thrash, farm jazz, prairie metal, nuke-a-billy I specialize in country music both as a producer & session guitarist. I love to discover new talent and work with established giants as well. Let's talk.	✓
PAUL TAVENNER - Drums Yamaha Recording Custom & customized vintage Ludwig kits, Nobel & Cooley piccolo, Yamaha maple custom, Ludwig, DW snares, Zildjian cymbals.	818-753-3959	✓	15 years pro experience in clubs, sessions, festivals, etc. Excellent reader excellent ear. I specialize in pocket playing but can pull out the chops when needed. Berklee graduate. 1986. Studies with Erskine, Whackerman, Dawson, etc.	I help you get just the right drum grooves & sounds. Pocket playing without being pocket draining. Demo available.	✓
MICHAEL TEMPO - Percussion Congas, Bongos, Talking Drums, Timbales, Fattior, Cuica, Cocktail Kit, Repeater. Many unique & exotic instruments. Access to other quirky cats.	310-578-0353	✓	Founder/leader of the Bonedaddys. Also performed and/or recorded with Burning Sensations, Lindsey Buckingham, Morris Tepper, Dwight Yoakam, Michelle Schocked, Olatunji, Richard Marx, Bo Diddley, Pink Floyd, The Barber, and many more. Albums, soundtracks, commercials, haiku and more openings.	To jam is human - to gig divine.	✓
DON TESCHNER -Multi Instrumentalist Violins, Mandolins, Acoustic, Electric, & Slide Guitars, Harmonicas, Viola, Lap Steel, etc. Very old & large instrument & amp collection.	213-934-3041	✓	Five years of world tours with Rod Stewart Album credits Singer/songwriter of Swamp Rock Blues	Color instruments and screaming solos!	✓
TREVOR THORNTON -Drums & Percus. Full international Yamaha & Zildjian endorsee. Acoustic/electric, real-time programming	818-380-0453	✓	Top English drummer now available in USA 19 professional years. Started gigging age 12 Many album credits including Martin Page World tours including super group Asia, 1992-93, Kim Wilde, 1994. Proficient with click, programming, reading. Master class clinician including P.I.T. London	Very professional. Solid, inventive. Versatile. Quick in the studio. Sympathetic to songwriter's needs. Very together image. Resume & demo available. Pager: 818-504-5543	✓

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2. PA'S AND AMPS

- Acous bass amp, 125 rms power, cab w/1 15" JBL spkr, used w/Sinatra, \$400 818-990-2328
- Carvin 100 watt full stack, perfect cond, \$700. Todd 310-305-0314
- Fender twin 2-chnl tube amp, \$700. Lauren 310-674-7694
- Marshall JMP1 rack mnt pre-amp w/manual, \$500 obo 310-479-6558
- Mesa Boogie Mark 3 simulclass 100/50 watt sm/chasse head, 3 chnl, 5 band EQ, 2 ft switches, reverb FX loop, direct out, \$535 818-761-1635
- Non-profit org nds equip to expand music dept, rebuilding inner city, tax credits, donatns. 213-207-2750 x11, x13
- PA for sale, 21 JBL drivers, 2 15" JBL spkrs, fiberglass cabs, w/coasters, 600 watt specirasonic power source, \$700 obo Bob after 10pm 818-716-6939
- PV 100 watt 4-chnl mixer amp w/2 spkr cabs, 16 ohms, \$300. Lauren 310-674-7694
- PV Triumph 120 guit amp, 3 chnl, 2x12 spkr cab w/ft switch, manual, \$300 Brian 909-592-1307
- Trace Elliott bass cab, 1x15, \$385 Trace Elliott 4x5 lite box, \$225 310-837-593
- VHT pitbull classic 100 combo, 2 vintg 30s, like new, Lee 610-395-7838

3. RECORDING EQUIPMENT

- Akal 12-14 12-track recrd, xint cond, must see, \$1,200. 818-913-0933
- Alesis A-dat 8-track dig tape recrd, low hrs, perfect cond, \$1,690. 310-289-2295
- For sale, Tascam 688 combined mixer/8-track w/DBX, 20 inputs, completely overhaul w/receipts, auto locate, punch-in, \$1,200. Jeff 818-842-0370
- Fostex R8 8-track reel-reel deck, like new, in box, \$749 818-753-5635
- Fostex E16 tape recrd, 16-track, xint cond, \$1,500 or trade 310-288-6610
- Ramsa WR-8210 sound mixer, 10-in-4 out, nds cleaning, some pod replace, as is. \$200 213-850-6984
- Tascam 388 8-track 1/2 recrd, xint cond, variable spd, w/hrs reels tape, \$1,500 Chns 310-862-1722
- Tascam M3412 m8 sep tape recrd, 12x4, 10hrs, great w a dat, 5 aux synth, EQ, \$495 obo 818-348-3733

4. MUSIC ACCESSORIES

- 60s Fender jazz bass case, fits pre-bass as well, blk w/Fender logo underside, \$120 818-902-1084
- Boss ME-6B bass multi-effect unit, brand new, \$250 310-837-5973
- Drawmer DL241 compresr mnt cond, w/box & manual, John 310-204-2174

- Fender tube reverb unit, blond, flat logo, dark grill, 1963, lks great, snds sweet, \$725 818-980-4347
- Fostex 2016 line mixer, \$145. Roland M240 line mixer \$225 310-288-6610
- Ibinez TS9 orig tube screamer, \$200 obo Steve 310-479-6558
- Rack mntd mixers w/EQ & midi control, 8 channels, \$169 818-753-5635
- RM800 Yamaha 16-track recrdng mixer, brand new, in box, never opened, w/warranty, \$1,250 obo. 818-700-9521
- Rockman X100, fair cond, \$75 213-850-6984
- Roland GM70, guit-midi convert, w/GK1 pckup, manual, cost \$1,000, sell for \$275 or trade, 818-241-4729, pg 818-816-8737
- Roland cad 80, 8 pad midi control, mnt cond, \$500 obo Scofly 7:4-631-3444
- Seymour Duncan hot rails pckups for Strat, neck, bridge avail, brand new, never installd, \$60 each, \$100 both Paul 213-658-8264
- Wntd, 1 20", 1 22" nde cymbal, 1 18" crash rde/center, 1 16" crash rde, 2 boom stands, snare stand, John 213-750-9382
- Yamaha clavivnova CVP-20 uprite synth & bench, 76 key, 4 piano voices, 23 drum voices midi cap, blt-in sequencer, xint cond, \$1,200. Jon 213-662-9523

5. GUITARS

- 1995 GNL-2000 bass guit, custom handmade, mnt cond, w/hard shell case, \$469 213-667-0635
- 30th anniv Strat, sunburst body, maple neck, \$450. Wes 818-703-8250
- Bik Charvel bass w/EMG pckups, \$200. John 818-980-1184
- Carvin DC200 guit w/tremelo bar, active elec, drk blue w/gld hardware, gd cond, \$400 Sean 310-305-2835
- Fender Strat, early 80s Japanese sunburst/wtremelo snakeskin case, etc, \$400 obo. 310-479-6558
- Fender Strat, 50s style, exact date unknown, surf green, maple lingbrd, gd shape, nds new nut, hrd shell case, \$500 Mike 818-548-2607
- Gibson Epifone P-base, blk strap style, lite wt body, and new strings w/case, \$175 818-780-5279
- Gibson Epifone Strat style guit, 3 pckups, cream w/maple neck, xint cond w soft case, \$160 818-780-4347
- Hegstrom Les Paul style 4-string bass, mahog, gd cond, w/gig bag, \$450 obo 310-798-5461
- Ibanez guit, \$150, like new Gary 310-314-9607
- Kramer Farington acous elec bass, blk, great cond hard shell case, \$400, Andie 213-960-7604
- Left-handed BC rich bich, drk rd w/tremelo, very unique, rare \$300 213-850-6984
- Miniature guit, violin, mandolin, all handmade, \$15 and up 310-427-2339

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RUDE DEAL!

