

MUSIC CONNECTION

THE WEST COAST MUSIC TRADE MAGAZINE™

The Beatles' "Real Love"

Producer Jeff Lynne Dissects The Record



- **Booking Your Band On The Local Circuit**
L.A. Club Bookers Reveal Pointers On Playing The Strip
- **Two Rival Songwriter Organizations Merge**
After Years Of Competition, NAS And LASS Bury The Hatchet



TOM PARHAM AUDIO

PRODUCTIONS

State-Of-The-Art Digital Bin Cassette & Compact Disc Duplication Specialist

digalog[®] SPECIALS!

NO MINIMUM ORDER!

FREE PICKUP & DELIVERY TO MAJOR LABELS!
(LA and Orange County only)

ABSOLUTELY THE BEST QUALITY!

100 C-30 digalog[®] CASSETTES

with **DD DOLBY HX PRO**, Onshell Printing, Chrome Tape, Clear Boxes, Shrink Wrap, Black & White J Cards
Includes 1 CD REFERENCE DISC

Includes FREE J-Cards!

NOW ONLY **\$279!**

250 C-30 digalog[®] CASSETTES

with **DD DOLBY HX PRO**, Onshell Printing, Chrome Tape, Clear Boxes, Black & White J Cards, and Shrink Wrap
ADD 1 CD Reference Disc for only \$49!

Includes FREE J-Cards!

NOW ONLY **\$375!**

500 C-30 digalog[®] CASSETTES

with **DD DOLBY HX PRO**, Onshell Printing, Chrome Tape, Clear Boxes, Black & White J Cards & Shrink Wrap
ADD 1 CD Reference Disc for only \$49!

Includes FREE J-Cards!

NOW ONLY **\$575!**

1000 C-30 digalog[®] CASSETTES

with **DD DOLBY HX PRO**, Includes Onshell Printing, Chrome Tape, Clear Boxes, Black & White J Cards & Shrink Wrap. ADD 1 CD Reference Disc for only \$49!

Includes FREE J-Cards!

NOW ONLY **\$799!** 4-color add \$225

1000 CDs

Includes 1 CD Master Reference Disc, Glass Mastering, Label Film, Up to 2 Color Printing on disc, Black & White Inserts

NOW ONLY **\$1799!** 4-color add \$350

1000 CDs and 1000 digalog[®] CASSETTES

Includes one CD Master Reference Disc, Glass Mastering, Label Film and up to 3 Color printing on CD with 4 Color inserts. Cassettes with **DD DOLBY HX PRO**, Onshell Printing, Chrome Tape, Clear Boxes, 4 Color J-Cards and both are shrink wrapped

NOW ONLY **\$325!**

DIGITAL MASTERING SPECIAL!

Bring us your MASTER and receive 2 hours of state-of-the-art digital mastering time, 100 digalog[®] cassettes (Includes Onshell printing, Black & White J-Cards, and Boxes)
PLUS 2 CD Reference Discs

NOW ONLY **\$425!**

10 CDs and 100 digalog[®] CASSETTES

Bands Get Airplay Now!!

Includes layout with Band photos & logo, Onshell Printing, Black & White J-Cards, Chrome Tape, Clear Boxes and Shrink Wrap

NOW ONLY **\$499!**

Tom Parham Audio is California's Premier licensed digalog[®] cassette duplication facility. All digital cassette duplication, mastering and graphic design are done on-site to assure the best quality. Tom Parham Audio uses State-Of-The-Art tapeless digital bin - Today's ultimate direct from digital cassette duplication system with HxPro. Tom Parham Audio is now offering State-Of-The-Art Sonic Solutions & No Noise Digital Mastering to create the absolute best quality master available today!!



TOM PARHAM AUDIO
PRODUCTIONS



"SO. CAL'S FINEST IN-HOUSE RECORDING & CASSETTE DUPLICATION SPECIALISTS"
1140 SO. CYPRESS, UNIT D • LA HABRA, CA 90631
714 • 871-1395 800 • BIN-LOOP

Surf Music's Greatest Hits

Presenting BMI.com.

The song titles, writers and publishers of the world's most popular music - the BMI repertoire - in a searchable database of 7.5 million items, updated weekly, together with the Web's most complete fund of information for and about songwriting and songwriters.

Now playing on computers everywhere.

<http://bmi.com/>

BMI

MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XX, No. 7 Apr. 1—Apr. 14, 1996

PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

GENERAL MGR./ADVERTISING DIR.

E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

SENIOR EDITOR

Michael Amicone

ASSOCIATE EDITOR/CYBER MUSIC

Steven P. Wheeler

ART DIRECTOR

Dave Snow

ADVERTISING/PROMOTION MANAGER

Steve R. Sattler

SENIOR ACCOUNT EXECUTIVE

Jonathan Grell

OPERATIONS MANAGER

Gabriela Roth-Girnius

ASSISTANT ART DIRECTOR/PRODUCTION

David Karr

ADMINISTRATIVE ASSISTANT

Carrie Colombo

SONGWORKS

Carla Hay

SHOW BIZ

Tom Kidd

NIGHT LIFE

Rock: Tom Farrell Country: Jana Pendregon

Jazz: Scott Yanow Urban: Gil Robertson

TECH EDITOR

Barry Rudolph

CONTRIBUTING WRITERS

Billy Block, Sam Dunn, Traci E. Sue Gold, Jeremy M. Helfgot, Matthew J. Jansky, Michael Kramer, John Lappen, Pat Lewis, Jon Matsumoto, Karen Orsi, Jon Pepper, Scott Scholin, Oskar Scotti, Greg Siegel, Jonathan Widran, Scott Yanow.

PHOTOGRAPHERS

Joy Asbury, Joshua Barash, Tom Farrell, Heather Harris, Jeremy M. Helfgot, Toni C. Holiday, Jeff Levitt, Blake Little, Anna "Flash" Luken, Jeffrey Mayer, Caroline Pataky, Donna Santisi, Michelle Schwartz, Helmut Werb, Rodney White.

FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:

Modern News 818-551-5000
Newsways 213-258-6000

COUNSEL: Mitchell, Silberberg & Knupp

Manufactured and printed in the United States of America

Music Connection (U.S.P.S. #447-830) is published bi-weekly (on every other Thursday) except the last week in December by Music Connection, Inc., 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028. Single copy price is \$2.75. \$3.50 outside of California. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Second-class postage paid at Los Angeles, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1996 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. **POSTMASTER:** Send address changes to **Music Connection**, 6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028.

MAIN OFFICES

6640 Sunset Blvd., Los Angeles (Hollywood), CA 90028 213-462-5772
FAX: 213-462-3123

E-Mail Internet Address: muscon@earthlink.net

24 Hour Free Classified Hotline: 213-462-3749

Member:



FEATURES



RIVA RUBIN/ITZ

24 LOS LOBOS

One of East L.A.'s greatest musical exports, Los Lobos, have released *Colossal Head*, an album that continues on the experimental path of their recent efforts. We talk with the band about their past (playing the local club circuit) and their new album.

By Jonathan Widran



HEATHER HARRIS

26 NAS/LASS MERGER

These two songwriter organizations have combined forces. NAS Executive Director Brett Perkins, NAS President Jeff Barry and LASS Co-Founders/Directors Len Chandler and John Braheny fill us in on what NAS does to protect and promote the songwriter.

By Carla Hay

28 **BOOKING YOUR BAND** By Tom Kidd

30 **SoCAL BAND LISTING** Compiled by Kathy Snow

38 **'REAL LOVE' PRODUCER JEFF LYNNE** By Michael Amicone

COLUMNS & DEPARTMENTS

- 5 **FEEDBACK**
- 6 **CALENDAR**
- 9 **CLOSEUP**
- 10 **NEWS**
- 11 **SIGNINGS & ASSIGNMENTS**
- 12 **A&R REPORT**
- 14 **SONGWORKS**
- 16 **AUDIO/VIDEO**
- 17 **NEW TOYS**
- 18 **CYBER MUSIC**
- 20 **SHOW BIZ**
- 22 **LOCAL NOTES**
- 42 **DEMO CRITIQUES**
- 43 **DISC REVIEWS**
- 44 **NIGHTLIFE**
- 46 **CLUB REVIEWS**
- 50 **EMPLOYMENT**
- 52 **PRO PLAYERS**
- 53 **FREE CLASSIFIEDS**

Cover photo: Fredrik Nilson



FEEDBACK

📣 A Zen Fan

Dear MC:

The purpose of a review is to provide objective information, pro and con, about a band so that readers can make intelligent choices about where to spend their time and money. The review of Van Zen by Christopher Horvath (issue #6) provided nothing but biased misinformation that was designed for the apparent self-aggrandizement of Horvath, without regard for the readers of MC.

Horvath seems to have skipped a few chapters—"and the rest of the book, for that matter"—when it comes to writing reviews. If MC plans to publish Horvath in the future, please see that he gets basic facts straight. For example, the drummer's name is T.C. Spriggs, not "Briggs." And if Mr. Horvath had bothered to do his job and read the press kit (which I did right after the show), he would have known that "the other Van prefixed-guitarist" is not a musical influence of Van Zen. In fact, anyone who actually listened to Van Zen that evening would not have heard the other "Van's" supposed musical influence.

Which leads me to the most distressing aspect of Horvath's review—that he did not really listen to the band because he apparently had some other hidden agenda. The tone and tenor of Horvath's writing implies personal hostility toward Van Zen and a consequent disservice to MC readers.

Come on Chris, confess. Were you a failure as Van Zen's guitar student?

Sincerely,
Laura Seraso

📣 Another Roxy Road

John

Hollywood, CA

"This call is in response to the feedback letter 'from another little nobody musician' (Rocky Roxy Road, #4). I totally agree with your views on the Roxy. My band played there, and there was no water, nothing in the dressing room, and the dressing room was barely lit. My band was headlining, and we had several A&R people out from several labels. Eddie the booker booked totally awful bands that did not go well together—a hard-core thrash band, with a mellow acoustic band, with another band playing Ted Nugent stuff, and then our band, which is kind of an industrial band. It was terrible. When we finally got on the stage—

a full one and a half hours after we were told we would get on—the A&R people had left because they couldn't stick around. It was a free night, so we had tons of people there, buying drinks and everything, and the band didn't make any money. The club was the only one who made out at all. We just got treated terribly. I'm sure it happens to a lot of other bands. Also, any other time I've been to the Roxy lately, it seems like the bands don't go well together. It seems the bands that are booked are booked to bring in people, not bands to put a good show together. I think Eddie the booker is terrible and should be replaced."

📣 Demo Praise

Dear MC:

I just wanted to thank you for the very kind review you gave my demo in your most recent issue (#4). Thanks to you, we've received a number of calls.

My musician friends are all wondering who I'm sleeping with at *Music Connection* to have received such a favorable review. Now if only the people I were sleeping with were giving me the same approval rating, I'd be really happy.

Thanks again,
David Grow

📣 A Case For Showcases

James Thomas
Pres. BEM Entertainment &
Hollywood Music Showcase
Hawthorne, CA

"I just wanted to respond to your current issue which has the local showcases listed. After much support over the past year from *Music Connection* for the Hollywood Music Showcase, Southern California's premiere music showcase for unsigned talent, I was very disappointed to see that we weren't listed in your current music showcases. You happen to have the ASCAP showcase, which is a predominately rap, hard-core showcase, and a couple of others. The Hollywood Music Showcase, which is one of the most successful music showcases going right now, was not listed. I am a big fan of *Music Connection*. However, it was very disappointing to not see the Hollywood Music Showcase listed, which takes place monthly at the Roxbury Club and very soon will have a second show every month at the Hollywood Mogul Club."

COMPACT DISCS

CDR REPLICATION FROM 1 TO 100

QUICK TURN AROUND!
QUALITY PRODUCTION!
GREAT PRICE!

CD LENGTH:

0-15 MIN.
16-30 MIN.
31-45 MIN.
46-63 MIN.
64-74 MIN.

PRICE

AS LOW AS \$ 8.97 ea.
AS LOW AS \$10.80 ea.
AS LOW AS \$12.64 ea.
AS LOW AS \$14.88 ea.
AS LOW AS \$16.18 ea.

ON CDR PRINTING AVAILABLE!
\$2.00 PER CD PLUS SET UP CHARGE

CDR COPIES MADE FROM:
SCSI BASED CDR'S, PRESSED CD
OR CD READY DAT*

*All DAT's must be recorded at 44.1 KHz with absolute time, have start ID's, and be accompanied by a precise log sheet with start and stop times of each track.

CD
PRE-MASTERING
LOW RATES!

CALL FOR DETAILS ON COMPLETE
CD PACKAGES

 IMPERIAL
TAPE
COMPANY

1928 14th St. Santa Monica, Ca. 90404-4605
(310) 396-2008 (800) 736-8273



NOW IN CALIFORNIA

EXPRESS CD MANUFACTURING READY IN 3 WEEKS!

300 CDs plus 300 Cassettes

with two-color inserts for only **\$2,390**



Includes **FREE** design!

Complete package includes:

- FREE Deluxe Design
- All Film and Proofs
- Proof Positive® Reference CD
- Mastering and Manufacturing
- Major-Label-Quality
- No-Fine-Print Guarantee

MEET OUR NEW WEST COAST STAFF



Kathy Fry



Steve Urquhart



Bethanic Blumenfeld

Call today for your FREE, 1996 full color catalog:

1-800-731-8009

FAX 818-848-4199
http://www.discmakers.com



DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY



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, 6640 Sunset Blvd., Hollywood, CA 90028.

Current

Music Connection Publisher J. Michael Dolan will lead a three-hour seminar, "How To Produce Extraordinary Results In Your Music Career," as part of "Music West '96"—a music conference and festival in Vancouver, B.C. which is offering valuable and informative seminars by day and rockin' music/partying at night! The conference offers a variety of seminars which cover new technology, taking control of your career, how to get noticed and successful business strategies. Speakers are established professionals recognized to be among the best in their area of expertise. Some of the other seminars offered include "Smells Like Indie Spirit," which covers the ins and outs of dealing with independent record labels; "Compose Yourself," a series of songwriting techniques and dynamics for plugged and acoustics performers; and "Master Producers Workshops," which offers hands-on sessions with world class producers. The evening festival promises "wild and wanton nights" filled with performances by established and unsigned bands alike. Music West '96 is being held May 2-5, and early bird pricing is available before March 30th. For more info, contact Natacha Dobrovolsky, 604-684-9338 (or e-mail: nat@musicwest.com, http://www.musicwest.com).