To our valued reader:
Our sincerest apologies for the recent problems you may have had in attempting to reach our Free Classified Hotline. Note that we are on the case and have big plans to make placing your ads more convenient than ever (try the new 24-hour Free Classified Hotline # on April 29). In the meantime, we have replaced the message machine which was the source of the immediate problem. So keep providing us with those vital listings, and we thank you for your patience.





- Rickenbacker 4001F bass, maple/glo, mint cond, w/ custom anvil lite case in xint cond 55% off list price, both only \$875 818-766-7272
- RU Pro 2 bass gut gd cond, just \$240 Sam 213-876-3855
- Yamaha elec bass, blk body Precision type pickups, plys great, w/gig bag, \$325 818-990-2328

6. KEYBOARDS

- Kawai K5M rack mnt 4 out, xint shape, w/cards, \$250 obo must sell CJ 213-656-6128
- Korg X5DR sound module 64 vox, fantastic sounds, effects, like new, cost \$900 sell for \$590 310-289-2295
- Roland B50 w snd card, mint cond, \$800 Scotty 714-631 3444
- Yamaha electronic console organ w/blt-in rotating spkr, awesome tone, very gd cond, \$250 obo 310-798-5461

8. PERCUSSION

- Gibraltar rack, curved lun-bar, strait sides, w/Yamaha mini booms, \$475 Mark 818-907-5807, 213 860-1162
- Paiste 16" full sig cymbal, \$125, 18" \$125 Paiste 404 hvy hi-hats, 14", \$100 \$300 for all, all new Frank 818-338-3106
- Premier Genista brch 12" tom, rms, xint cond, green, must sell, \$130 obo Chris pgr 818-499-9366
- Yamaha blk recrdng custom kit, 10, 12, 13, 14, 16, 18 power toms, 22 kick w/dbl pedal, mint cond, \$2,500 Scotty 714-631-3444

9. GUITARISTS AVAILABLE

- 19 yr old gut sks collab w/unique, creatv voc to form absolutely crazy rock band Risk taker w/serous goals Todd 213-874-0597
- Aggressv gut/sngwrtr w/unique style, hi quality songs, 10 join/form hvy band Infil Machinehead, Korn, Fear Factory 818-963-6148
- Alt pop rock rhythm gut wnts to form/join band. No ego, smooth to hvy music Alter 7pm Mike 818-548-2607
- All gut sngwrtr w/voc avail Current, dedicatd, pro Les Paul, Wawa, Phases, Tremelo, Echoplex, Spades Touring, studio exp 818-341-0850

PARDON OUR MESS! Please excuse the often-broken Free Classified Hotline while we prepare our all-new, convenient Voice-Mail system.

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- Axe master general of enter funkun, groovin world sks collab/co-conspirtr Infil all 12 tones, plus vanatns, Fenson 213-739-4824
- Creatv, soullfl gut w/fons of recrdng/flourng exp sks grooving ong band Infil Dead, Dave Matthews Good songs, inspiring jams, prn only Patli 714-377-9096
- Dependbl pro gut for estab/signd band, Extensv touring, studio exp, fully loaded, 818-380-1230
- Exp, dedicatd rhythm gut, open to harmonic challenges, baritone/tenor voc range Open to all oppor Stevie 818-769-1854
- Exp slhwstrn blues gut lking for pro gigging band Daniel 213-800-0896
- Gilmore, Knopfler, Santana, etc w/rouch of jazz, space, intellng, lking for like-minded muscns Eddie 310-978-2701
- Guit avail, Freddy King, GE Smith, Clapton, Felder Vint gear, great feel, 805-495-8262
- Guit sks OC band, pro sits, 23, 10 yrs exp, creatv sngwrtr cap career minded Infil Filter, Deltones, Pumpkins, hvy alt Mike 310-921-0050
- Guit/sngwrtr lead/rhythm lking to join/form pro hvy alt/moos groove band, Studio/live exp, 10 yrs Marc 310-559-2498
- Guit sng band to help create hi energy music w/soul, dynamics, ala Kings X, Zep, Queensryche, Sam 213-878-3855
- Guit/sngtr, 29, avail w/sndlike Everclear, Bad Religion 310-479-6558
- Guit avail to join/form group, can write/sng, no drugs Infil Kiss, Stones, Beatles, Van Halen avail to nakes Mark 818-858-8809
- Guit elec/acous/synth, composer, sngtr, lyricist avail to collab, perform, recrd, in renaissance, new age style, Pro talent/att Rob 818-249-0736
- Guit sks complete hvy edged rockng band Focused, motivaId muscns only, no grunge/thrash, Muscicl abt a must 818-783-3953
- Guit avail for sessns/demos, Pro sounds, soullf parts, solos, acous/elec Lv msg 818-757-6768

- Guit, age 28, sks estab band/tour Infil Pixies, Sugar, Bjork Steve 818-845-5458, aol smash67.aol.com
- Guit/prodr cr sks voc, muscns for band/proj Infil Garbage, Oasis, Elastica, Harvey Have studio, prodrct, maj label exp, Ray 818-769-8445
- Guit sks gut to form core of band Must have min 15 yrs exp, equip, car, no drugs, Larry 818-899-7958
- Guit from Mojo Rising sks class rock band for wrking gigs only, Rehrlis ok 310-946-2000
- Guit, disco, techno, goth, vampire avail, Totally serious 818-754-2449
- Guit plyr lking for bass, drums, voc, age 18-22, to start rock band Infil Zep, Aerosmith 213-462-6303
- HR rhythm gut, hvy groove, strait forward, Sabbath to Prong, to join/form, Gibson, Marshall, 310-305-1009
- Hvy groove gut plyr sks to join/form band, Infil Korn, Pyramid, NIN, Deftones, Have xint equip, dedicatd, talent, KC 818-955-8240
- Intermed level blues gut lking for people to jam If you dig Chicago blues of 50s/60s call, Jerry 818-407-7790
- Lead gut sks hvy rock/metal band for touring, recrdng Gd equip transpo, lots exp Mike 818-783-6721
- Lead gut/synth plyr lking to join wkend cover dance rock band Jeff 310-285-8462
- Lead rhythm gut w/strng bckng voc sks ong rock or fusion band w/keyboards, Infil Tote, Santana, Joe Sample etc Pro alt! 714-635-9611
- Only call if you nd 2nd gut for long hair rock band that doesn't suck. No alt, punk, losers, LA wannabes, 818-754-2449
- Reggae/soca, jazz, funk gut, 37, album/tour credits, expresv, Holdsworth infl, Ex-Ras Michael, Phil Chen, SapaVilia Einstein, Rock Dedic, Dale 714-444-6951
- Well seasond, hrd edged, groove orient gut w/Hillywd rehrls sks band w/drive, dedicatd, Infil Zombie, LoveBone, NIN, 213-962-8981

9. GUITARISTS WANTED

- "Musicians for Layers", a musical, all instrum considered for collab/arrange process, 6 wk run, Spring St Gallery, Jun/Jul/Aug, Peter 310-319-1551
- A music proj w/recently released CD, melod pop dance sks gut w/dynmic texture tones, gd gear, pro alt! Must ply song, no gut gods 213-969-2465
- Ace gut w/lead voc wntd, Melod, rhythc, light, intense style, Talent, exp, gd alt, dedicatd essentl, Mainstream progresv rock, funk, pop tunes, JV 310-455-4304
- Acous/elec gut who plys by ear/reads nnd by wrking fem artist Infil Tuck & Patty, must be gay friendly, Cocco 213-482-7783
- Acous gut nnd for rhythm/lead, 12 string a plus Infil Petty to Eagles 818-767-1415

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- Aggress, dark, angry, reliable gut nnd for aggressv metal band Serous, honest only No punks, no Seattle, no critics, no jammers. 818-567-1182
- Alt girl wrking band covering disco era dance tunes, resonsbl, hrd wrknr, bckngnd voc helpfl, not nec Funky & fun, gotta love stage Trey 818-955-3660
- Alt, bright, warm, caring, green, yellow prodct, airplay, TV, loud, edgy, mellow, melod, rhythc, sing harmony, unique snd/exp. 818-451-4304
- Are you lking for a singer that has what it takes to make it? Lets create our own snd, rock the world. Darryn 818-761-7713
- Blk gut wntd, Infil Bad Brains, Rage/Machine, 24 7 Spyz, jazz fusion, reggae, Maj mgmt int, dempndng, gigs upcoming 213-931-9095
- CELLOPHANE FLOWERS sk gut for lead/texture, bckngnd voc nnd, band has mgmt, gigs ASAP Infil Ezra, REM, Spacehog Brian 310-827-2901
- Exp gut wntd by estab OC band, studio, gigs, ala Oasis, Suede Have K/Richards ally James 213-469-3459
- Exp, driven muscns nnd Infil Dead, Crimson, Sngarden, James, Burning Mad, Elec/acous, hornpl helpfl Music 1st, S follows 310-392-1269
- Fusion gut beckons pro muscns for soullf, experimntl, dynamic creaton lking for improv adept artists w/ability to focus on vison/sound 818-761-7713
- GRUM FURRY TONGUE sngr/sngwrtr reformng band STP meets Oasis Gut nnd for local gigs/recrdng, age 28-34, pro alt, Terry 310-284-6631
- Guit wntd by former maj label artist for funk, pop, alt style 18-25, this proj has great sng/songs, mgmt & bckng, Michael Bam-10pm 805-288-2950
- Guit wntd by estab OC band, Stevie Deltones, Korn, Rage/Machine, 714-840-2599
- Guit w/muscic all ala Randy Rhodes, Zack Wyld wntd by hvy commrczl metal band Absolutely no baggage/ babysitting, serous only, 213-462-3169
- Guit nnd for estab proj, pro yet not anal sit, 21-27, gd things happening Infil SonicYouth, Sebadoh, N/Cave, Jane, Beatles, Chrs 818-444-9600
- Guit w/rhythm, lastly leads sought by drmr & gut to help form powerfl, melod rock band Dedicatd, gd alt a must Jimmy 213-856-0517
- Guit plyr wntd to complete HR band, 100% dedicatd, no flakes, Infil Skidrow, G&R, Motley, Elegance, Wake/ Hillywd 818-78306439
- Guit wntd w/bckng voc, English all only 213-525-1613
- Guit wntd, Hootie meets Police, Bckng voc helpfl, developmnt deal, Lv msg, John 818-713-1569
- Guit wntd for hrd core proj, Melod, rhythc, odd meters, Infil Quicksand, Orange 9mm, Stanford, Bark Market Must have dedicatd, gd equip, Tim 619-495-0424
- Guit plyr wntd for openminded, alt rock band, Eric 818-768-0143
- Gypsy King gut plyr nnd for flamenco pop show, Samuel 818-995-1217
- Hillywd band wnts Fender slide dueling lead plyr w/ effects, texture, refined feel for new metal cntry snd, Infil Alice, Floyd, acous a plus 213-739-3726
- In a world of imitators, we're creating something diff, If we were not, we'd be Drop Theatre, Jelly Fish, Queen, Faith/More Mace 818-956-1881
- KK Downing, Adnan Smith, Dave Murray snd/plyr alike for inbute band BRITISH STEEL, Brian 818-830-0626
- Lead gut/voc for Nugent cover act nnd ASAP Must know dbl live Gonzo CD, Ted 310-204-6283
- Lead snging bass sks gut to form 2-gut 90s rock blues band Sngarden meets old ZZTop, No pay, no covers 213-526-2979
- Lead/rhythm gut wntd for pop/rock band Infil Ezra, REM Demo recrd, ready to gig Serous only, 213-222-1133, 213-664-2692
- Lead gut wntd w/hvy aggressv, soullf leads by complete band w/mgmt, future 818-769-2738
- Lead gut plyr wntd for wrking funk band Kravitz Seal Paying gigs, Ace 310-837-8447
- Percussnst wntd by gut, composr to collab, perform recrd in epic, renaissance, new age style Pro talent/att Rob 818-249-0736

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•Rhythm/lead guitar w/sharp image ndd to complete pop quartet, occasinl voc. Beatles, STP, Crowded House, XTC, Presidents. Singwriting a plus Tom 310-306-7531
 •Rhythm lead guitar w/ hvy rock w/ 2-pc w/strat snd, all orig. Infi G.R. Motley, Zap, Aerosmith, Motorhead Hillyard area, serious only 213-368-4656
 •Serious guit wntd for britmodpopband ala VU. Spirituallizd, Oasis, Radiohd, XTC, Rentals, Ride, Sebadoh/Folk Implosion, Pixies, Iggy. Poss ing term gige image gear, 25-31 310-396-2576
 •Signed indie band between Hootie & Live sks rhythm guit. Bckup voc a must, rehearse in NoHo. Andy 714-846-2598
 •Singr/sngwrtr, 24, sks guit for collab, previously recrd songs, to gig, shop for recrd deal. Voc a big plus. All! Beatles type, ong snd. Montana 818-248-1867