Attention musicians: **FREE** music swap meet! Musicians and music enthusiasts are welcome to buy, sell or browse at the 10th annual "Music Swap Meet," held at Big Valley Music in Northridge. Deals and bargains on musical instruments and equipment are bound to be found. Topping off the event is the "Rockin' On The Roof" free BBQ with live bands performing from 1:00-2:00 p.m. The swap meet happens Saturday, April 20, 10:00 a.m. to 2:00 p.m., at Big Valley Music, 8541 Reseda Blvd., Northridge. Sellers come one hour early.

The Songwriters Guild of America continues their monthly series "Ask-a-Pro/Song Critique" (conducted the third Wednesday of each month). This month, industry guest Bob Thiele, Jr., A&R Director for EMI

Records, will listen to all styles of songs and answer general questions from writers on Wednesday, April 17, 7-8:30 p.m. Also, SGA and Roland Corporation will present "Technology For Songwriters," a hands-on demonstration of the latest gear for songwriters on Wednesday, April 3, 7-8:30 p.m. Reservations are required, so call SGA at 213-462-1108 for more information.

Stage fright, anyone? International recording artist Thomas Baroque (Sony) and prominent vocal teacher Jodi Sellards (Seth Riggs Method) will be conducting their "Performance Magic Workshop." This introduction to performance will teach you how to eliminate stage fright, build confidence and above all, have a lot of fun. The fee is \$35, and the class will be held on April 11th, 7:00 p.m. Call 213-464-3108 for more details.

Re-Caps

UCLA Extension has their usual plethora of music/industry courses. "Blues And Rock Improvisation On Electric Guitar," set for April 1 through June 17, 7:00-10:00 p.m., offers insights into the art of blues and rock improvisation, performance skills and practical music theory. Participants perform with a live band at the last session. "Putting An Act Together: Showcasing Your Talent As A Live Performer" will help you develop skills necessary to build a powerful professional act, spotlighting your strongest assets as a singer and well-rounded performer. Each student performs extensively in class, which runs from April 1-May 20, Monday, 7-10 p.m. "A&R And The Unsigned Artist: From Clubs To Contracts" features Kenny Kerner, President of Kerner Entertainment, former Senior Editor of *Music Connection*, record producer and former A&R manager at Casablanca Records, who will give you all the ins and outs on A&R. The class runs from April 11-May 16, Thursday 7-10 p.m. "Producing Professional Demos" showcases musical and engineering techniques that apply to any recording, at home or in a professional studio, and runs from April 11-June 13, Thursday 7-10 p.m. To obtain information on these and other courses, call 213-825-9064. **MC**

Now's your chance to voice your opinion to the industry!
CALL MUSIC CONNECTION'S 24 HOUR

OPINION HOTLINE

818-503-7485

You say it and we'll print it!



1000
\$1899

FROM YOUR CD-READY MASTER

INCLUDES:

- ORIGINATION
- 4-PAGE BOOKLET* WITH 4-COLOR COVER
- 1-COLOR BACK
- 4-COLOR INLAYCARD
- CD LABEL FILM & 2-COLOR LABEL IMPRINT
- JEWEL BOX & SHRINK WRAP

DOES NOT INCLUDE TYPESETTING OR COMPOSITE FILM

500 CD's \$1099.99

COMPLETE (FROM YOUR CD-READY MASTER):
FREE LAYOUT & DESIGN,

2 COLOR LABEL PRINTING - PROTECTIVE VINYL SLEEVE

Convertible to our 1-Color CD Package (from your Camera-Ready Art):

1 Color - 2 Page Booklet and Traycard, Jewelbox and Shrinkwrap (including Composite Negs) odd \$399.00.

1 Color Rear Cards including Typesetting odd \$100.00

PROMO PRICE PACKAGE \$1099.99

300 - CASSETTES

TESTS • 1-COLOR INSERTCARDS (FROM YOUR CAMERA READY ART) • NORELCO BOX • SHRINKWRAP • QUICK TURNAROUND

100 - 12" - VINYL

TESTS • LAQUER MASTERING • METAL PARTS • 2 COLOR LABEL • WHITE JACKET WITH HOLE • SHRINKWRAP • QUICK TURNAROUND

1000 7" VINYL 45's \$719.00

MASTERING/PROCESSING/TESTS/2-COLOR LABELS/WHITE SLEEVE/QUICK TURN AROUND REORDER - \$379.00

500 7" VINYL 45's \$599.00

SAME AS ABOVE REORDER - \$269.00

1000 12" VINYL 4-COLOR PACKAGE \$1,999

MASTERING/PROCESSING/TESTS/2-COLOR LABELS/4-COLOR JACKETS*/SHRINKWRAP REORDER - \$1459.00

1000 12" VINYL 1-COLOR PACKAGE \$1,899

SAME AS ABOVE (WITH 1-COLOR JACKET*) REORDER \$1299.00

* Does not include composite negatives. (from your Camera Ready Art)

1000 CD'S + 1000 CASSETTES \$2650.00

CD'S (FROM YOUR CD-READY MASTER) INCLUDING: GLASSMASTER • 1-COLOR PRINTING ON CD BOOKLET & TRAYCARD FROM YOUR FINISHED ART • JEWEL BOX • SHRINKWRAP

CASSETTES (FROM YOUR DAT OR TAPE) INCLUDING: TESTS • RUNNING MASTER • LABEL PLATE • BLACK IMPRINT ON CASSETTE • 1000 1-COLOR INSERTCARDS FROM YOUR FINISHED ART • NORELCO BOX • SHRINK WRAP

REORDER \$2099

500 CASSETTES \$595

- COMPOSITE NEGS FROM YOUR CAMERA READY ART
 - CASSETTE RUNNING MASTER
 - TEST CASSETTE
 - APEX PRINTING ON CASSETTE
 - 1000 x ONE-COLOR INSERT (500 FOR REORDER)
 - NORELCO BOX CELLO WRAPPED
- REORDER ANYTIME \$385

1000 4-COLOR CASSETTES \$899

- CASSETTE RUNNING MASTER
 - TEST CASSETTE
 - APEX PRINTING ON CASSETTE
 - 2000 x 4-COLOR INSERTS (1000 EXTRA FOR REORDER)
 - FROM YOUR PRINT-READY FILM
 - NORELCO BOX SHRINK WRAPPED
- REORDER ANYTIME \$750

*22 minutes per side maximum

D.J. PROMO

100 - 12" Vinyl LP's

- METAL PARTS • LAQUER MASTER
- TWO COLOR LABELS
- WHITE JACKETS
- W/HOLE
- WHITE INNER SLEEVE
- TEST PRESSINGS • SHRINK WRAP



699.00

CASSETTE SINGLE

- 500 - \$499.95 (Reorder - \$349)
- 1000 - \$799.95 (Reorder - \$659)



- Includes:
- RUNNING MASTER
- TEST CASSETTE
- APEX PRINTING ON SHELL
- 1 COLOR WRAP-AROUND CARD
- COMPOSITE NEGS • SHRINK WRAP

IN OUR YEAR...

WE'RE STILL THE OLDEST & LARGEST INDEPENDENT CD, AUDIOTAPE & VINYL DUPLICATION FACILITY WITH ONE STANDARD MAJOR LABEL QUALITY!

RAPPERz hoo Rapped w/RAINBO n Racked Stax of FAT WAX

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

RAINBO STARTERS
who b/came
FIRST TIME CHARTERS

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

YOUR TALENT • OUR KNOWHOW • A MIX THAT STX!

Put on the Roof



since 1939

Rainbo

RECORDS & CASSETTES

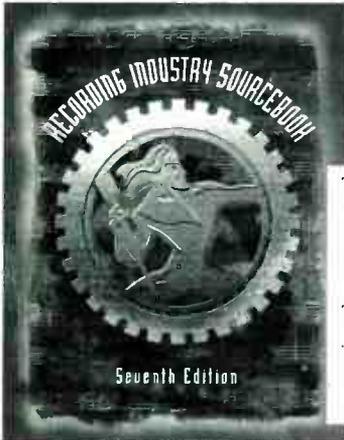
1738 BERKELEY ST. • SANTA MONICA • CA 90404

(310) 829-3476 • Fax: (310) 828-8765

SERIOUS MUSIC?

Then it's time to pick up your copy of the essential North American music business & production directory.

The Recording Industry Sourcebook is the #1 source for industry contact information, containing over 10,000 listings in 55 categories. Listings include names and titles, phone, fax, style of music represented, whether or not unsolicited material is accepted, notes, and more. In production categories there is even information about rates, equipment, credits and specialties.



\$79.95 (plus \$9.95 shipping & handling in CA residents add \$6.00 tax)
To order by phone call (213) 462-5772, fax (213) 462-3123, or send a check or money order made payable to: Music Connection, 6640 Sunset Blvd., Suite 120, Hollywood, CA 90028

"The Sourcebook is the essential guide to breaking into the recording industry. Finally, someone knows what they're talking about."
Shawn Veinaw,
Tower Records

"A must have directory."
Music Connection Magazine

"Indispensable"
Guy Eckstine
National Director
of A&R
Verve/Polygram

you have a band.
you record in the basement.
you call SESAC. you sign with SESAC.
SESAC helps you set up a publishing company.
you need a better tape.
SESAC advances you \$1500.
the tape sounds good, you do an inde release.
SESAC pays \$1000 pre-chart payment.
you service college radio, college radio likes it.
SESAC buys a full page ad in CMJ.
you get a manager, you need an attorney.
SESAC gives you some names.
you have a number one college track.
SESAC pays \$1,500.
your manager sets up a new york showcase.
SESAC picks up your airfare.
you sign with a major.
SESAC advances you \$5000.
you release an album.
SESAC pays \$1,500 pre-chart payment.
the first single hits number 1 alternative.
the record crosses over to the rock chart and goes number 1.
the album hits the top ten.
SESAC pays \$307,000.
you release more singles.
SESAC pays you more money.
you sell a ton of records, you get rich.
you buy a house, you get married.
you build a studio.
you have kids.
you record in the basement.
... it could happen.



NASHVILLE • 55 MUSIC SQUARE EAST • NASHVILLE, TN 37203
615-320-0055 • FAX 615-329-9627

NEW YORK • 421 WEST 54TH STREET • NEW YORK, NY 10019-4405
212-586-3450 • FAX 212-489-5699

IT'S WHO YOU KNOW

...and Music Connection has more contacts, names and phone numbers than any other music industry magazine on the planet!

MUSIC CONNECTION

6640 Sunset Blvd., Hollywood, CA 90028

- ☐ SIX MONTHS - \$22 (13 ISSUES)
- ☐ ONE YEAR - \$40 (25 ISSUES)
- ☐ TWO YEARS - \$65 (50 ISSUES)

SAVE \$13.75
SAVE \$28.75
SAVE \$72.50

NAME: _____ (Please Print)

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

OUTSIDE THE U.S. ADD \$25 (U.S. CURRENCY) PER YEAR • MAKE CHECK OR MONEY ORDER PAYABLE TO

MUSIC CONNECTION MAGAZINE

TO SUBSCRIBE BY PHONE (VISA, MC, AMEX), CALL 213-462-5772
PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY OF FIRST ISSUE



Paul Norman

PHOTOGRAPHY

By Jonathan Widran

When local musicians call Paul Norman Photography for head and band shots to enhance their portfolios, high quality work at a reasonable price is only the start of what Norman can offer them.

The Santa Monica-based photographer brings to each client an overall music industry expertise stemming from a resume of accolades in numerous areas of the business, including work as a session drummer, bandleader, music teacher, manager, booking agent and last but not least, co-owner of the esteemed Santa Monica Music Center.

Norman's lighting technique—wherein three lights, reflection and background lighting create the effect of a cinematic closeup—has won him great success, but it's the intangible extras which make his services the most irresistible deal in town.

"Aside from getting three dimensional, very professional photos, clients can relate to me as a fellow musician, and this helps them relax," says Norman, who with his brother Victor Fernandez, founded the Center in 1972, a few years before opening the photography studio. "We talk about music, I keep the atmosphere friendly and this level of trust and comfort makes for very natural looking head shots. I suggest different looks and bring out their personality at the same time I'm working on the lighting around them."



Paul Norman

Though his work as endorsee and product photographer for Stringerland and Remo Drums has led the Toronto native to photograph famous musicians like Louis Bellson and the late Jeff Porcaro, Norman has built most of his clientele through local word-of-mouth.

Most of the musicians who come to him are either up-and-coming bands working around town or newcomers working on their first promotional kits, but he also does CD cover photography as well. More importantly, Norman's wealth of knowledge and experience can be invaluable in helping the young player focus on a marketing approach.

"Once I tell them how to pose," he says, "I advise them what sort of multiples to make, depending on their needs. For example, lithographs are good for mass mailings to a hundred or more agents. Sometimes I'll suggest a composite featuring the lead singer, then the band and a bio, which can read like a newsletter. And the one thing a performer must always have is a glossy 8x10 for use in newspapers and magazines."

Aside from giving his clients free

advice on everything to how the business works to what an agent looks for in a promo package, Norman prides himself on keeping the novices grounded in reality when it comes to how they wish to present themselves. "I don't go for these esoteric ideas some musicians come up with. The reality is, an agent wants to see what the act looks like when he or she is listening to the music. Forget the dreamy look. A straightforward, well-lit head shot of you is the best way to sell yourself."

When it comes to the financial aspect, Norman is very concerned that struggling performers with minimal amounts of cash to spend will bypass professional product in the quest to save a few bucks. "I've seen ads for head shots charging only \$65 dollars, but in most of these cases, you indeed get what you pay for, and that's bad work. If you send out a shoddy package with a poor photograph or composite, you're basically telling agents and managers that you're unprofessional."

"The business is more visual than ever," he adds, "with music videos and websites an integral part of the marketing end of things. I like to think I'm helping a lot of very talented people gain every advantage they can."

The various intertwining aspects of the 55-year-old Norman's career stem from his many childhood interests—drumming, drawing and photography.

In addition, under the name Chico Fernandez, he's been a musician and bandleader, appearing in "night-club" scenes in such films as *The Naked Gun* series, *The Mambo Kings* and *For The Boys*. He also still occasionally leads a local band.

He's also done layout and graphic design for an advertising agency, spent seven years as a manager, booking agent and music publisher, and continues to do graphics and photography for the Music Center.

"The way most people react to me or anyone else whose career is a hyphenate is, 'Are you a jack of all trades and a master at none?' But the bottom line is, I was just never a nine-to-five kind of guy and I had a family to support from a young age. I needed to not only make a decent living, but also found that I enjoyed all the creative outlets each aspect of my life provided me with. I'd hate to give any of them up."