10. BASSISTS AVAILABLE

•5 string bass sks funk rock groove orient band, Top gear, bckgrnd voc. Infi A thru Z, open-mindd, can travel, team plyr, signed/estab only 310-837-5973
 •Acous uprite, elec fretted/fretless bass into jazz, blues, swing, R&B Has groove, read charts, for gigs, recrdng, showcsz Joseph 818-763-8078
 •Bass plyr lng to form/rom roadies, R&B, blues band. Do you see the lite? Peter 818-894-4505, 310-608-6821
 •Bass plyr avail for class rock cover band, curr wrking in Inland Empire area. Larry 909-596-4903 eyes
 •Bass & singer avail to join/form R&B band Infi Stones, Doors, Iggy, 310-551-7450
 •Decent bass plyr lng for decent band Rock or alt 310-839-3968
 •Pro bass plyr, style versatl, chart read, solid grooves, melod solos, 4/6 strng, fretless, pro att, gear, sgd. 818-563-2787
 •S.O. lng for bass to bckup duo billed act. Doing Ticket Master showcsz Sean 310-696-8150
 •Singing bass plyr 5 yrs exp, pro equip, lng for touring club band, cruise ship, traveling act. George 213-876-2716
 •Stone cold pocket plying energetic, infectious, sharp minded thump master, dependbl, responsbl, cool tone Unprentious only nly apply. Bobby 818-247-0556
 •Versatl bass sks pro sit or estab band, solid, dependbl •Live studio exp. Infi Live, PJHarvey, Radiohd Eddie 818-848-7591

10. BASSISTS WANTED

•#0 bass wntd, hvy alt, A&M deal, STP, Bush, short hair image, gigs, rehstr, must be very pro. Paul 213-655-4345
 •#1 bass ndd now, hvy pop alt, great songs, harmonies, maj label int. This is big. Arthur 213-874-3455
 •2 guit lng for bass plyr, if you want to do later, make S later 213-469-1626
 •A bass wntd, 21+, StHBay based Sabbath, AIC vibe, serious only Derek 310-328-7011
 •A1 slappin groove plyr wntd for ong pop rock act. Infi Tears, Seal, Mute, etc. 213-650-5014
 •Ace bass wntd. Melod, rhythmic, tight, intense style. Talent, exp, gd att, dedicatn essntl, Mainstream progress rock, funk, pop tunes JV 310-455-4304
 •Aggress bass plyr ndd for pro act. Recrdng/shows pending Infi Alice's Helmet meets Jane's Tool. Pro equip, no drugs, no flakes, transpo a + 213-670-9314
 •Aggress plying bass plyr, into hvy rhythmic Infi Alice's Helmet meets Jane's Tool. Lockout recrdng studio, recrd deal in works. No drugs/flakes 213-670-9314
 •All gtr wrking band, covering disco era dance tunes, responsbl, hrd wrking. Bckgrnd voc helpfl, not nec. Funky & fun, gotta love stage. Try 818-955-3660
 •All band w/mgmt, atty, gigs, publicist, investor sks bass. Under 30 only. curr image/style. Artists only, tired of wannabes. 310-535-1444
 •Alt pop band nds bass w/alt pop style, infl Must be creatv, no hvy metal. Maj label int. 213-851-1680
 •Alt, bright, warm, caring, distortion, charting, green, yellow prodct, loud edgy, airplay, liquid videos, sing melod harmonies, unique snd/exp 818-451-4304
 •Ambitious bass wntd for gigng, pop rock grp Infi

String Toad, U2, Serious only 310-358-7194
 •Are there any Brit musicians out there? Lead guit, singr/sngwrtr sks drums, bass, keys to form org rock band Serious only. Mike 818-508-5845
 •Bass plyr wntd for alt proj w/lem singr Infi Nazzy, Breeders, GLBuffalo, 310-455-7000
 •Bass ndd to complete hvy/melod band. Very groove orient. Chris 818-355-5083
 •Bass plyr wntd by popular local band. Style Greys, Crowded House. Jelly Fish. Must be versatl, h registe bckup voc a must, 213-972-0937
 •Bass plyr ndd for MAMA'S FREAKS. Funk groove orient rock meets indust pop. Pro only, gigs, recrdng, prodr. Menace 213-962-9447
 •Bass wntd for org rock band w/trumpets. Mature, WLA area. Male/fem. Kelly 310-915-5876
 •Bass wntd for hrd core proj, Melod, rhythmic, odd meters, Infi. Quicksand, Orange 9mm, Stanford, Bark Market. Must have dedicatn, gd equip. Tim 619-495-0424
 •Bass wntd, Hootie meets Police. Bckng voc helpfl, developmt deal. Lv msg, John 818-713-1569
 •Bass for hvy band w/whrsol form, recrdng equip, ong songs, Freq, odd meter, serious only. William 818-766-4828
 •Bass plyr wntd for Thin Lizzy tribute band w/whos book. Voc, sng, no drugs. Jeff 310-316-9564
 •Bass plyr ndd for queer core band Punky, poppy, metallic, in your face, melod, 213-664-4987
 •Bass plyr wntd by former maj label artist for funk, cov, alt style, 18-25 This proj has great singr/songs, mgmt, financ bckr. Michael 8am-10pm 805-288-2950
 •Bass ndd to lay down killer groove, complete hvy/melod band, Infi Sabbath, Sndgarren, Pumpkins Jimmy 818-763-1556
 •Bass ndd for very progressv, psyched, HR, instrum band. Lots of jamming, some pay. Jerry 310-274-4846
 •Bass wntd by aggress band w/label bckng for full CD. Infi Korn, Machnehead 310-920-5889
 •Bass plyr wntd by otherwise complete band w/fem voc, gigs, upcoming recrdng. Unique alt rock w/hi energy drk melod, latentd, ambitious 818-379-3963
 •Bass sought-alt/commercial band, atmosph ballads, mid-tempo rock, slammn grooves, fem voc, airplay, indie connex, etc. Dan 818-507-0403
 •Bass wntd for all orig progressv metal band, for gigs, recrd deal. Brett 805-494-8325, Victor 805-497-4799
 •Bass wntd for upcoming gigs, recrdng, video shoot by alt band w/ft buzz. Kevin 213-874-7401
 •Bass wntd, bckgrnd a big plus, must have equip/ transpo, org rock band based in Temple City/Pasadena, w/gigs. 909-597-3973
 •Bass plyr wntd by band w/recrd in stores, xint pay male/fem 213-462-5973
 •Bass plyr wntd to complete alt rock band Must be serious. Will to tour US/world, Styles U2, Police, Frankie Hollywood, Live. 909-595-2181 x 3
 •Bass wntd for hard, smokin, psyched band, creatv, passionate, willing to help a +. Venice/WLA area pref, demo avail 310-392-6913
 •Bass plyr wntd for up-tempo funk alt recrdng proj w/ht material. Totallly together, recrd complete, no hangups 818-991-367
 •Bass plyr ndd, pro att, exp. KROQ snd, voc a +, not a must, 213-464-7807
 •Brit band sks bass. Elastica, Radiohead, S/Pistols Gd plyr, under 25. Real label int. Prev callers, call again, lost numbers 310-473-2566
 •Christlan bass, where are you? Fem frontd alt band wnts atmosp, tight, solid, steady bass. Pasadena area, non-ministry. Doug 818-301-0434
 •Edgy, eclectic rock folk band sks bass, Dedicatn, sense humor, pref under 30. No hobbyists. Ashley 310-289-5714
 •ELECTROLUXE sks bass plyr. Beatles, Radiohead, Angus. Bobb 213-720-9510
 •Estab OC band sks bass, bckng voc, tech skill, w/less