Contact Paul Norman Photography (310-392-1421) or the Santa Monica Music Center (310-393-0346).



COMPACT DISCS

BULK CD's
1000 for \$1000

PACKAGE INCLUDES:
GLASS MASTER, 2 COLOR PRINTING ON DISCS
AND 2 PREMASTERED CD's
FROM YOUR CD READY DAT & FILMS

RETAIL READY
1000 for \$2199

PACKAGE INCLUDES:
GLASS MASTER · 2 COLOR PRINTING ON DISCS · 2 PREMASTERED CD's
4 COLOR 4 PAGE FOLDER (4/1) · 4 COLOR TRAY CARD (4/0)
COLOR SEPERATIONS · TYPESETTING · GRAPHIC DESIGN (4 HRS.)
JEWEL BOX & SHRINK WRAP

ALSO AVAILABLE:
CD ONE-OFFS & PREMASTERED CD'S
(W/PQ ENCODING AND PRINTED LOG SHEET)
QUANTITIES FROM 1 to 100
QUICK TURN AROUND TIME
(CALL FOR PRICES)



BLANK CD-R'S

63 MIN. 10/\$7.35 · 50/\$7.21 · 100/\$7.07
74 MIN. 10/\$7.50 · 50/\$7.37 · 100/\$7.23

CASSETTE DUPLICATION
BIN LOOP · REAL-TIME
(CALL FOR PRICES)

CUSTOM LENGTH BLANK CASSETTES
LOADED WITH
BASF CHROME PLUS
BASF SUPER CHROME
or
TDK PRO SA

FULL LINE OF STUDIO SUPPLIES
AUTHORIZED DISTRIBUTORS OF:
AMPEX · 3M · BASF
MAXELL · SONY · TDK

ITC IMPERIAL
TAPE
COMPANY



1928 14th St. Santa Monica, Ca. 90404-4605

(310) 396 · 2008 (800) 736 · 8273

'VH1 Honors' Comes to Universal Amphitheatre

By Ernie Dean

Stars from film and music come to L.A. to honor charitable contributions of musical artists; array of superstars to perform live

Los Angeles—The third annual "VH1 Honors," which this year pays tribute to the global human rights organization Witness (founded by the Lawyers Committee for Human Rights, in partnership with Peter Gabriel and the Reebok Foundation), is scheduled to take place Sunday, April 28, at the Universal Amphitheatre in Los Angeles. The event will be aired live on the music channel at 6:00 p.m. (PST).

Academy Award nominated actor/director and political activist Tim Robbins will host the event, with

presenters including his wife and actress Susan Sarandon, director Oliver Stone, Sean Penn, Jimmy Smits, Anthony Edwards, Holly Hunter and Timothy Hutton.

In addition to the evening's honoree, Peter Gabriel, among the musical artists also scheduled to perform live at the event are Bryan Adams, Don Henley, Natalie Merchant, Joan Osborne, Rod Stewart and R.E.M.'s Michael Stipe.

Created back in 1994, "VH1 Honors" pays tribute to influential and respected musical artists and

their contributions to worthwhile endeavors and charitable organizations in a live televised event. Stevie Wonder, Bonnie Raitt, Garth Brooks, Michael Bolton and Melissa Etheridge were among those honored during the inaugural program. In 1995, the honorees included Michael Jackson, Smokey Robinson, Annie Lennox, Boyz II Men, Whitney Houston, Vince Gill, Bette Midler and the AIDS awareness organization Red Hot.

In support of the "VH1 Honors" concert on April 28, VH1 will be presenting programming that focuses on Witness and the music industry's long-standing involvement in social issues, including *Witness: A Program For Change* (April 17, 11:00 a.m.), *Music Matters* (April 19, 11:00 a.m.) and *The Concert For Bangladesh* (April 20, 6:00 p.m.).

Tickets for this year's "VH1 Honors" went on sale in L.A. on March 24 and are available through Ticketmaster and the Universal Amphitheatre box office. **MC**

Jam & Lewis Honored by T.J. Martell Foundation

By Charlie Ray

Chart-topping producers/songwriters to receive Humanitarian Award on June 13th

New York—Platinum producers/songwriters Jimmy Jam and Terry Lewis have been named as the recipients of the T.J. Martell Foundation's 1996 Humanitarian Award, which will be presented on June 13 at a gala event in Avery Fisher Hall in New York.

The co-Presidents of Flyte Tyme Productions and Perspective Records began their recording careers in the early Eighties as members of the Time and have since written and/or produced more than 40 singles or albums that have achieved gold or platinum status.

In making the announcement, Chairman/Founder Tony Martell said, "We are extremely pleased that Jimmy and Terry are our recipients this year. Their dedication to their art as well as to the well-being of their artists and the community in general makes them outstanding honorees."

For more on the T.J. Martell Foundation and the Humanitarian Award gala, contact Muriel Max at 212-245-1818. **MC**

Superstar Benefit to Support Rainforest Foundation

By Sue Gold

Elton John, Don Henley, Sting and James Taylor to perform at Carnegie Hall benefit concert

New York—Sting, Don Henley, Elton John and James Taylor are just a few recording stars who will participate in a benefit concert for

POISON BULLPEN



Poison's lead singer Bret Michaels (in bandana) took a break from work on his film debut, *A Letter From Death Row*, to join Boston Red Sox pitcher Tim Wakefield's celebrity golf benefit in Melbourne, Florida. The annual tournament is held to help raise money for the Children's Space Coast Early Intervention Center. Michaels' and bandmate Bobby Dall's golf team placed second among eighteen teams that included such baseball stars as Jose Canseco and Andy Van Slyke.

the Rainforest Foundation on April 12 at Carnegie Hall.

Additional artists performing at the concert are expected to be announced shortly. Among the stars who have participated in previous benefit concerts for the organization include Jon Bon Jovi, Bruce Springsteen, Whitney Houston, Tammy Wynette, Whoopi Goldberg, Paul Simon and Billy Joel.

The Rainforest Foundation was founded in 1989 by Sting, his wife Trudie Styler and Chief Raoni, after Sting and Styler visited the Amazon rainforests and found out from local residents that the land was being threatened. Since that time, the Rainforest Foundation has raised more than \$6 million to help protect indigenous peoples and traditional populations of the rainforest in their efforts to protect their environment. Approximately 77 percent of all funds raised go directly to the organization's various programs.

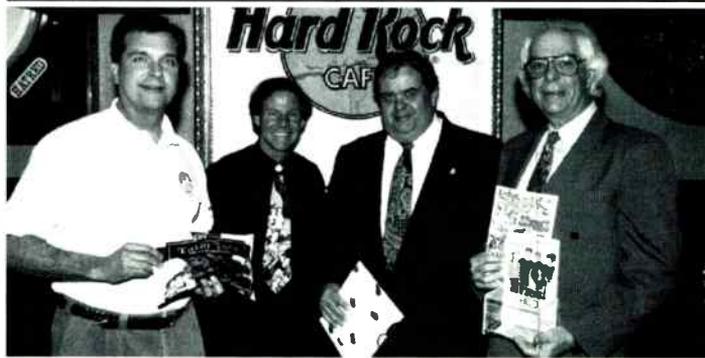
In addition, the organization helps people of the rainforests to secure and control the natural resources necessary for their long-

term well-being and use them in ways which do not harm the environment, violate their culture or compromise their future.

Since its inception, the Foundation has made great strides. In 1991, the Foundation won a huge battle when the Brazilian government signed a decree authorizing the demarcation of approximately 19,000 square miles in the state of Para, about the same size as Switzerland. It also helped the Panara Indians return to their ancestral territory, a place they were forcibly removed from in 1975.

For more concert information, contact Event Associates at 212-245-6570 or call the Rainforest Foundation at 212-431-9098. **MC**

THE ARCHIES ARE 'ORE IDA'



The Hard Rock Cafe in New York recently hosted a joint charity venture between Archie Comics and Dre Ida Foods. For every package of Tator Tots purchased in the month of March, Dre Ida donated two cents to United Cerebral Palsy. Pictured (L-R) are Grant Jones, P.R. Manager, Dre Ida Foods; Ron Dante, The Archies; Ed Matthews, Executive Director, United Cerebral Palsy of New York City; Michael Silberkleit, Co-Publisher/Chairman of Archie Comics.



RIAA Report Shows Changes in Anti-Piracy Actions

By Paul Stevens

RIAA annual anti-piracy report shows a shift in direction, as criminal and civil actions increase

Washington DC—The Recording Industry Association of America released its annual anti-piracy statistics for 1995, and the results reflect that traditional counterfeit cassette seizures have continued to decline (1.1 million in 1995 down from 1.4 million in 1991).

The report also indicates that the RIAA has redirected their anti-piracy efforts to pursue criminal and civil actions. Steven D'Onofrio, Executive VP and Director of Anti-Piracy for the RIAA, said in a prepared statement: "The success of the RIAA's anti-piracy programs, combined with the emerging technology that is altering the legitimate music marketplace, are forcing pirates to find new niches for music piracy and more innovative ways to exploit sound recordings.

"As a result, our anti-piracy efforts are now measured less in terms of units seized and more in terms of the success of deterrents such as civil proceedings, which provide for potentially significant financial penalties, and are proving effective in combatting new forms of piracy."

In one such instance, nine members of the RIAA (Arista Records,

Atlantic Records, BMG Music, Capitol Records, Elektra Entertainment Group, Motown Records, Sony Music Entertainment, Virgin Records and Warner Bros. Records) have reached a settlement in a civil action for copyright infringement against Send-A-Song Corporation, which operates a commercial service for customers to order particular recordings to be played over the telephone, accompanied by a personal message, in the form of an "aural greeting card."

Prior to the settlement, Send-A-Song made copies of the nine plaintiffs' sound recordings without consent, stored them in Send-A-Song's computers and then transmitted them over the phone to the recipients of Send-A-Song's services.

The RIAA's anti-piracy unit investigates the illegal production and distribution of pirated sound recordings, which cost the music industry in the United States an estimated \$300 million a year.

The RIAA's anti-piracy unit operates a toll-free hot line, 800-BAD-BE-AT, which can be used by consumers and retailers to report suspected music piracy. 



By Steven P. Wheeler



Missy Worth

Missy Worth has been appointed Senior Creative Executive at Revolution, formerly Giant Records and still run by owner Irving Azoff. Worth will oversee all aspects of the label's revamped operations, with an emphasis on the company's new A&R focus. She will work out of the label's Beverly Hills offices (310-289-5500).

AKG Acoustics has named Doug MacCallum to the newly created position of Vice President of Marketing and Sales, AKG United States. AKG acoustic microphones and headphones are manufactured in Vienna, Austria, while AKG Acoustics and AKG U.S. are part of the Harman International network of companies. Contact 818-830-8278.



Karen Brown

Karen Brown has been named to a senior position with Creative Services at The Enclave, the new label headed by former Geffen A&R executive Tom Zutaut. Brown will be based out of the label's New York headquarters (212-506-5543).

Leigh Armistead has been appointed to the post of National Director, NAC/Jazz/AC for Discovery Records, where she will play a key role in the label's development at the formats at which Discovery enjoys a long and venerated history. She will be based at the label's Santa Monica offices (310-828-1033).

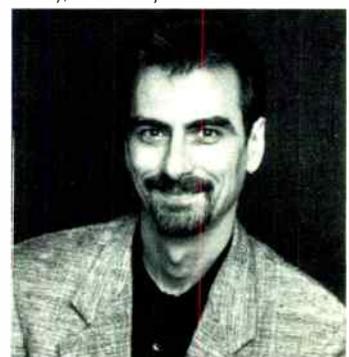
American Recordings has promoted Todd Sievers to the position of National Director of Alternative Promotion, after spending the last four years working in the company's college radio department. Sievers will continue to work out in the company's Burbank offices (818-973-4545).

Lois Scali has been named to head the Entertainment Group of the Irell & Manella law firm. Scali, who had a 15-year singing career, including a record deal with Columbia Records, has been with the law firm for nine years. Founded

in 1941, Irell & Manella is a full-service law firm with three offices in Southern California. Contact the Century City office at 310-277-1010.

Arista Records has announced the appointment of Paul Brown to Vice President of Rock Promotion, as well as the promotion of Bill Wilson to the post of Associate Director, Product Management. Both Brown and Wilson are based in New York (212-489-7400).

Danny Buch has been named Senior Vice President, Promotion for Atlantic Records. Based in New York (212-275-2000), Buch first joined the label in 1979.



Stephen K. Peeples

Stephen K. Peeples has been promoted to the newly created position of Senior Director/Creative Editorial & Online Media for Rhino Entertainment. Previously the Senior Director and Department Co-Director of Rhino Media Relations, Peeples is a Grammy-nominated writer/producer. He will continue to work out of Rhino's headquarters in Los Angeles (310-474-4778).

BMG Entertainment has appointed Derek Ferguson to the post of Vice President, Financial Reporting and Analysis. Also, Steve Gawley has been promoted to Director, Legal and Business Affairs for BMG Entertainment North America. Shari Abel-Saunders has been promoted to Director, Business Affairs, BMG Distribution, and Greg Irikura has been named Associate Director, Legal & Business Affairs for BMG Entertainment. All are based in New York (212-930-4000).



Beth Patterson

Beth Patterson has been appointed Vice President of Business Affairs for the Elektra Entertainment Group. She was previously Senior Director in that department. In addition, Virginia Haverick has been named Vice President, Contract and A&R Administration, and Lauren Kopf was promoted to the post of Vice President, Financial Operations. All three are based in New York (212-275-4100). 

ROCK THE VOTE, BABY



Hosted by MTV, Rock The Vote raised over \$250,000 at a sold-out pre-Grammy benefit at the House Of Blues in West Hollywood. Rapper Chuck D and the four members of Hootie & the Blowfish were honored with the Patrick Lippert Award, which recognizes individuals who inspire young people to become politically aware and active. Soul rocker Isaac Hayes presented the award to Chuck D, while the Hootie members were honored by R.E.M.'s Mike Mills. Pictured (L-R, back row): Judy McGrath, President, MTV; Mark Bryan, guitarist, Hootie & the Blowfish; Mike Mills, R.E.M.; William Baldwin, emcee; Isaac Hayes; Darius Rucker, lead singer, Hootie & the Blowfish; Tom Freston, Chairman/CEO, MTV Networks; (front row) Jim Sonefeld, drummer, Hootie & the Blowfish; Ricki Seidman, Executive Director, Rock The Vote; Chuck D; and Dean Gelber, bassist, Hootie & the Blowfish.