is more approach. Garbage, Sonic Youth, Verve, Sylvia Plathe. Gabe 714-680-4244
 •Estab wrking band lng for exp bass plyr w/lead, bckgrnd voc, into funk, R&B, rock, dance, pop, jazz etc. Serious only. Mike 818-508-1374
 •Estab band PROTOTYPER, sks bass, must have exp, musicianship, dedicatn, equip, Progressv, thrash infl. Kragen 310-915-0423
 •Exp driven musicians ndd Infi Dead, Crimson, Sndgarren, James, Burning Mad, Elec/acous, harmon helpfl. Musiclfrst, S follow 310-392-1269
 •GTR FURRY TONGUE singr/sngwrtr reforming band STP meets Oasis. Bass ndd for local gigs/recrdng, age 28-34, pro att. Terry 310-284-6631
 •Guit & drmr ssk bass plyr to help form rock band Dedicatn, gd att a must. Jimmy 213-856-0517
 •Guit/sngwrtr ssk bass plyr to upbeal blues rock band. Recrdng, gigs, parties, more. Send tape to PJ Proj, 618 W. Stocker, Glendale 91202
 •Hard core band w/many oppor nds new bass plyr into Rage/Machine, Korn, Deftones. Lv msg 213-812-6366
 •Hillyard band wnts bass plyr in 20s for new metal ncty. Sng, Infi Sarzo, Claypool, DeLeo. 213-739-3726
 •Ling for clever bass plyr to join instrum jazz/funk proj. Gigs, parties, Infi Passport, Meters, Jimmy McGuff. Dave 213-654-4972
 •Mold breakng gut/passionate singr w/compleing org music (AIC, Who, STP), indie int, gigs booked, sks Entwistle bass. Ted 213-933-2211
 •Pro guit skng funk, solid, kind drmr/bass Infi Dead, Dave Matthews. REM to form new band, pros only. Patti 714-377-9086
 •Singr & bass plyr ndd for creatv, thoughtfl, clever hvy music. Madoka 213-461-6323
 •Singr/sngwrtr, 24, ssk bass for collab, previously recrd songs, to gig/shop for recrd deal. Voc a big plus. All! Beatles type, orig snd. Montana 818-248-1867
 •Sngwrtr & guit plyr team ssk bass plyr to form blues based rock band, doing org/cover, Randy 310-677-8774
 •Solid bass plyr ndd for Nugent cover act. Must know live Gonzo album, perform back voc a must. Ted 310-204-6283
 •Voc, sngwrtr ssk versatl bass for orig proj. Infi Loggins, Delamint, Outfield. Christopher 818-953-9283
 •Wntd, bass plyr for org proj, arena rock, big atmosph prodctn. Must be creatv, versatl, dedicatd proj, bckng voc a + 310-915-9462
 •Xceptnl bass wntd for moody, song orientd alt rock trio. Must have bckgrnd voc, gd meter. Indie CD release this yr. 310-657-7918

11. KEYBOARDISTS AVAILABLE

•Great plyr, jazz, blues, R&B, acid jazz. Great ears, reads, sings bckup/lead voc avail for paid sits, duos, trios, recrdng, dedicatn to proj. 310-395-3333
 •Keyboard tech lng to work w/local or natl act. Exp w/ Hammond B3 organ, other wntd keyboards. John 818-759-8382
 •Keyboard plyr/program avail for studio, demo, arrangmnts. Sequencing, drums loop, keybd parts. Alan Cubase, M1, R8M, S220, U220. Extensv exp. Eric 310-208-3772
 •Keyboard/pianist, midi A-dat studio avail for gigs, studio. David 213-662-8868

•Keybrdst w/top gear avail for wrking cover band. 818-776-9279
 •Keybrdst, singr/sngwrtr w/2 albums avail for band w/ maj label deal. 818-342-3100
 •Keybrdst ssk estab R&B, blues, jazz grp. Must have dem avail, wrking slt pref, not necessary. Jerry 310-535-3759
 •Keybrdst avail for pro pay sits only. Many styles, have 2 LPs. 818-846-8124
 •Much credits, bring together sit. Hvy rock, pop rock. Joel 310-548-7329
 •Pro Keybrdst, voc, xint state/art mid rig, returned from Euro tour/cruise gigs. Sing top, alt, dance, variety acts. Travel sits, pro sit only. 818-382-7048
 •Pro accompnyst formerly w/Sarah Vaughn, Joe Williams, avail for singrs proj. Herb 818-990-2328
 •World class pro keybrdst, several tour/album credits, sks pro tour/recrdng acts only. All styles, xint state/art mid rig, travel long-term. 818-382-7048
 •World class rock keybrdst avail. Total long hair image, proatng/equi. 28. Infi Dream Theatre, G.R. White Snake. Relocating to Hillyard, for lrite proj. 702-321-7157

11. KEYBOARDISTS WANTED

•A #1 funk, R&B to hiphop keybrdst to complete pro org band, paid performing ASAP, nd serious member only 310-403-0610 pgr
 •Ace keybrdst wntd. Melod, rhythmic, tight, intense style. Talent, exp, gd att, dedicatn essntl. Mainstream progress rock, funk, pop tunes. JV 310-455-4304
 •Are there any Brit musicians out there? Lead guit, singr/sngwrtr sks drums, bass, keys to form org rock band. Serious plyr only. 714-846-5845
 •Band showcsz for label, set to be booked for festivals, skng 2nd keybrdst to do strng arrange, fairly easy. 310-289-4734
 •BLUSCHOOL singr/poetess/keybrdst ssk keybrdst beat genius for moody, triphop, nd to know mid/mac. Portishead, Cure. CJ 213-656-6128
 •Estab wrking band ssk exp fem keybrdst w/lead, bckgrnd voc into funk, rock, R&B, dance, pop, jazz. Serious only. Mike 818-508-1374
 •Fem keybrdst ala Lisa Colman, w/own equip wntd to complete 4-pc band. Dylan 818-516-9569
 •Funky keybrdst wntd for retro R&B SHAKER MACHINE. 213-461-5901
 •Grooving, versatl, modern keybrdst wntd for org pop rock band w/label contact. Infi Seal, Tears, Gabriel, Level 42. Derek 213-389-6619
 •nd strng arrange plyd on song, will trade 10 hrs recrdng time, 16-ch studio, if you'll play on song, arrange strings. Vince 818-363-8334
 •Keybrdst plyr wntd for org band, cover songs. Gary 310-314-9607
 •Keybrdst wntd, 20-30, for indep signed/art. Infi Waters, Len Cohen, Waits, Reed, Beatles. Bluesy atmosph music. Atto 310-859-2921
 •Keybrdst/synth plyr wntd to complete org band, dark, gothic, hvy indust groove. Infi Type O Neg, Whit Zombie, Stabbing Westward. KMSMD. John 818-990-8013

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*Keybrdst wntd by orig rock band w/gigs, must have Hammond s/d or don't call Pasadena/Temple Cty area 909-597-3973

*Keybrdst wntd for jazz, funk proj, must be into swing/jazz/blues. Infl Jimmy McGriff, Passport, Meters Dave 213-654-4972

*Keybrdst wntd for all orig progress metal band. Purple style preferred, for gigs/recd deal. Brett 805-494-8325, Victor 805-497-4799

*Keybrdst sought, alt/commercl band, atmosh ballads, mid-tempo rock, slammin grooves, fem voc, airplay, indie connex etc. Dan 818-507-0403

*Melod, emotionl, dark, scary, rockin, funkyn, indust groove orient diversity w/dynamics, symple sampling Compulsiv plyr, no hobbyists. Chad 818-343-8606

*Prodrct/composr, collab w/powerfl club diva singr, 3 labels int for trendsetng mat, ala Bjork, Lennox, Portishead. Morganne 213-960-4378

*Program/sngwrtr sought by voc to form electron based alt band. If dedicatd, phone 818-392-7064

*Sngwrtr & guit plyr team sk keybrd plyr to form blues based rock band, doing orig/cover. Randy 310-677-8774

*Voc/sngwrtr sks keybrdst for orig proj. Infl Loggins, Delamtr, Outfield, Christopher 818-953-9283

12. VOCALISTS AVAILABLE

*29 yr old voc/guit avail for band w/snd like Everclear, 7Mary3, 310-479-6558

*Ambitious attractv, talentd, fem voc/sngwrtr skng top prodrct/collab w/studio. Ready for a recrd deal. Dance/ pop style. Gna 818-788-7682

*Are you lking for singr that has what it takes to make it?