Andrew Karp

Title: A&R Representative
Duties: Talent Acquisitions
Years With Company: 1 year
Company: Lava Records
Mailing Address: 1290 Avenue of the Americas, New York, NY 10019
Phone: 212-265-3440
FAX: 212-265-7706

Dialogue

Background: Lava Records is a year-old indie label within the Atlantic organization. During their first year, the label has made quite a noise with singer-songwriters Jill Sobule and Edwin McCain, while scoring big with the Carole King tribute album, *Tapestry Revisited*.

The first person hired by label president Jason Flom was A&R rep Andrew Karp, who actually started as an intern in MCA's A&R department during his college days. Upon the completion of his scholastic duties, Karp caught on in the promotion department at Atlantic Records and for the past six years has been a steady presence within the Atlantic family.

A&R Roots: "I always wanted to do A&R, because I'm a musician with a background in studio engineering, so I always felt that A&R was much more where my talents were, as opposed to trying to work radio day after day. I really wanted to be much more involved creatively with the bands in the studio.

"When I got out of school, I thought about going into studio engineering, I was playing in various bands, and I realized that it's about as difficult to make a living in New York as an engineer as it is to be a player—if not harder. So I decided to try to make my way into a label and continue playing music and see which road would work out, and it appears that working at a label is going to be the way I'll be focusing my career."

Label Gig: "I really enjoyed A&R when I was hanging around with the A&R people at MCA; it was really fascinating to me. When I graduated college, I just wanted to get in anywhere, and I actually worked in Pro-



file Records' mailroom for about six weeks prior to joining Atlantic.

"So I was really just very happy to have a job at a label, regardless of what I was actually doing, because I figured that was the way you started. I realized that I was very lucky to be in the promotion department at Atlantic because that's one of the places where it all happens—it was a great learning experience. I learned how to survive in that environment, because it's so high pressure and it's so fast."

A&R/Promotion: "I think working in the promotion department taught me to keep myself focused on listening for singles. It's a reality of being an A&R person within a major label system that you can't afford to lose sight of. The reason we're here is to find records that sell, and people who don't stay focused on that are often people who find themselves without a job.

"What I've always hoped for is to be able to find some records that do well commercially, and give you enough leeway to then start looking for a broader base of music. For example, the same year Virgin put out Paula Abdul's second album, they also put out a David Sylvian box set with painted CD covers and a parchment booklet—how many copies could that have sold, a thousand at \$80 a pop?

"But on a musical level, it was great to see that out there because David Sylvian is extremely talented and deserves to be making records. And because Virgin didn't skimp on the packaging, I thought it was really quite impressive, so I hope to be able to combine the two philosophies—there's nothing wrong with making music that sells and there's also nothing wrong with making music that doesn't sell on a mass level. If you can find a way to do that within a major label system, I think you've found an ideal situation."

Lava Roots: "Lava was started to provide more of an independent vibe within a major. If you look at our roster, it's really quite diverse, yet small. We have the luxury of not having to do what most major labels have to do, which is putting out a bunch of records because of the operating costs.

"Fortunately, being funded by Atlantic, we have the luxury of not having to do that, so our goal has been to keep our roster small and select with artists that we believe will have long careers.

"We utilize Atlantic's promotion, marketing, sales and distribution department, but we also supplement them with our own staff. We have our own marketing staff and three promotion people, and so far we've been very fortunate and it's really

paid off for the artists on our label."

Lava Roster: "The roster is pretty small. We put out six records in '95, and we'll probably put out eight or nine in '96. But I know Jason Flom's vision is to grow the label into more of a Reprise-styled label. You achieve that by doing the right things and signing the right bands and working your records hard.

Roster Max: "I don't think anybody at this label wants to get into a situation where we're throwing records up against the wall. That's not really fair to anybody involved, and our goal is not to do that. As we expand and our records do better and better, we'll be able to hire more people.

"We're definitely not going to do what a lot of labels have done, which is to go right out and sign 30 or 40 bands and pray that something hits, or else you go under because your operating costs are so high. We're also not trying to do what some labels have done, which is to go out and release a lot of defiantly uncommercial music in their first year, which puts you in the situation of finding that one home run single or everybody gets fired and the label collapses.

"I've learned from a lot of the labels that haven't succeeded. There was a big period of expansion in the industry around 1990 where you saw all of these small labels cropping up and very, very few of them are here five years later. The only one that has really achieved the goals that they set for themselves back then is Interscope. Which is why we are being very careful about how we're choosing our artists, because we want to be here in five years."

Label Success: "We actually sold our millionth record last December, which was only our eighth month in business, and we were really quite happy with that. The fact that we were able to realize our goal of selling a million records in our first year was a source of great satisfaction for the entire staff."

A&R Staff: "Essentially there's Jason and myself in New York, and Kevin Weaver on the West Coast, who handles soundtracks and R&B. We are always out there looking for records and out at shows, reading through fanzines and doing Internet stuff—all the things you do to put yourself in a position to find new talent.

"When we find stuff that we like, we keep a short list, and at some point we get together and decide. It's very casual. It's not like those places where you have a huge A&R staff in one room and everybody gets to insult one another's band. It's really not like that at all.

"We do sit down with Daniel Savage, who's our VP of Marketing, or Val DeLong, who's our Senior VP of Promotion, and we play them records and keep them up to date as to what we're looking at, because it's important that they are excited about those projects, since we're going to need all their hard work and creativity to make those records happen."

Artist Development: "Jason has told me time and time again that if there's something that I feel strongly about, we can do it. He also gives me leeway to work with a lot of younger bands, which is great, so I take bands in the studio and produce demos to try to help bands go from A to Z.

"Nowadays, I think it's extremely important that bands develop outside of the major record company system, because major labels are not necessarily known for their patience, and I've found that this is a very good way to try to help bands along, and keep them focused and keep them excited about making music and their career possibilities without putting the enormous pressure on them to write or come up with a hit single. Bands need to develop at their own pace, so it doesn't sound forced."

DYI: "I think bands are more plugged into the 'Do It Yourself' philosophy than ever before, which I think is really quite healthy—it's smart. The

SEMI-SHOW



The members of Semisonic gather with label honchos following their Roxy performance. Shown: MCA Music Entertainment Group President Zach Horowitz, John Munson, MCA Executive VP Abbey Konowitch, A&R manager Hans Haedelt, Jacob Slichter, Dan Wilson and MCA Prez Jay Boberg.



MCA vocal trio Immature recently performed a sold-out benefit concert at El Camino College. The show raised money to help pay for the medical bills incurred by Immature member Marques "Batman" Houston's mother, who is battling cancer. Pictured: manager Chris Stokes, MCA President Jay Boberg, Immature's Batman, Immature's Romeo (crouching), MCA Executive Vice President Abbey Konowitcb and Immature's LDB.

bands like Dave Matthews and Hootie are the ones who are going to have careers in ten years because they built their fan base in a grass roots way.

"The bands that tend to be bands of the moment—the kind that get signed with no real following and then are suddenly in buzz bin may have a long career, but I would bet that, percentage-wise, their careers peak not long after that. And a few years later, many of them find themselves trying to put a new musical situation together.

"I think the Dave Matthews-type bands, who built their followings through touring and college radio and regional radio, are the ones who are probably going to be able to go out on the road—even if they're not on a major label—and make a living. REO Speedwagon is a perfect example of that. That was a band that sold like ten million records around 1981, and even though they haven't had a major label album out in at least five years, they went out on the road last summer and played 3-to-4,000 seat venues. They were able to do that because they built their following on the road for like ten years before they became huge."

A&R Styles: "I probably have the broadest musical tastes of anybody you'll ever meet. I have a CD collection at home of probably 5,000 discs—everything from classical to death metal. I think Jason's tastes tend to be a little more mainstream, but there's definitely an area where we crossover. I also know that there's certain things that we're not looking to put on the label right now. If a band is stridently uncommercial, we're not the right place for them at this point in time."

Talent Search: "There are so many sources of information now, it's really quite overwhelming at times. There's far less time to listen to music than you think there is, and if that was essentially all you had to do as an A&R person, then you'd get a lot

of stuff done.

"I try to do as much Internet stuff as I can because that's obviously the future, but by the same token, I think it's still very important to keep yourself plugged into regional music scenes and the best way to do that is through fanzines. I think that's the best way to find out about bands that are happening outside of New York, L.A. and Nashville.

"You also have to build up a network of people whose opinions you trust, who can hopefully help you find bands because they're plugged into areas that you might not be. For me, those people include bookers, agents, managers or even a guy who works in a record store somewhere—those are often people who hear a lot of music before it gets to the big cities.

"It's a funny business, where people often like stuff when they find out that other people like it. I think the point is, nobody in this business really knows anything, and all you can do is try to be as intelligent as possible and hope you find something that gives you enough of a gut-reaction that will cause you to believe in it enough that you'll go for it. There are constant examples of hugely successful bands that were rejected by many major labels, and it's always been that way.

"It's not that people aren't intelligent, it's just a very subjective business and taste-related. It's all just an opinion. All I have is experience and hopefully a certain degree of intuition, but that certainly makes my opinion no more valid than anybody else's."

News

The Beatles Anthology, Volume 2 has finally hit the record stores, and though as of press time, final figures had not been released by **SoundScan**, initial reports indicate that even without a holiday or a six-hour **ABC-TV** special to hang the promotion on, the record is selling briskly.

According to figures released by **Capitol Records**, eight of the top ten reporting retailers, including **Best Buy** (which once again is giving away a free promotional interview CD), **musicland** and **Target**—which represent nearly 65 percent of the marketplace—have reported that nearly 225,000 copies have been sold during the album's initial 24-hour sales period.

"Sales are certainly faster than we had anticipated," said **Bruce Kirkland**, Executive Vice President, Capitol Records. "No network television series. No Christmas season. Limited radio airplay. But the consumer knows what they want. Imagine what sales would be if radio programmers played what their listeners wanted to hear."

With that in mind, while the album has been a commercial home run, the new Beatles "reunion" single "Real Love" (read about the recording of the song with producer **Jeff Lynne** on page 38), which is actually a better single candidate than the nice, but extremely slow "Free As A Bird," has sold well but has received virtually no airplay.

Nonetheless, with sales figures like these, **Anthology 2** will most certainly debut at Number One on the **Billboard** album charts, despite the failure of "Real Love" to win the ears of radio programmers.

As a point of reference, **Anthology 1**, released last year during the Xmas gift-buying season, sold 255,000 units overnight and 855,000 during its first week of release.

It's official. Next year's **Grammy Awards** ceremonies will return to the Big Apple, following two consecutive years in the City of Angels. And not only will the Grammys return to the City That Never Sleeps, it will also be held in an arena, New York's **Madison Square Garden**, for the very first time.

On The Road

The **Pogues**, whose blend of rock and Irish folk has been winning fans for many years, will embark on an

eleven-city North American tour in support of their new **Mesa** album, **Pogue Mahone**. The tour begins on April 11 in New York and will hit the Southland on April 24 for a performance at the **House Of Blues** in West Hollywood.

Attention fans of alternative diva and **Musician** cover girl **Tori Amos**. She will play the **Greek Theatre** on Friday, June 28th. Her latest release, **Boys For Pele**, is currently riding high on the charts.

Deals

Virgin Records' **Noo Trybe** label and Houston's **Rap-A-Lot Records** have entered into a long-term relationship. Under the new pact, Rap-A-Lot will continue to be guided by label founder and CEO **James Smith** and will maintain complete autonomy in acquiring and developing talent, while Noo Trybe President **Eric L. Brooks** will continue to oversee strategic planning of Rap-A-Lot campaigns within Virgin Records' marketing and distribution infrastructure, which will enable Rap-A-Lot recording artists to reach a wider, more mainstream audience.

The April 2nd release of **The Resurrection**, the long-awaited reunion album by the Houston rap trio **Geto Boys**, will officially usher in the new pact.

On The Move

Reprise Records has announced the appointment of **Jo Lenardi** to the post of Senior Vice President and General Manager of the A&R department. Lenardi came to Warner Bros. and Reprise Records in 1986 as a Regional Alternative Marketing Manager in the Chicago area.

In 1988, after relocating to the company's Burbank headquarters, she was named Director of Alternative Marketing and, in 1994, was named Vice President of Alternative Marketing, a post she held until her recent promotion. Lenardi can be reached at the label's Burbank offices (818-846-9090). **MC**

GARBAGE AWARD



The members of recent MC cover boys and girl, Garbage, are pictured receiving gold U.K. & Australian plaques for their debut opus. Pictured (L-R): band member/producer Butch Vig, SOS Management's Meredith Cork, band member Duke Erikson, Mushroom Records' Michael Gudinski, SOS's Shannon O'Shea and band members Steve Marker and Shirley Manson.



FINE YOUNG TRIO



Roland Gift, former lead singer for the Fine Young Cannibals, recently spent some time working on his upcoming solo album with the songwriting team of Carl Sturken and Evan Rogers. Sturken and Rogers have previously collaborated with a multitude of artists, including Stephanie Mills, Dave Koz and Karyn White. Pictured at the MCA Music Publishing studio in London are (L-R): Carl Sturken (sitting), Roland Gift and Evan Rogers.

'HERE'S TO MY AUNT BETTYS'



Alternative music act the Aunt Bettys recently inked an exclusive worldwide publishing deal with Rondor Music Publishing. The band's debut album on Elektra Records will be released May 21st. Pictured celebrating at Rondor's offices in L.A. are (L-R): Lance Freed, President, Rondor Music; band members Mike Knott and Andrew Carter; and Ron Moss, Director of A&R, Rondor Music, North America.

MCA's New Address

Time to update those address books and rolodexes. MCA Music Publishing's West Coast offices have moved. The new offices can now be reached at 2440 Sepulveda Blvd., Suite 100, Los Angeles, CA 90064. The phone number is 310-235-4700 and FAX number is 310-235-4900.

Grapevine

Leiber & Stoller Music Publishing has appointed Connie Ambrosch as Vice President, Copyright & Foreign Administration. Ambrosch, who was previously Director of Publisher Relations at Bug Music, will be based out of Leiber & Stoller's L.A. offices (310-273-6401).

James Leach has been appointed Creative Director, Urban Music at Famous Music Publishing in Los Angeles. He can be reached at 310-441-1300.

Raymond Rodriguez has been named Associate Director, Research, Film-TV Relations at BMI. Previously Asst. Accounting Manager at Editel, Rodriguez will be responsible for implementing all administrative searches, comparisons and adjustments for BMI writers and publishers. He can be reached at BMI's L.A. offices (310-659-9109).

MCA Music Publishing in New York has appointed Nina Freeman International Coordinator. In her new position, Freeman will act as a liaison between MCA Music Publishing worldwide and domestic attorneys, managers and artists. Call 310-235-4700 for more information.

Congratulations

Congrats to Seal for winning Song of the Year, the highest Grammy award for songwriting, at this year's ceremonies. "Kiss From A Rose," the winning song written and performed by Seal, is featured on his self-titled second album and the *Batman Forever* soundtrack. Seal is also starring in an upcoming episode of *MTV Unplugged*, which is scheduled to premiere in April.

Congratulations are also in order to Mariah Carey, Boyz II Men and Walter Afanasieff, the songwriters of "One Sweet Day," which recently broke the U.S. record for the longest-running Number One single on the *Billboard* pop charts. (At press time, the song had logged 15 consecutive weeks in the Number One spot.) Even though Carey and Co. didn't win any Grammys this year, they can at least take comfort in the fact that they have collaborated on a song that's made history, not to mention millions in sales.

resume to: Michael A. Kerker, ASCAP, One Lincoln Plaza, New York, NY 10023.

The Nik Venet Songwriter/Singer Workshop is a five-week seminar which takes place throughout the year. Venet is an industry veteran who's produced over 300 albums throughout his career. He has also taught at UCLA and is a Vice-President of the L.A. chapter of NARAS.

Venet's workshop delves into all aspects of the songwriting creative process, with seminar participants writing songs for development and feedback. Enrollment in the workshop is limited and must be reserved in advance. Call 213-934-5691 for

BRICK BY BRICK



Adult contemporary songwriter Jim Brickman, who was recently in Nashville promoting a concert appearance, stopped by SESAC headquarters to perform a private concert for SESAC staffers. The title track from Brickman's latest Windham Hill album, *By Heart*, is currently making inroads on the AC charts. Pictured (L-R, back) are: Bill Velez, President/COO, SESAC; Tim Fink, Writer/Publisher Realties Representative, SESEAC; and (front) Jim Brickman.

'HE FUDGED HIS UNDIES?'



Wacky tunesmith Red Peters startled the entire staff of Global Satellite Network recently with outrageous tunes from his latest album, *I Laughed...I Cried...I Fudged My Undies!* After autographing CDs, Peters paused to pose with Rockline staffers. Pictured (L-R) are: Jim Villanueva, Richard Winn, Red Peters and Maria Musaitef.

Workshops

Songwriters looking to break into musicals for theater and film should take note of the ASCAP/Disney West Coast Musical Theater Workshop. The workshop will be directed by composer-lyricist Stephen Schwartz, whose credits include *Godspell* and *Pocahontas*.

The first workshop sessions take place April 9, 10, 22-24 and the week of May 13 at Walt Disney Studios in Burbank. Admission to the workshop is free, but enrollment is limited. The deadline to apply to the first workshop sessions has already passed, but applications are being accepted for the next round of workshops. Interested parties should first submit a tape containing four original songs for a musical, a copy of the lyrics, a brief outline of the musical and a



Jazz great Nancy Wilson recently exchanged greetings with singer-songwriter Larry Loftin backstage at the Blue Note in New York. Wilson is recording Loftin's song, "A Fool in Love," for her upcoming album on Columbia Records.

more information.

The Fred Karlin Film Scoring Workshop will begin in June (on a date to be announced later) and applications are now being accepted. The workshop, which is sponsored by ASCAP, will take place in eight separate four-hour sessions at the ASCAP Boardroom in Los Angeles.

Interested applicants must first submit a ten-minute demo tape with a bio and resume to: ASCAP, Fred Karlin Film Scoring Workshop, 7920 Sunset Blvd., Suite 300, Los Angeles, CA 90046. Application materials cannot be returned. If you're interested in finding out more information, you can contact ASCAP by calling 213-883-1000.

The Association of Independent Music Publishers will present a luncheon workshop on April 17 called "Co-Publishing & Co-Administrative Agreements: Who Needs Them And Why."

The event will be held from 11:45 a.m. to 2 p.m. at Hotel Sofitel Maison, 8555 Beverly Blvd. in West

Hollywood. Admission for the event is \$22 for AIMP members, and \$28 for non-members. Call 818-842-6257 for reservations and more information.

PolyGram Signing

London Records recording act the Tindersticks have signed a co-publishing deal with PolyGram Music Publishing. The Tindersticks are currently scoring the French feature film, *Nanette and Bonnie*.

Songwriter Showcase

A reminder to roots rock and country music performers: Jack's Sugar Shack in Hollywood presents the Songwriters' Circle every third Thursday of the month. Admission is free and the showcase is sponsored by the National Academy of Songwriters. For more information on this monthly event, contact NAS at 213-463-7178 or Jack's Sugar Shack at 213-466-2596. 

CHUCK ROCKS THE VOTE



Chuck D, the outspoken founder-songwriter of pioneer rap group Public Enemy, recently received the Patrick Lippert Award from Rock The Vote. The award is presented to individuals who have inspired young people to participate in the political process. Shown congratulating Chuck D at the House of Blues in L.A. are (L-R): Mark Kleiner, Associate Director, Writer-Publisher Relations, BMI, New York; singer-songwriter Isaac Hayes; Cheryl Dickerson, Senior Director, Writer/Publisher Relations, BMI, Los Angeles; Chuck D; and Jeff Cohen, Senior Director, Writer/Publisher Relations, BMI, New York.



JOANNE BORIS

Executive Vice President,
Music Services,
EMI Music Publishing

Joanne Boris isn't one of those people who just happened to "fall into" the music business. Her self-confessed passion for music inspired her to go into the industry full tilt, but her career took a slight detour.

"When I was younger I wanted to be a singer. But then," she laughs, "I realized I'd be starving as a singer so I ended up taking an entry level job with an entertainment attorney. I really learned a lot from that experience."

The New York native first became involved in music publishing in 1978 when she went to work for the Entertainment Music Company, which was then co-owned by Martin Bandier, now Chairman/CEO of EMI Music Publishing—a business relationship that continues to this day.

"I went from running a publishing division of 10,000 songs at a smaller company to overseeing several hundred thousand songs here at EMI," she says. "One of the most important things I've learned is understanding the importance of promotion. Having a hit record is wonderful, but there are other ways music can be used, such as in film, commercials, merchandising."

Boris currently oversees eight departments at EMI, including licensing, emerging technologies, copyrights, foreign licensing, royalties and tracking, with her main responsibilities being to continually work EMI's extensive catalog to any medium that needs music, whether it be audio recordings, TV, multi-media or film.

"Most of the songs we wind up licensing to ad agencies tend to be the more established songs, the ones from the Thirties to Sixties. The film industry is more open to new music and we actively work to get our writers to compose new songs specifically for new films."

The tracking department is also one of Boris' top priorities: "The tracking department is like the company detective for performances and mechanicals for record sales. We literally find millions of dollars of payments that we wouldn't have been paid if it wasn't looked into, as well as payments that either the record companies delayed or paid incorrectly."

Although Boris does not personally sign songwriters to publishing deals, she does make sure that the songwriters she's in contact with are well-informed about the potential pitfalls of control composition clauses in record company contracts.

"A control composition clause is the way mechanical rates get reduced under record company-artist agreements. I always tell songwriters to be very careful about those clauses because they will not only affect you during your career, but also for the rest of your life."

Since most major publishing companies (including EMI) do not accept unsolicited material, Boris offers some practical advice to unsigned songwriters with little or no music business connections.

"Publishing companies get inundated with inquiries from so many songwriters that it's virtually impossible to check everyone out. Performing rights societies like ASCAP or BMI always have activities that nurture new talent. That's why it's helpful for songwriters who don't have a contact at a publishing company to go through the performing rights societies."

On the subject of emerging technologies, such as the Internet, Boris notes, "It's still an educational area. A lot of companies have this approach of waiting to see what happens before they stick their toes in the water, but I don't think you can do that because everyone else will just pass you by." EMI Music Publishing is currently developing its own website on the Internet. And aside from the usual music industry conferences, EMI executives often participate in film and multimedia conventions and symposiums.

Boris is also instrumental in developing and distributing EMI's promotional materials (brochures and CDs), and in doing so, she's found that even these seemingly routine tasks hold their own rewards.

"There's this song called 'Hurt' that Timi Yuro had a hit with [in 1961], and I used to love to sing that song," she recalls. "So we did these promotional CDs that included the song and sent them to ad agencies and other parts of the industry. One of the writers of 'Hurt' sent me a letter — he's gotta be around 83 years old — and he thanked me for the CD. And then he said, 'I wrote some new songs. Can I send them to you?' It was really great to know something like that meant a lot to him — and that he was still writing songs!"

It's obvious when talking with Boris that, despite having risen through the music industry ranks, she's still kept some core beliefs intact. "I love music and sometimes I wish people would value it as much as I do. Music makes you think, it makes you feel, it makes you move. It's just the greatest thing."

Contact EMI Music Publishing at 212-830-2000.





SKIPSAYLOR: Aretha Franklin was in Studio B with producer Larry Campbell. The sessions for the Arista artist were engineered by Jason Mauza...Giant (soon to be Revolution) recording group Color Me Badd was in Studio A with the production team of Soulshock & Karlin; Manny Marroquin engineered with assistance from Jason Mauza...LaFace's multi-platinum diva Toni Braxton was also in with Soulshock & Karlin mixing a song for her sophomore effort; Manny Marroquin engineered with an assist from Rod Michaels...Quincy Jones' latest discovery Tamia was in Studio B working on tracks for her upcoming Qwest Records debut album; sessions were produced by Monty Seward and engineered by Rod Michaels...Outburst/Island recording artists Mokenstef were in remixing their latest single, which was produced by Hami and engineered by Chris Puram with an assist from Jim Damis.

IMAGE: Tommy Lee of Motley Crue was in Studio A working with Chris Lord-Alge on the SSL 4056 E with G Series computer, mixing a soundtrack release for wife Pamela Lee's new feature film; Terri Wong assisted the sessions...Producer Tetsuya Komuro was in Studio A

RE-MEET THE RUTLES

Rhino Home Video has announced the release of *The Rutles—All You Need Is Cash*, a wickedly funny send-up of the Beatles' music and history which was originally aired on NBC-TV in 1978. The brainchild of Monty Python's Eric Idle (who portrays the narrator and Dirk McQuickly, the Paul McCartney-styled character) and featuring guest appearances by Mick Jagger, Paul Simon, John Belushi, Dan Aykroyd, Bill Murray, Gilda Radner and George Harrison, the 70-minute video—which includes approximately five minutes of previously unreleased footage—is a fun way to look at the Fab Four's legend, and also makes a nice companion piece to the Beatles' upcoming *Anthology* video set. In addition to its period-perfect look, the music—penned by Neil Innes of Bonzo Dog Band fame, who portrays the Lennon-like Rutle (Ron Nasty)—is appropriately Beatle-ish while also being good solid music in its own right. Along with *This Is Spinal Tap*, *All You Need Is Cash* is one of the best rock parodies ever. And with a suggested retail price of \$14.98, you don't need that much cash to pick it up.



—Michael Amicone

with artists DOS and Amuro Namie; Terri Wong and Eric Westfall engineered...The previously mentioned Qwest recording artist Tamia

was also in Studio A with producer Jamey Jaz; John Van Nest engineered...In Studio B, Zane/BMG recording artist Quicho, a blues-rock artist from Japan, was in tracking and overdubbing with engineer Steve Gallagher; Karen Perkins assisted the sessions.

OCEAN STUDIOS: Glen Tipton of Judas Priest was in Ocean Studios in Burbank laying down tracks and overdubs for his upcoming solo release for Atlantic Records. Tipton produced the project, Mark Dobson engineered and Erich Gobel assisted.

PARAMOUNT STUDIOS: The Hollywood-based studio hosted 510/MCA punkers Suckerpunch, who mixed their new album with producer Stroker and engineer Mike Melnick...Jughead's Revenge was in recording and mixing their new Nitro Records release with engineer Barry Conley and producer Warren Fitzgerald...Finally, A&M's Face to Face were in Studio C recording their next release with producer/engineer Jim Goodwin.

MC

CBS 'SKEES' INTO DINO'S



Producer Dino Maddalone welcomed KCBS-TV news reporter Beverly Burke to his studio Dino M III, where she interviewed the Torrance-based studio owner/producer who was busy working on two-time Grammy nominee Skee-Lo's latest project.

IT'S AN 'AMISH PARADISE'



Weird Al Yankovic is back with *Bad Hair Day*, his first studio album in three years. The new Scotti Bros./All American Music release features send-ups of some of the past year's biggest hits, all done in Weird Al's distinctive tongue-in-cheek style. The first single, "Amish Paradise," is a take-off of Coolio's Grammy-winning "Gangsta's Paradise." Pictured on the set of the Yankovic-directed video are Chuck Gullo, President, All American Music Group; Craig Armstrong, "Amish Paradise" producer; actress Florence Henderson, who plays the Amish incarnation of Michelle Pfeiffer; Weird Al Yankovic; Doug Haverty, VP, Creative Services, All American Music.

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 an 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.

© 1996 Yamaha Corporation of America



KENNY ARONOFF

This classically trained percussionist with the patented snare sound is today's most in-demand rock drummer

By Steven P. Wheeler

Kenny Aronoff, the New York-born, Massachusetts-raised, Indiana resident first made a name for himself in the Eighties when his uniquely cracking snare helped propel John Mellencamp up the charts. But for Aronoff, the past decade has seen the drummer's star rise to a level rarely seen by skin-pounders—backing everyone from legends like Bob Dylan to superstars like Bob Seger to critically-acclaimed artists like Michelle Shocked.

Currently on tour with Seger, as part of his illustrious Silver Bullet Band (the tour hits the Great Western Forum in L.A. on April 18), the easy-going midwesterner talked of his musical background and his red-hot career.

"My mom tried to get me to take piano lessons. So I started playing in second grade, but I just didn't have the patience. She told me I would regret giving it up, and she's right. I really do regret the fact that I didn't keep going, because that sure would help with songwriting and all kinds of other things."

However, there are dozens of superstars that are thrilled that Aronoff didn't stick with the keys and instead chose to pick up some sticks. Like most children of the early Sixties, Aronoff was raised with a steady diet of classical music and jazz reverberating around the household. And like most kids, four lads from Liverpool changed his life for a time, "A week after I saw *A Hard Day's Night*, I had started my first band. All I had was a cymbal and snare drum, but I was playing the old Beatles and Beach Boy songs."