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Lets create our own s/d, rock the world. Darryn 818-761-7713

*Attractv, young fem voc avail for R&B, hip-hop grp. Lking to join strong voc grp. Miko 213-347-3693

*Club diva, cabaret singr/sngwrtr skng prodrct/cowtr, 3 labels int, nd up/dtate trendsetng mat. Powerfl voc. Morganne 213-960-4378

*Combustibl fem singr w/big vox sks demo, live proj or band. Alt rock Alanis, PJHarvey, Garbage, Elastica Lara 213-939-1300

*Creatv, motivatd lead singr/sngwrtr w/great songs sks muscins to form band for alt Euro—trash s/d, senous/creatv only. Petry 213-223-8528

*Exp male voc sks muscins/cover band for gigng. Styles R&B, pop, dance rock, etc. Joseph 818-501-3471

*Fem voc, talentd, exp avail for studio/live work. R&B, AAA, reggae, jazz, blues, pop, soul. Shelly 213-662-8868

*Fem singr/dancr/sngwrtr sks prodrct w/studio access. Maj labels int. Latin/hiphop, dance style. 310-281-7174

*Fem singr/sngwrtr w/lots of talent sks guit or band w/ soufl, funky, R&B groove. Infl Heavys, Wonder, Etta. KD. Serious only pls. 818-906-8126

*Fem voc, powerfl, pro, great w/harmonies, versatille, avail for demos/sessns. Pam 818-763-1678

*Fem singr/dancr/sngwrtr sks prodrct w/studio access. Maj label int, latin/hiphop/dance. 310-281-7174

*Fem voc avail for recrdng proj, demos, sessns. Pro, very powerfl, versatl. Pamela 818-204-7255

*Groovy gal singr/sngwrtr w/bluesy, funky soul sks visionry muscins/prodrct w/studio for creatv partnerhp. music club. Bonnie/Sheryl meets Wonder. King Floyd 213-865-6373

*HR hvy metal singr lking for estab band. Must have alt, orig songs, rehrl s/pace, ready to play. Live in LA area. Steve 310-657-5671

*Int'lly known voc, wide range, many styles, credits avail for pro pay sit, demos/recrdng pop, rock. C&W 818-846-8124

*Lead rock: soul voc avail for pro sit. Gigs, recrdng, etc. Infl Little Richard, JBrown. Keith 310-924-3680

*Male voc sks orig rock band. Infl U2, Pumpkins, Doors. Shed 7. Team plyr, gd stage presence, no hvy metal. Phillip 213-650-9822

*Male pop singr avail for demos, jingles, sessn wrk. Exp. talentd, most styles covered. When you nd real singr, call me. Steven 213-876-3703

*Male funk, soul, R&B voc avail for sessns, studio wrk, jingles. Todd 818-607-3244

*Male, lead voc, 1st tenor trained sks orig proj ala Journey, Sting, Henley, Toy Matinee. Consider top 40, class rock, very pro. rets Jay 818-765-8660

*Male tenor voc, pro exp, most styles, avail for leads, bckups, sessns, demos, gigs. JR 818-884-2146

*Male voc sks orig rock band already formd. Infl Jovi, Lou Graham. Team plyr, dedicatd, much studio/stage exp. Doug 805-375-7270

*Pro voc avail for demo sessns, recrdng. Paula 818-204-3967

*Pro voc avail for live/studio work. Ballads to HR. Ted 310-866-0269

*Pro male voc skng HM band. Infl Sabbath, Purple, AC/DC, Crew. Jim 818-834-3015

*Progressv HM, thrash voc/sngwrtr avail for pro band w/mgmt & label int only. 213-850-6043

*Sexy, seasond, visionry voc sks funky, retro R&B muscins. 213-461-5901

*Singr avail to form/join band. Infl Fishbone, S/Wonder, EW&F. 213-882-4141

*Singr/sngwrtr w/maj label credits, int'l toumg, guit abil, frontman qual, sks song—orient 90s act w/alt.

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*Singr/guit avail, 26, to form epic hvy rock band. Infl Cocker to Halfhead 213-739-3725

*Singr/frontman, 4 strong octaves, Sabine student, lking for form/orig HR metal band, very open-minded. Infl Fates Warning, Helloween, Maiden. Jason 818-332-4448

*Singr avail for cool, wacko, expermtl alt band. A little of everything ala Phlter, CZ, Manson. Jay 213-936-3577

*Singr/sngwrtr lking for collab. Infl Beatles, Bowie, Pooch Harem, Floyd. Alex 310-656-0060

*Singr avail for seek, twisted, cool, alt proj ala Souxise, Manson, PJ, Phlter, Meatplow. Jay 213-936-3577

*Top fem voc avail for sessn wrk, tours, spec proj. Call for credentials, demo, pix. 310-236-0334

*Voc, drmr team nd wrking/cover band sit, w/label int or backing. R&B to alt. 213-651-1954

*Will work in studio for demo work/lme. Sing contemp, pop, R&B, Broadway. Lking for agent, very serious, lfe goal—be known. Jason 818-246-5758

*World class male voc sks blues, blues rock band. Infl G/Allman, Ray Charles, Jack Bruce, Delbert McCClinton. Nathan 818-243-2696

12. VOCALISTS WANTED

*19 yr old lking to form inter-racial R&B grp ala All4One, blk, latino, Filipino, 16-21, Cerritos/LngBch area. Serious. Shane 310-460-9690

*19 yr old guit sks collab w/unique, creatv voc to form absolutely crazy rock band. Risk taker w/serious goals. Todd 213-874-0597

*2 fem bckng voc ndd for cntry, rock band. Must have harmoniz exp. total dedicatn. Infl Eagles, Peety, etc. 818-767-1415

*Ace voc ndd, praise instrum for ecclcp pop. Infl Fleetwld, Eagles, Diamond, Rto, JBrown, ManTransfer, WSide rehrl. 310-288-6610

*Adventuresome alt trno w/gigs, label int, mgmt sks fem voc w/powerfl, alto, improv pibes, 90s look, exp only. 5pm-8pm 818-390-2091

*All fem voc, here's your chance for a free recrd quality demo. Must have great appear, chops, no rockers. John 818-765-7970

*Attention attention, male singrs. Able to sing hard, rough, proven pretty, falseito, able to hit screams. Infl Only Woodsen. Michael 213-292-9046

*Bass & guit w/retnt, recrdng studio sk fem voc to form band. Mel 213-926-8296. Infl 213-467-7012