But his desire for early rock stardom was short-lived, and Aronoff took the classical route, attending the University of Massachusetts and earning a degree in percussion from Indiana University School of Music, which was followed by programs run by Juilliard and the Boston Symphony Orchestra.

"I was groomed to be an orchestral player—that was my main focus from '71 to '76, but when I got out of college, there weren't any auditions in the States. I was offered jobs playing tympani in Jerusalem and Ecuador."

After graduation, Aronoff moved back to Massachusetts and began studying with a drum kit—taking lessons from instructors Alan Dawson in Boston and Gary Chester in New York. With this training, he moved back to Indiana in '77 and joined a bankrolled fusion band that eventually died out.

In 1980, after failing an audition with Lou Rawls in L.A., Aronoff was about to return to the Big Apple, "but when I came back to Indiana I heard that John [Mellencamp] had just fired his drummer. I auditioned and got the gig."

Since that time, the classically-trained drummer would stamp his indelible print on the rock world—the definitive Aronoff sound. "That real cracking snare started coming during the recording of *Uh-huh* [Mellencamp's 1983 Top Ten album]," Aronoff explains, "because of the snare drum I used, which was a Ludwig five-inch metal snare, but it also had to do with how I tuned it and how I hit it—that's what created the sound."

"I always hit rim shots and cracked the fuck out of the drums because I hit so hard. So on the *Uh-huh* record, we had started to capture that. But on the *Scarecrow* album [#2 in 1985], we tried to bring it out and tried to exaggerate that sound. It was a combination of how I tune the snare, how I hit it, the fact that John wanted the snare drum to stick out, that [producer] Don Gehman had the intelligence and know-how to capture it, and that [engineer] Greg Edward had these little tricks on how to mic it properly. We all helped set a new mark of a classic drum sound—that cracking snare sound."

Despite their success, Aronoff found out the hard way that being a member in a band can have some drawbacks, such as when Mellencamp decided to take a three-year sabbatical beginning in 1988. "I had just been through a divorce, and now I didn't have a job. It was like, what do I do now?"

What he did was alert the industry that he was available for other projects, and it didn't take long for the phone to start ringing. "Without moving to L.A., I managed to get a lot of work. [Producer] Don Was was very instrumental in using me on a lot of projects, and things just snowballed."

Surprisingly, Aronoff looks to his musical education as the major factor in his success. "I think the most important thing I learned from the classical experience was the discipline. You're used to taking instructions and adapting to situations. It taught me how to play all percussion instruments. It took me from just being a drummer to being more of a musician."

"I've probably played on some 300 records over last nine years. I'm in John's band, but now I'm on a major tour with Bob Seger. I don't know what's next. I do know that I'm enjoying the balance of the studio work and playing live with a band. When I work with other people, I keep learning new stuff. I have a huge appetite to try a lot of different things."

Contact John Reilly PR at 212-213-4545.



JBL's TR Series

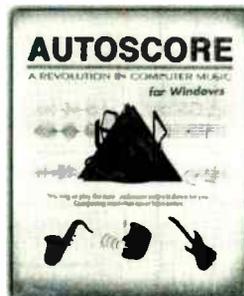
Introduced at the '96 NAMM Show, the new TR Series JBL Professional loudspeakers are an affordable alternative for low-cost, high quality PA speakers.

All four new models in the TR line feature SonicGuard™ circuitry that allows the sound to remain clear and powerful while protecting the speaker from damage from over-powering and thermal stress. This system is activated automatically. The speakers are rated at over 200 watts and can handle this power for over 300 continuous hours. The speakers use a true high frequency compres-

sion driver with a titanium diaphragm. The low frequency driver uses a two and half-inch edge wound voice coil and a larger magnet for higher output level.

The TR cabinets have large cabinet volumes to extend low frequency output and a rugged textured, vinyl covering. Finally, all TR Series loudspeakers have a curved grille and integrated horn/port with a constant directivity horn.

If you would like more information about the TR Series, you can contact JBL Professional at 8500 Balboa Blvd., Northridge, CA 91329. Call them at 818-894-8850 or FAX 818-830-7802



Autoscore from Wildcat Canyon Software

Autoscore is a new software program for Windows computers that listens to you sing or play an instrument and then records and translates your playing into a musical score. (Mac version coming soon) All that is needed is a PC with a 386 processor running at least four MB of RAM and a sound blaster card.

Without requiring any keyboard skill or even a MIDI keyboard, Autoscore will instantly display and record your notes as you play or sing them. The notation will be on your computer screen immediately ready to be edited, played back and saved. Essentially, this system is a voice-to-MIDI converter with intelligent software for recognition, notation and editing.

Completely user friendly, the system uses a menu of features from which you can select: instrument filters; constrain to a pre-decided key (which automatically takes care of incorrect notes) and reference tones. These features are designed to cut missed notes to a minimum and make editing simple. Once your composition is recorded, the data can be then transmitted via MIDI to a sequencer and subsequently a MIDI synth.

Autoscore comes with a microphone and music editing software and a retail price of \$150. For further info, contact Wildcat Canyon Software at 1563 Solano Avenue, Suite 264, Berkeley, CA 94707, or call them at 510-527-8425. Their web site is <http://www.wildcat.com>.



MB4000C Cardioid Condenser from Audio-Technica

New to the Midnight Blues Family is the MB4000C cardioid condenser. The MB, with its sweet high-end, is good for vocals, piano, stringed instruments or drum overheads. The mic can be operated either from battery or phantom power and the internal pop filter reduces wind problems. The MB4000C sells for \$125 retail and for more about it, contact Audio-Technica U.S., Inc., 1221 Commerce Drive, Stow, Ohio 44224. Phone them at 216-686-2600 or FAX 216-688-3752.

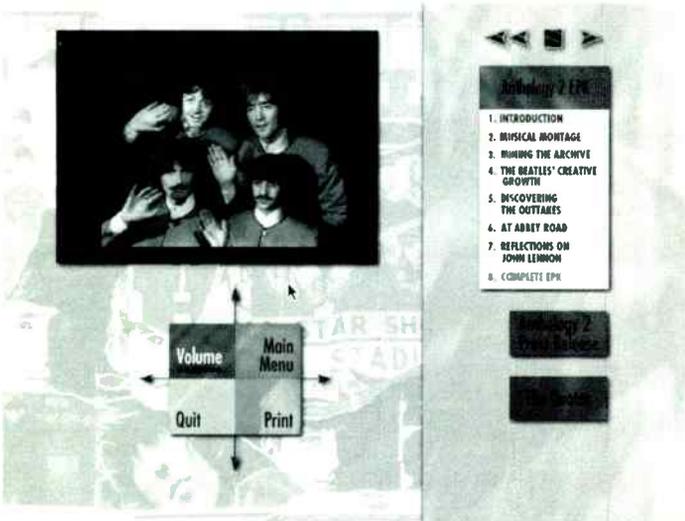


New Edge Series from Zildjian

Priced between the A. Zildjian and Scimitar Bronze, the new Edge range is a whole new type of especially designed cymbal. The new Edges are made from sheet bronze and have a new look and an all new intense, sharp sound.

The Zildjian Edges come in: 16-inch and 18-inch Razor-Crash, 14, 16, and 18-inch Razor Thin Crash, 20-inch Solid Ride, 14-inch Max-Hats, 10-inch Flash Crash and 16 and 18-inch Total Chinas. As always, Zildjian combines centuries of family cymbal-making knowledge and tradition with the most advanced, modern manufacturing techniques. For more information about these new cymbals you can contact Avedis Zildjian Company at 22 Longwater Drive, Norwell, MA 02061.





The Fab Four say hello to another generation of rock fans.

BEATLEFEST: Rock's most important band, the **Beatles**, continue to make their presence known, more than 25 years after their demise and more than fifteen years since the death of **John Lennon**. And with the March release of *Anthology 2*—a staggering musical statement that encompasses the Fab Four's most creative period—the lads from Liverpool are once again breaking new ground with the **Apple Corps**. release of an interesting CD-ROM press kit for the media.

Featuring interviews culled from the upcoming *Anthology* documentary, audio samples of the 45 tracks, as well as studio photos and footage of the Beatles' most important and influential period, this is much more comprehensive than floppy disc EPKs or enhanced CDs, and much more convenient than VHS EPKs. Perhaps the Beatles will once again cause another musical revolution in the industry with this effective promotional device.

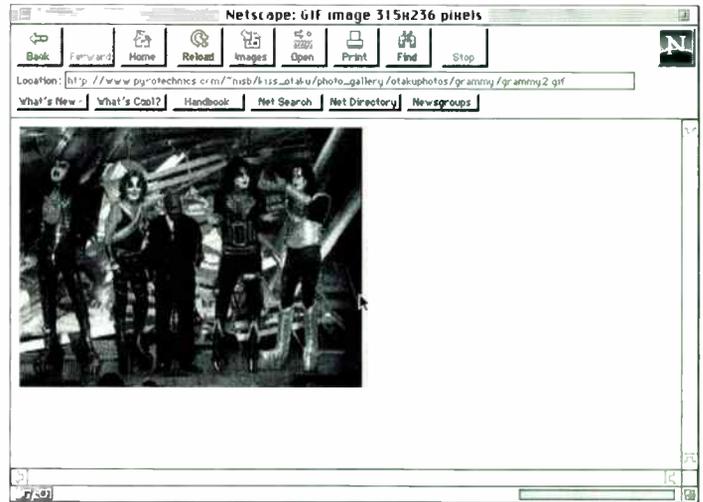
INTERNET POPULARITY: And while we're on the topic of the lads from Liverpool more commonly known as John, Paul, George and Ringo, **Infoseek Corporation**, one of the leading information providers

on the Internet, has announced the Top 10 rock bands that are on the fingertips of most of today's cyber-surfers. And the **Beatles** are once again at the top of the charts—foremost in the minds of Internet rockers.

To arrive at the Top 10 most popular Internet bands, Infoseek tabulated how many times users searched for specific band names using its popular free search service, **Infoseek Guide** (<http://guide.infoseek.com>), in which users can find information on any subject on the global electronic network.

With more than 25 million hits a day from users in search of various information, the most popular rock bands on the Internet following the Beatles are (in order): **Pearl Jam**, **Phish**, the **Grateful Dead**, **U2**, **Pink Floyd**, the **Rolling Stones**, **Beastie Boys**, **Dave Matthews Band**, and rounding out the Top 10 is **Led Zepelin**. An interesting mix of young and old to say the least!

PINCHING A LOAF: MCA Records' favorite dish, **Meat Loaf**, has a site (<http://www.meatloaf.mca.com>) that has set a precedent, being the first to enable users to download (free of charge) sheet music via the



Reunion or not, Kiss fans can rock & roll all night on the Internet.

Internet In this instance, it's the music for Meat Loaf's recent single, "I'd Do Anything For Love (But I Won't Do That)," and so far more than 1,700 Meat Loafers have grabbed the printed music that was made available by MCA in conjunction with the world's largest music print publisher, **Hal Leonard Corporation**.

PROMISED LAND: After taking a four-year break from recording in the early part of the decade, and returning with the successful 1994 release, *Promised Land*, **Queensrÿche** has now entered a whole new realm with equal success. **EMI Records**, **Virgin Interactive Entertainment (VIE)** and **Cema Distribution** have released *Queensrÿche's Promised Land*, but this time it's a two-disc CD-ROM adventure game and documentary.

Conceived by the band and designed by the Santa Cruz-based company, **Media X, Inc.**, *Queensrÿche's Promised Land* is an often fascinating and always entertaining journey through a forest of different worlds (representing the various band members) based on the Seattle-based band's Pacific Northwest territory. The graphics are colorful throughout, as you explore the terrain, solve puzzles and ecological challenges in an effort to find five pieces of the "Tri-ryche totem pole."

If you are able to do so, you'll be rewarded with a previously unreleased bonus audio track, "Two Miles High," which was written specifically for this project (and considering the band is currently only in the writing stage for their next official album, it's worth the trip).

But when you play "The Big Log Disc," you'll be able to meet the band in the very place where they spent eight months recording their last album *Promised Land* back in '94. It's here that you'll be able to watch mini-documentaries, as well as three full-length music videos.

Queensrÿche's Promised Land is another step forward for CD-ROM technology. It retails for \$49.95 and is compatible with Macintosh, Windows and Windows '95.

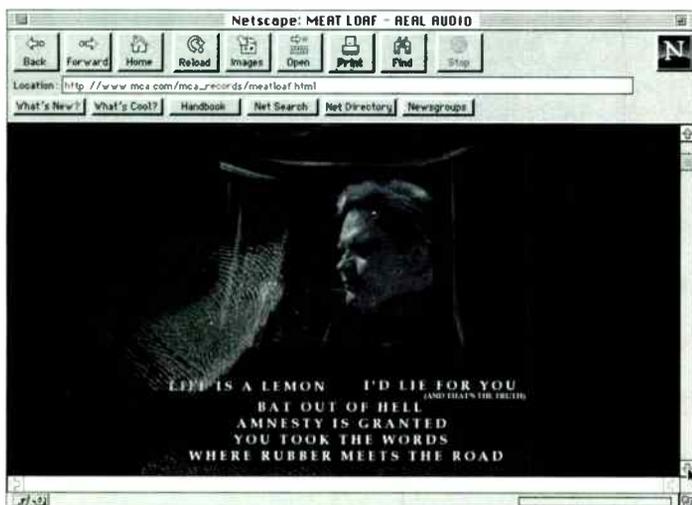
KISS MY WEB: With the much ballyhooed **Kiss** reunion tour seemingly confirmed by the appearance of all four original band members in all their make-up and glory at February's Grammy ceremony (did anybody else notice the lack of enthusiasm coming from the audience when the middle-aged **Ace Frehley**, **Gene Simmons**, **Paul Stanley** and **Peter Criss** stepped onstage in the make-up and costumes of their more successful past?).

But despite the somewhat cold reception from the industry, the **Kiss Army** is alive and well in cyberspace. Web site designer **Michael Brandvold** wrote to let us know about the site (<http://www.pyrotechnics.com/~msb/kissotaku.html>), where **Kiss** soldiers are posting messages, selling and/or trading **Kiss** collectibles (everything from dolls to pinball machines) and basically keeping those rock & roll fires burning Hotter Than Hell!

NEW VENTURE: **N2K**, the new media company led by the music business team of **Larry Rosen**, **Dave Grusin** and **Jon Diamond**, has merged with **Telebase Systems, Inc.**, the on-line information and entertainment service company led by **Jim Coane**, to form **N2K, Inc.**

The objective of **N2K** is that by bringing together veteran music executives with on-line information experts they have established a company focused on the convergence of music, information, multimedia, technology and on-line services.

Pictured (opposite, top) signing the agreement are: **Jon Diamond**, Vice-Chairman, Business; **Larry**



You can download sheet music on the web...Meat Loaf will let you.





Jon Diamond, Larry Rosen and Jim Coane cement N2K, Inc. venture.

Rosen, Chairman/CEO; and Jim Coane, President/COO.

By the way, one of N2K Inc.'s finest on-line creations, **Jazz Central Station**, which we first told you about earlier this year, is having a drawing in which you can win a trip for two to the 30th **Montreux Jazz Festival** in Switzerland from July 8-15 or July 15-22. The total price of this prize is valued at over \$6,000. You can get entry forms through the Jazz Central Station web site (<http://jazzcentralstation.com>), but the deadline is May 1, so you'll have to hurry. The drawing takes place on May 15, and winners will be notified by e-mail and snail mail.

NASHVILLE CATS (& DOGS): Well, you can never say that people have stopped trying to come up with unique ideas for web sites. What about an entire web site dedicated to photographs of country music stars with their dogs and cats. That's right, it seems that indie music publisher **Garth Shaw** and industry photographer **Karen Will Rogers** came up the scheme and now you can see the fruits of their labors at **Music Row Dogs & Nashville Cats** (<http://www.geocities.com/Broadway/3009>).

Shaw, the former road manager for **Kenny Rogers** and **Sawyer Brown**, says his Internet idea "is light-hearted" and that he and his partner "will be photographing over 60 country stars with their pets." He also notes that a hard cover coffee-table book, calendars and collector's cards for country fans, as well as for dog and cat lovers are all

in the works. "We plan on donating a percentage of our proceeds from these various projects to the **Nashville Humane Association** and other animal rights groups." Interested parties can contact **Garth Shaw** by phone at 615-780-2997.

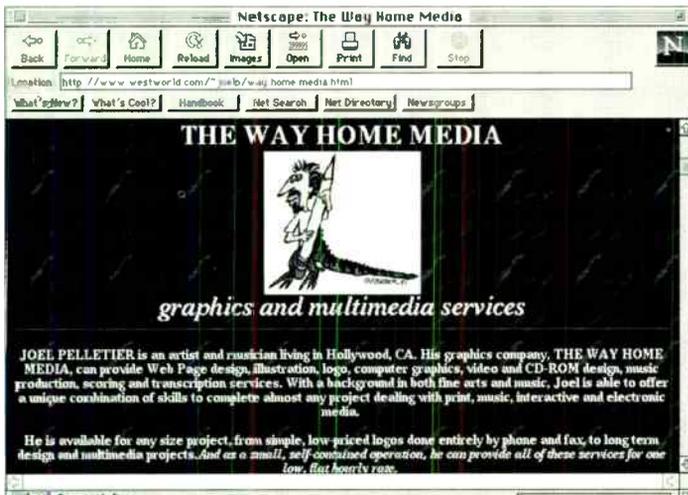
SURFING RUNT: One of rock's hi-tech pioneers **Todd Rundgren** recently announced that two complete music videos ("Change Myself" and "Facist Christ") from his 1993 release **No World Order**—not from his recent interactive CD **The Individualist**—will be made available to Internet users and **CompuServe** subscribers.

Both videos are available at no charge in their entirety. On the 'Net you can find it on the **NAMSnet** web site (<http://www.mw3.com/nams>), hosted by **Music Interactive** ("the first virtual music community"), which was created by Boston-based **Baudway Communications**, a leading web site developer for the music industry and majority-owned by **Hal Leonard Publishing Corporation**.

Rundgren currently hosts **CompuServe's "Music In (TR)action Forum"** (**Go IMUSIC**) and acts as **CompuServe's** worldwide interactive music consultant.

MUSICAL ARTIST: Local singer-songwriter **Joel Pelletier** is also a successful graphic illustrator and web page designer with his own company, **The Way Home Media**.

If you're interested in seeing video clips, hearing audio tracks or seeing where **Joel Pelletier**, the artist, is playing around town, check out his own web site (<http://www.westworld.com/~joelp>). But once you're there you can also get a glimpse of logo and illustration samples, as well as see what **Joel Pelletier**, businessman/entrepreneur, can do for you in developing your web site. Here's a musician, as well as a savvy on-line tech, who can help make your maiden voyage into cyberspace an easier and more enjoyable flight. You can e-mail **Pelletier** (joelp@westworld.com) for rates and further information. **MC**



Singer-songwriter Joel Pelletier mixes the arts with web page design.

1000 CD's
as low as
\$995.00*
Mastering Included

CD LABS will master your music and put it on CD's for the lowest prices in the industry!
We use the finest Master CD writers & software to guarantee you the best quality available and save you hundreds of dollars in mastering fees.

Here's why we're the choice of studio professionals for CD mastering and editing, and quality CD replication:

Same or next day service on Master CD
Lowest Mastering Prices in the Industry
EQ & Level Correction Service
Digital Editing and NoNoise™ Service
Low Priced Quality CD Production

DELUXE CD PACKAGES

500 CD's w/4 page 4 color inserts ONLY \$1350
1000 CD's w/4 page 4 color inserts ONLY \$1795

DELUXE CD/CASSETTE PACKAGES

500 ea. w/4 pg 4 color book & J-card ONLY \$1995
1000 ea. w/4 pg 4 color book & J-card ONLY \$2795

THE ABOVE PRICES ALSO INCLUDE DAT TO CD MASTERING w/PQ LOG SHEETS,
2 COLOR CD LABEL, CASSETTE LABEL, JEWEL BOXES & 2 MASTER CD'S

*BULK PACKED W/2 COLOR LABEL also 500 CD'S ONLY \$795

COMPLETE GRAPHIC DESIGN SERVICE AVAILABLE

CD LABS™

Direct to CD Recording & Mastering

12517 CHANDLER BLVD., STE 107
NO. HOLLYWOOD, CA. 91607
(818) 505-9581--(800) 4 CD LABS

STUDIO REHEARSALS

VOTED ONE OF 3 MOST POPULAR REHEARSAL STUDIOS IN LA
MUSIC CONNECTION READERS SURVEY (MC#7/93)

- **4 ACOUSTICALLY DESIGNED ROOMS**
- **FULL PA SYSTEMS AND MONITORS**
- **EQUIPMENT RENTAL AND STORAGE**

- AIR CONDITIONING ● PARKING LOT
- HOURLY RATES ● BLOCK RATES ● LOCKOUTS

(818) 753-9033

YO STUDIO 11121 WEDDINGTON ST. NORTH HOLLYWOOD



Ruth Brown



The Chieftains

When she first began turning out hits 40 years ago, **Ruth Brown** never got more than \$350 in advance for a song. The singer, now 68, was popular with black audiences of the Fifties, but was a victim of the color ban on the airwaves of the era. Many of her hits, such as "Oh, What A Dream" and "Teardrops From My Eyes" were redone for white audiences by singers such as **Patti Page**. Brown eventually began fighting for her rights and royalty payments, eventually reaching an agreement with **Atlantic Records** to help black performers recover some of the royalties they'd lost.

Today, she's maintaining a high profile, joining **Bonnie Raitt** in a duet of her song "Never Make Your Move Too Soon" on Raitt's new *Road Tested* live set and promoting her autobiography, *Miss Rhythm*. The book, written in a friendly, easy-to-understand style, is a must for

anyone interested in the mechanics of music and of how we got to this place in music history. Brown as a biographer is less self-absorbed than most, though her feisty personality certainly shines throughout these pages. Ultimately, she is a crusader and an important one at that. Well worth the read. At your local book seller or through **Donald I. Fine Books**, 375 Hudson St., New York, NY 10014-3657.

In Europe, Huntington Beach-based blues-rock guitarist **Walter Trout** is spoken of in the same revered tones as **Eric Clapton**, **Jimmy Page** and **Jimi Hendrix**. In 1993, he was voted Number Six in a fan poll conducted by the influential BBC Poll of "The Top 20 All-Time Greatest Guitarists." Here in Hollywood, though, we're not impressed by celebrity, which is why the band was asked to leave the **L.A. Marathon** press party after playing only one

song. It seems someone thought they were booking a light jazz act, obviously not having listened to *Breaking The Rules*, the current recording by the former member of both **John Mayall's Bluesbreakers** and **Canned Heat**. You can hear it if you want by contacting 800-724-2730.

That was **Lou Rawls** you saw in *Leaving Las Vegas*. The soulful singer plays the taxi driver who gives **Elisabeth Shue** a ride. Rawls also stars as a club owner on TV's *Baywatch Nights*, but it is the movie that is most helping his career. "More and more people and coming up to me to say they saw me in *Leaving Las Vegas*," he says.

On behalf of the moon, fourteen-year-old super heroine **Sailor Moon** fights crime. Your pre-teenager can now join in her adventures thanks to the release of two new **Rhino** products, the Storytime Adventure of *Unnatural Phenomena* and the series' first-ever soundtrack, *Sailor Moon: Songs From The Hit TV Series*. **Kid Rhino's** Storytime Adventure allows listeners to join Sailor Moon as she wards off evil forces and learns a valuable lesson: Nature is a blessing that must not be taken for granted. The soundtrack showcases eleven pop songs from the animated action-adventure show complete with lyrics to such lightweight favorites as "She's Got The Power" (a bonus track on *Unnatural Phenomena*), "I Wanna Be A Star!" and "Oh Starry Night." A

decent gift for your third grader and great cover material for her garage band.

Film Cuts is the first release from **RCA** artists the **Chieftains** since *The Long Black Veil*, their first gold record and a two-time Grammy nominee. It's a timeless collection spanning a 20-year career that began when their first film assignment, *Barry Lyndon*, won them an Academy Award. *Film Cuts* includes the "Love Theme," from that film, plus cuts from *Rob Roy*, *Far And Away*, *Treasure Island*, *Tristan And Isolde* and the main title from *The Grey Fox*. A stirring and evocative collection that will complete some Chieftains collections and begin many others. The rousing and authentic Irish band are in the midst of a 20-city U.S. tour.

It's yesterday once more in Japan as the **Carpenters** strike it big once again. Two of their songs are being used as themes on a hit TV show and a greatest hits compilation put together especially for the Japanese market has sold more than one million copies since November.

Thirteen years ago, a former en-

A Running

THE STARTING LINE

For a list of artists

check out the



Walter Trout (second from left) at the L.A. Marathon





Legends In Concert

tertainers from California went to Las Vegas with the idea for a production show that would feature outstanding performers who would re-create legendary superstars of entertainment, with no lip-synching. The entertainment world's greatest immortals from the past and present, including **Elvis Presley, Marilyn Monroe, Judy Garland, Al Jolson, Nat "King" Cole, John Lennon, Liberace, Sammy Davis Jr., Roy Orbison, Bobby Darin, Buddy Holly, John Wayne, Patsy Cline, Frank Sinatra, Madonna, Michael Jackson, Elton John, Neil Diamond, Kenny Rogers, Dolly Parton, Paul McCartney** and more, were recreated by uncanny look-alike, sound-alike performers. Producer **John Stuart** first brought *Legends In Concert* to the Imperial Palace in 1983 for a six-week run. Twelve years later, it's still playing to standing-room-only crowds. You should see it. Call 702-253-1333 to set up your own magical journey.

Albert and Robert Dix of **Candix Enterprises**, who claim to have coined the name **Beach Boys**, have sued **Brian Wilson** and the publish-

ers of ten books for allegedly giving someone else credit. The lawsuit filed in Los Angeles Superior Court also alleges several books falsely claim the Dixes "were incompetent in the management of their business and were compelled to declare bankruptcy." There is no comment from **Wilson's** camp.

The **Pasadena Playhouse** is continuing its 1996 Winter/Spring season with the world premiere of **Larry Hart's** new musical, *Sisterella*. Pop star **Michael Jackson** is presenting the production, serving as its executive producer, along with **Jerry Greenberg**, President of **MJJ Music**. This contemporary retelling of the classic fairy tale, *Cinderella*, is set in turn-of-the-century New York. **Jackson** and **Greenberg** have funded the development of the high energy song and dance-filled musical, as well as the soon-to-be-released cast recording. *Sisterella* runs through April 21st. For tickets, call 818-356-PLAY.

He's best-known for his work with the platinum-selling band, the **Knack**, and the unforgettable drum beat of their Number One international smash, "My Sharona," but **Bruce Gary** has created a body of work that crosses all musical styles and genres including work with the **Doors' Robbie Krieger**, **Cream's Jack Bruce**, **Bette Midler**, **Bob Dylan**, **George Harrison**, **Stephen Stills**, **Rod Stewart**, **Yoko Ono** and **Harry Nilsson**. When he isn't touring, performing or



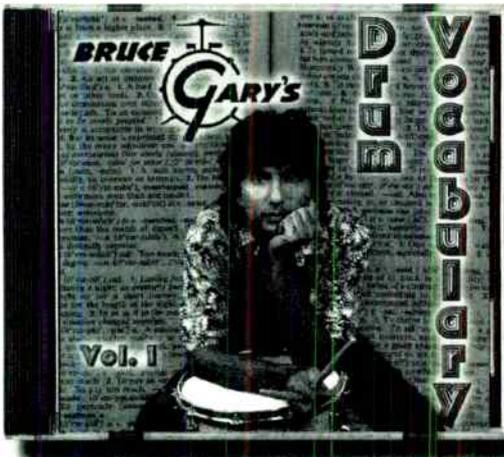
Bruce Springsteen

recording, **Gary** is a spokesman for **Gretsch Drums**, conducting seminars and sharing his knowledge with up-and-coming talent. Now he has released *Bruce Gary's Drum Vocabulary*, a collection of drum loops designed primarily for the songwriter. Most loops are four bars long, made up of two bars that are repeated upon themselves, with listings of tempos ("bpm"). An indispensable addition to any songwriting arsenal.

How do you make an album? What makes up a band? These are the central questions behind the **Disney Channel's** excellent behind-the-scenes special, *Bruce Springsteen: Blood Brothers*. The special, which should be in repeats, captures the reunion of **Bruce Springsteen's E Street Band** after eleven years as they reassembled for the first time since 1984's *Born In The U.S.A.* to record a few new songs for his *Greatest Hits* collection. There are com-

ments and reflections from just about everyone involved in the studio recording and video shoot plus never-released rehearsal versions and alternate takes of some of the songs from the latter record. Done with all of **Disney's** usual eye toward detail and superb production values, this is not to be missed. Songs include "Blood Brothers," "Secret Garden," "Streets Of Philadelphia," "Two Hearts" and "Thunder Road."