*Bass sks voc w/lyrics, melody abil to form 90s rock band w/mgmt, collab, confidence. 213-526-2979

*Bckgrnd flamenco style latina singrs ndd for flamenco pop show. Samuel 818-995-1217

*Bckup singr wntd for rock, pop band w/gigs. Lead voc ala Lennox, must be exp, soul infl a plus. Deborah 818-348-3733

*Bckup voc ala Paula Cole, Kate Bush, Oleta Adams wntd for all orig pop rock band. Infl Gabriel, Seal, Tears. Henry 310-396-4884

*Bckup fem voc for all pop rock singr/sngwrtr/guit. Alto, soprano, mezzo soprano wntd for 3-pi harmonies, no exp ndd. Robert 310-652-3285

*Do you think like Reznor to Amos, feel like Portishead to PJHarvey, s/d like Morissette to Vedder, emotn, dynamics, creatv? James 714-990-9011

*Enchantng, trained fem voc wntd to collab w/guit, lyricist, composr, baritone. New age epic folk rock, improv a must. Rob 818-249-0736

*Estab Queen tribute band sks lead singr for gigs. Steve 818-382-2999

*Exp or bad-O jvln, wht, male singr/rapper for acid.

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funk, tribal, hip-hop proj. 310-358-6497.
 •Fem voc wntd for R&B proj. great songs. Lv msg. Jerry 818-756-1789.
 •Fem voc wntd for estab band. Steady work. gd pay. ead/bckgrnd voc. Into dance, rock, funk, rap, R&B etc. Mike 818-508-1379.
 •Fem keybrdst/pianist ndd for orig grp interested in play ska, reggae, socca, calypso, Brazilian/Cuban infl. Nd to have gd time. Dave 310-594-6884.
 •Fem bckup voc wntd, 20-30, for indep signed artist Infl Waters. Len Cohen, Waits, Reed. Atto 310-859-2921.
 •Fem voc wntd, Ethridge type voc style, for recrdng proj, poss label deal. Submit tape/px. 11490 Burbank Bl, #6, NoHo, 91601.
 •Fem voc wntd for wrking funk band. Kravitz, Seal. Paving gigs, must have gd ear & dance abil. Ace 310-837-8447.
 •Fem voc wntd for estab dance band w/deal. Euro tour this summer. 213-957-9111.
 •Fem entry singr ndd by MARSHALL LAW. Must sing harmony. Lead, ply guit big plus. 818-508-1022.
 •Former maj label artist sk poet w/voc, dark minstrel who's infl incl Anne Rice, Poe, Morrison, Jagger, Baudeleire 818-763-5618.
 •Funky fem bckng voc wntd for retro-R&B SHAKER MACHINE 213-461-5901.
 •Guit/producer sks singr for roots rock, soul, cntry proj. Infl Sunböll, GL/Bufalo, C/Crows. Sean 310-305-2835.
 •Guit/voc wntd by elec keybrdst & voc. Dream Theatre meets NIN, Queen, Faith/More, Enya. We dare to be different. Curt 818-996-1881.
 •Guit/sngwrtr/prodcr w/ful prodctn studio sks male alt HR singr for immed collab, recrdng. Mike 310-652-3158.
 •Guit/prodcr sks voc & musics for band/proj Infl Garbage, Oasis, Elastica, Harvey Have studio, maj label exp. Ray 818-769-8445.
 •Hi energy rock band ESSENCE auditngn replace lead voc. Req. ability, stage presnc, compat, dedicatn. Glen Hughes, Coverdale, Gary Moore. Doc 818-980-4685.
 •HR/focus act skng hrd edgd singer who can actually sing. Timothy 310-552-6687.
 •Male alto/tenor, clean (Cahil) snd. Teenage-early 20s, for demo wrk. Paid. Rob 213-667-3003.
 •Male voc wntd for alt rock band. Your own style, aggressv to mellow. Guit orient snd, pro, label int, don't hesitate. 818-905-4506.
 •Male singr wntd for band w/CD, mgmt Infl Bush, Sindgarden 818-503-5571.
 •Male & fem voc ndd by keybrdst/arranger for demo work on spec. Jeffrey Osborne, Whitney Houston style. Aaron 213-482-8443.
 •Male voc wntd for alt rock act. Collab w/guit plyr, have studio, label int, material. Shld be dedicatd, have great voc. 310-236-0992.

•Male voc sought by KROQ band infl by early Cult, Lords/New Church to shop for deal. Paul 818-440-9686.
 •Male w/broad range for cntry demo. 818-993-7737.
 •Male singr wntd for band w/foreign label deal, maj endorse, mgmt. STP meets NIN. 213-892-6369.
 •Orig progressv rock grp sks bckup voc for gigs, touring. Must be pro, attractv w/gd harmony skills. John 714-994-4065.
 •R&B sngwrting muscn skng to work w/serious fem voc or voc grp. Pgr 818-727-3329.
 •R&B male/fem ndd for album proj. Great oppor. Chris 310-473-5687.
 •SanFram based rock band nd energetic singr w/feeling, Skidrow, Haggar, Badians style. Pro alt only, no amateurs. 415-692-7929.
 •Signed class funk rock, soul band nds incredbl voc/poet. Janes, PFunk, Zep, Peppers, Nirvana. 213-397-9981.
 •Sngwr wntd to complete HR band, 100% dedicatd. Infl G&R, Skidrow, Motley, AC/DC. 818-783-6439.
 •Sngwr & bass plyr ndd for creatv, thoughtfl, clever hvy music. Madoka 213-461-6323.
 •Sngwr wntd to complete HR band. Long hair, gd att. Infl G&R, Skidrow, Motley, AC/DC. 818-783-6439.
 •Skng male voc for contemp urban gospel grp, age 20-30, Must know harmony, have snd like S/Wonder, B/ McNight. 310-669-4525.
 •Strong lead voc cap ndd for R&B voc fem grp. Must be under 25, energetic, dedicatd, ready for real world. Miko 213-347-3693.
 •Trippy textures ala Floyd, Trower, must sing w/power, heart. Songs on mach. 818-343-5508.
 •Voc wntd for all orig progressv metal band. Must have powerfl, melod vox, stage presence. For gigs/recrd deal. Kewin 818-563-3740.
 •Voc, frontman wntd for hvy rockn 3-pc w/street snd, all orig. Infl G&R, Motley, Zep, Aerosmith, Motocred. Hillywd area, serious only. 213-368-4656.

•Voc wntd for openminded, alt rock band. Eric 818-768-0143.
 •Voc wntd for progressv rock band to complete demo, shows, etc. Label int. Transpa must. Mark 310-322-5420.
 •Voc/frontman wntd, HR infl. Chuck 818-363-4812.
 •We nd a singr/wrntngly, guts who wants to be in biggest band in world, willing to wrk to make it happen. 818-901-7102.
 •WIND OF CHANGE sks singr/sngwrtr, openmndd, versatl, powerfl, stamina. Infl Halford, Mercury, Tape, Perry. Serious only. Norm 818-897-5811.
 •Wntd, one snotty ass bastard w/killer vox to sing for HR, hvy metal band. Matt 818-982-3752.

•Aggressv, dynamic monster drmr avail for recrdng/bands. Anything hvy, fusion, metal, HR, alt, great chops, meter, feel. Bozo 213-876-8044.
 •Ambidextrous drmr w/tricks up sleeve, can add unique spice to music. Not cheap. Phil 818-353-1076.
 •Avail for demo, gigs, proj, recrdng, various sits. Exp reader, compos, recrdng, touring. Infl funk, jazz, latin, fusion, class. 310-939-2702.
 •Concrete Blond drmr now avail for studio/tour. 213-654-8840.
 •Decent drmr lkng for decent band. Rock or alt. 310-839-3968.
 •Drmr, lead voc, 1st tenor, avail for orig proj ala Journey, Henley, Sting, Toy Matine. Consider top 40, very pro, references, class rock. Jay 818-765-8660.
 •Drmr avail for all band, Infl 7 Mary3, Bush, etc. 5-8 yrs exp. Pat 310-973-4567.
 •Drmr, pro tour, concert exp, dbl kick drumset, TDE-7K Roland elec drums. 20 yrs exp, all styles, sks wrkes band w/mgmt. Steve 818-981-0545.
 •Drmr, exp, powerfl, versatl, sks ong sndng phyched infl HR band. Morrison, Hendrix, Zep, AIC, Nirvana, early U2, Floyd. Greg 310-306-0931.
 •Drmr, voc team nd working/cover band sit, w/label int, bckng R&B to alt. 213-651-1954.
 •Exp pro sks wrking st. Casuals, tours, demos, sessns. Gd reader, xint equip, acous/elec, many yrs exp, paid sits only. 818-783-9166.
 •Gooey drmr, busy guy, 38, sks ong band w/ite rehsl, gig sched. Love GL/Bufalo, Cocteau Twins, Bowie. 213-931-4955.
 •Hard hitter sks hvy angry band w/emph on songs, emotion. Infl AIC, STP, Nirvana, Dedicatd, no flakes, ages 22-26. Paul 619-946-2469.

13. DRUMMERS AVAILABLE

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 •#1 pro in from road, avail for immed pro sit. Sessn work, touring, showcsng, top 40. Versatl plyr whard hitting style ala Bonham, Wackerman. 619-295-5372.
 •1st class pro drmr avail. Recrdng, tour exp. Dynamic, hrd hitting, versatl, grt feel, powerfl chops. Avail for any sit, rock, pop, hip-hop. 818-995-7005.
 •A versatl drmr, very sold/exp avail for live/studio gigs, Gretch endorsee. Infl Bonham, Bruford, Gad. Paid sits only. Paul 818-985-3700.
 •A real hvy rock drmr, plys Bonham feel, lkng for band. Infl Hendrix, Sabbath, Purple. No alt, no punk. 213-694-0444.
 •Ace drmr, rock, jazz, funk, sight lead trained, sks tours/ sessns, showcs w/signed acts on maj labels. Great art, easygoing. Dewey 818-709-0815.

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•Pro drmr, versatl solid, reliabl sks wrknng sit Rock
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relatc ok 213-462-5694
•Pro drmr at Berklee, rock blues jazz soul pop Avail
for live/studio Doug 310-556-6152
•Pro, versatl drmr avail for HR jazz, soon to be gignng
band Conrad 213-467-3834
•Versatile drmr sks pro sit estab band, live studio exp
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Ozzie, AIC Serious only 818-409-8985
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image, gigs, rehrst, must be very pro Paul 213-655-
4346.
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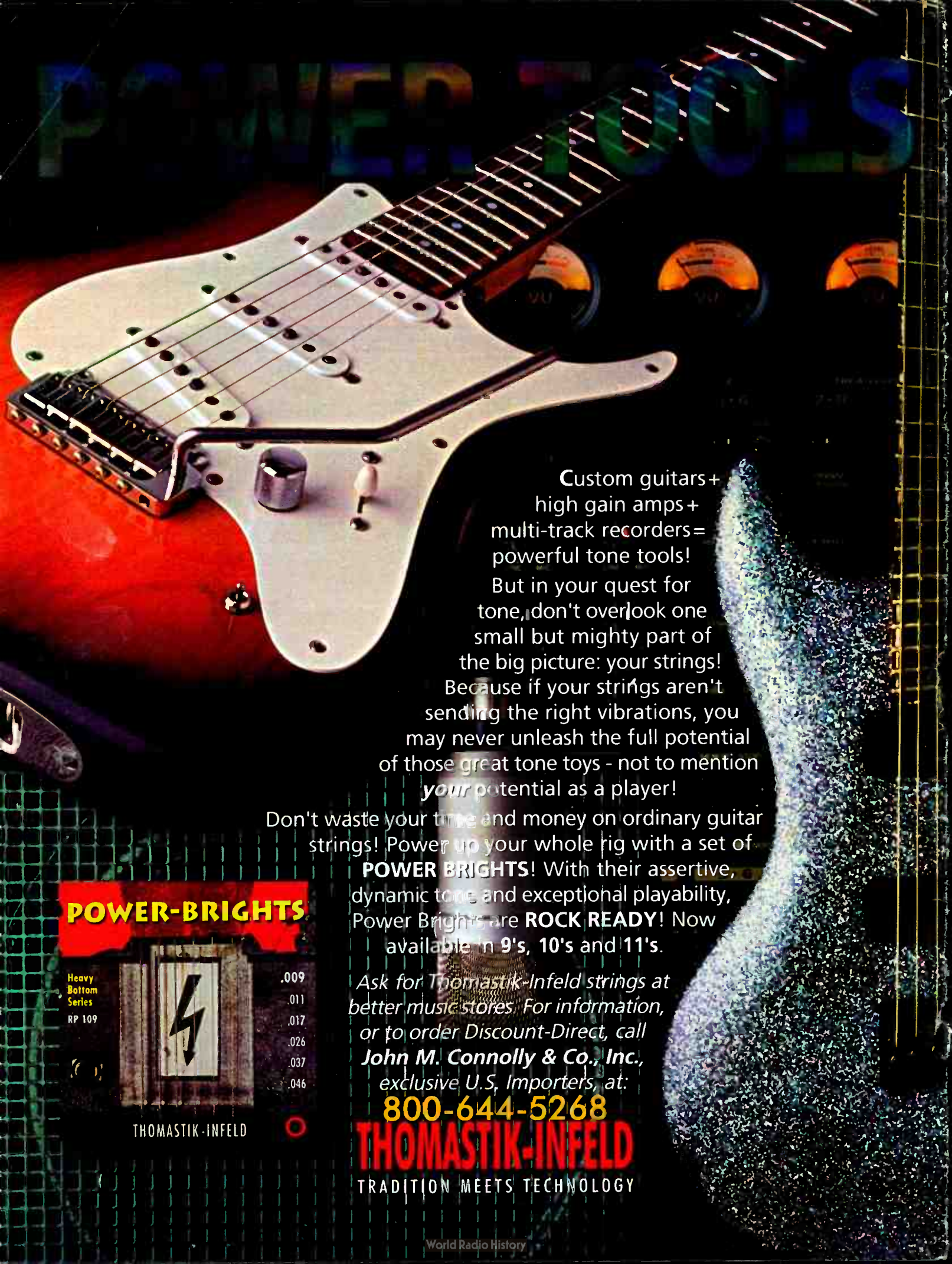
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