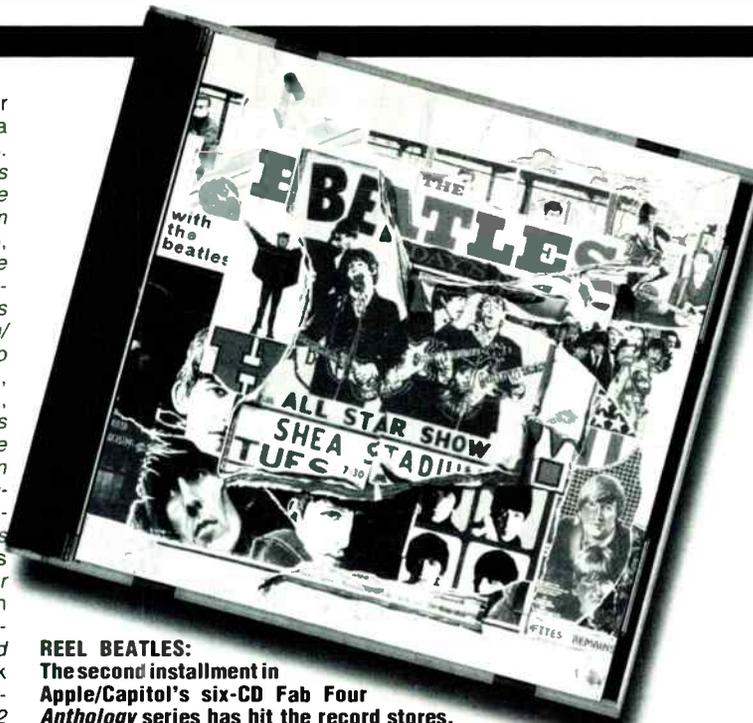
Alan Menken and **Stephen Schwartz** celebrated their Grammy Award for "Best Song Written Specifically for a Motion Picture or for Television," which was awarded to "Colors Of The Wind," from the **Walt Disney Records' Pocahontas** soundtrack. In the photo below, **Carolyn Beug**, the label's Senior VP, congratulates the duo at **Disney's** way-cool post-Grammy party at the **Beverly Hills Hotel**. 



Alan Menken, Carolyn Beug and Stephen Schwartz



A BATCHFUL OF FOLIOS: Warner Bros. Publications has released a plethora of album-matching folios. The new titles are *Shania Twain's The Woman In Me*, *Bruce Springsteen—Greatest Hits*, *Jim Brickman By Heart* (piano solos), *Fresh Horses* by Garth Brooks, *The Gold Experience* by the Artist Formerly Known As Prince, *Madonna's Something To Remember*, *Sing/Bein' Green And Other Joe Raposo Classics* (easy piano level 3-4), *Something Special* by Dolly Parton, *Alan Jackson's The Greatest Hits Collection*, *Happy Days Are Here Again—The Great Songs Of Milton Ager*, *Waiting To Exhale Motion Picture Soundtrack*, *Here's To The Ladies* by Tony Bennett and Albita's *No Se Parece A Nada*. New books for guitar players include *Guitar Method 3*, the first Level 3 entry in Belwin's highly acclaimed 21st Century Guitar Library. *Guitar Method 3*—available as a stand-alone book or as part of a book/audio package—begins where *Guitar Method 2* left off and provides a more in-depth examination of guitar playing styles. In the instructional arena, Warner Bros. Publications has also introduced several new imports from England. These titles include *Blues Guitar Rules*, *Masters Of Rhythm Guitar*, *Masters Of Rock Guitar* and *Rock Guitar Secrets*. In the pop area, there are *Best Of Dwight Yoakam—Guitar Anthology Series*, *Bruce Springsteen Complete Classics Vol. 1* and *The New Best Of Grateful Dead For Guitar*. —Keith Bearen



REEL BEATLES:

The second installment in Apple/Capitol's six-CD Fab Four *Anthology* series has hit the record stores. While the first *Anthology* two-CD set presented the historical groundwork for the series, it's this installment—as well as the upcoming third chapter—that fans have been longing to get their hands on. The two-CD set, which features pristine mono and stereo outtakes and alternate versions of Beatles favorites and unreleased songs, was expertly assembled with a veteran's producing chops by George Martin (with extra kudos going to Beatle soundsmith Geoff Emerick). Though these tracks were deservedly left in the can and demonstrate that the Beatles and George Martin always made the right creative choices, these working versions are extremely fascinating to listen to (with the beautiful version of the Lennon gem "Across The Universe" sounding more like the definitive take than the two official versions). Featuring the great "reunion" track "Real Love," *Anthology 2* is a must-have, intimate look at the Beatles at work in the recording studio.



OLD SCHOOL POLYESTER FUNK: During the Urban Network Powerjam 96 Conference, held recently in Palm Springs, leading reissue record company Rhino Records hosted an "Old School Jam," which featured a live performance by Kurtis Blow and hours of dancing rhythms, courtesy of Rhino Records' classic old school reissue catalog. The jam served to promote Rhino Records' extensive soul music catalog, which includes some of the greatest, most seminal, soul music around. Pictured at the industry event, in appropriately funky regalia, are (L-R) Ron Wiggins, National Manager, Urban Sales/Marketing, Rhino Records; Barry Benson, National Manager, Urban Promotion, Rhino Records; Quincy Newell, National Urban Product Manager, Rhino Records; Brian Samson, Independent Street Promotions; and Life Allah, East Coast National Co-Director, Rap Promotions, Warner Bros. Records. —Steve Wheeler



JAPANIMATION: Manga Entertainment's Japanese animated video festival recently celebrated Japanimation at Tower Records & Video on Sunset Blvd. Fatburger's "Fatmobile" was on hand, serving more than 400

Fatburgers and drinks to the crowd, while Tower artists screenpainted the mobile restaurant with Manga's popular cartoon characters. Fatburger donated all their proceeds from the event to the L.A. Mission For The Homeless. Pictured (L-R) are: Michael Browne, Sales and Marketing Manager, JVC; Frank Winburne, PolyGram; Pam Kent, Manga Entertainment; (Manga's costumed characters) the Cat Twin Sisters and Ninja Scroll; Jay Smith, General Manager, Tower Records, Sunset; Mike Dampier, Manager, Tower Video, Sunset; Mitch Kobara, VP, Marketing and Promotions, Fatburger; and Glen Hutloff, CEO, Fatburger. —Steve Wheeler

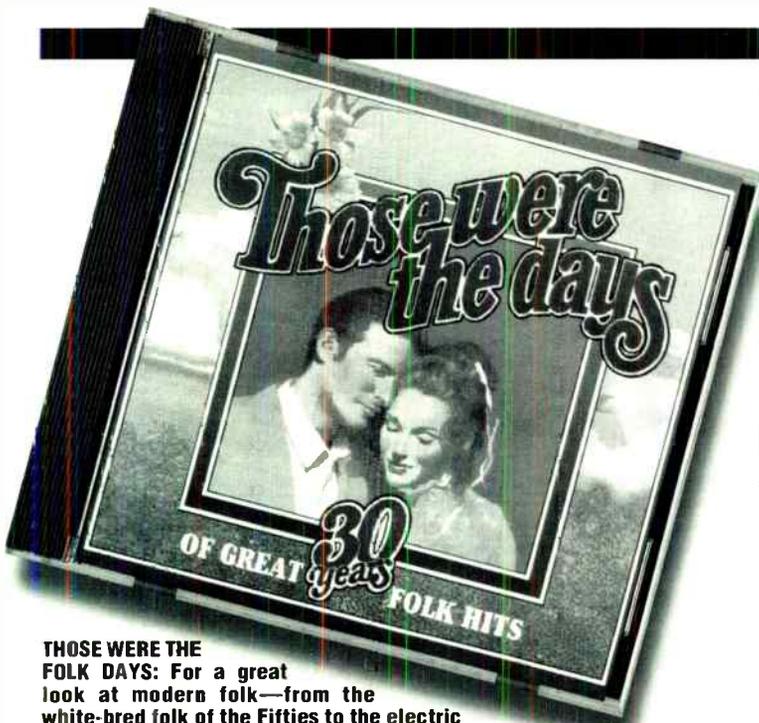


PRIZED PIECES: Atlantic recording artist Jewel wrapped up a year-long tour with her final show at the Roxy in West Hollywood. Her debut album, *Pieces Of You*, is currently enjoying success on the strength of her latest

single, "Who Will Save Your Soul." Pictured with the San Diego-based artist, following her Roxy performance, are (L-R) Bob Clark, Director, Regional Promotion, West Coast, Atlantic Records; Inga Vainshtein, Jewel's co-manager; Jewel; Ron Shapiro, Senior VP/GM, Atlantic Records; Nedra Carroll, Jewel's co-manager; Danny Buch, Senior VP, Promotion, Atlantic Records; Kris Metzdorf, Director, Alternative Promotion, Atlantic; Edie Lundeen, Manager, Local Pop Promotion, Atlantic; (kneeling) Jenny Price, A&R Rep, West Coast, Atlantic Records; Pamela Joann, Associate Director, Promotion, Atlantic Records.



TROUBADOUR SHINDIG: The Troubadour hosted A&M act when muscle pop rockers Lustre performed in support of their self-titled debut. Pictured (L-R): A&R rep Ann Lewis, vocalist/guitarist Will Marley, Senior VP of A&R David Anderle, A&R rep Debbie Southwood-Smith, drummer Greg Clayton and (front and center) bassist/vocalist John Ray.



THOSE WERE THE FOLK DAYS: For a great look at modern folk—from the white-bred folk of the Fifties to the electric folk rock of the Sixties and the great tunesmiths of the Seventies—you can't do any better than Reader's Digest's four-CD release, *Those Were The Days: 30 Years Of Great Folk Hits*. There are 66 artists represented here and a chance to hear great lost classics, such as Bobbie Gentry's controversial 1967 hit, "Ode To Billie Joe," Arlo Guthrie's version of Steve Goodman's train epic, "City Of New Orleans," Don McLean's eight-minute rock history, "American Pie," or even Harry Chapin's original, "Cat's In The Cradle," all digitally remastered. *Those Were The Folk Days: 30 Years Of Great Folk Hits* contains 84 tracks, totaling more than four hours of music. Priced at \$54.96 (CD) and \$49.96 (cassette), *Those Were The Days* is available only by calling Reader's Digest (800-846-2100).
—Ernie Dean

PRIORITY RELEASES: Leading rap music label Priority Records has released four reissues which celebrate classic R&B. The titles are *Slow Grind Volumes One & Two* and *Deep Soul Volumes One & Two*. The two volumes of *Slow Grind* contain chart hits, album cuts and rare songs which represent the great vocal soul ballads of the Seventies and Eighties, while *Deep Soul's* two volumes provide the listener with an overview of funky soul as well as smooth groove ballads.

TURN IT UP: The Museum of Television & Radio in L.A. will trace the evolution of the relationship between rock & roll and radio. The first part of the series will be presented from March 18 to September 1, and Part Two will begin September 4 and end February 16th. Radio programming will be grouped into four distinct periods—*The Early Years: The Roots Of Rock & Roll*, *Rock & Roll Is Here To Stay*, *The Age Of Aquarius* and *Radio Today: Variations On A Theme*.



PET SOUNDS: The members of A&M act Dishwalla are pictured with label staffers and executives. The band recently performed a sold-out show at the Troubadour in support of their album, *Pet Your Friends*. Shown (L-R): manager Dave Young, Senior VP of Promotion Rick Stone, VP of National Promotion JB Brenner, A&R rep Mark Mazetti, bassist Scott Alexander, drummer George Pendergast, vocalist J.R. Richards, Product Manager Kelly Mills, A&M Chairman/CEO Al Cafaro and keyboardist Jim Woods.



JUNGLE LOVE: Celebrity zoo director Jack Hanna's new High Chief/Barb Wire Records CD, *Jack Hanna's World* (due out April 16), will be distributed by Virgin Records. The music for the album was composed and performed by Mark Frye, who previously won two Emmy Awards for his work on Hanna's TV projects. Portions of the proceeds from album sales will be donated to Dian Fossey Gorilla Fund and Partners In Conservation. Hanna is pictured holding a hawk, and holding a nineteen-foot python are (L-R): David Jackson, animal handler; Mark Frye; Michael Plen, Senior VP, Promotion, Virgin Records; Joyce Castagnola, Senior VP, Sales, Virgin Records; Damnesch Alcott, President, High Chief Records; Ken Pedersen, CFO, Virgin Records; Perry Cooper, publicist; Jerre Hall, VP, National Accounts, Virgin Records.
—Ernie Dean



WARNER BRDS. (& SISTERS) CONFERENCE: The urban promotion staff of Warner Bros. Records gathered together in Palm Springs for the recent Urban Network Conference. Pictured (L-R) are: Life Allah, East Coast National Co-Director, Rap; Kirkland Burke, Midwest Promotion Manager; Terry Christiano, College Promotion; Hilda Williams, Senior National Director; Nat Martin, Mid-Atlantic Promotion Manager; Trupiedo Crump, Carolinas/Gulf Promotion Manager; Pam Jones, Ohio Valley Promotion Manager; Jeff Grant, Northeast Promotion Manager; Michael Tolbert, Southwest Promotion Manager; Chelle Seabron, West Coast Promotion Manager; Janice Black, Southeast Promotion Manager; Ardenia F. Brown, VP, Black Music Promotion; Fuzzy West, West Coast National Co-Director, Rap; (seated) Denise J. Brown, Senior VP, Black Music Division; and Earl Jordan, VP, Sales.

MUSIC CONNECTION Tidbits from our tattered past

1988—THE BUSBOYS ARE BACK IN TOWN: The Busboys are back with their first album in six years. The new album, *Money Don't Make No Man*, is on Voss/Allegiance and will be distributed by Capitol-EMI.

1990—AN ARRESTING WARRANT: Warrant's Jani Lane—who is going for Billy Idol's unofficial record of attending the most parties between record releases—recently attended A&M's release party for Extreme at Spice. Later that night, Lane—a self-professed Beatle nut who says he will get up and sing a Beatles song anytime, anywhere—proved his point when he performed renditions of "Oh Darling" and "I Saw Her Standing There" during Spice's All-Star Jam.

Nearly 25 years after forming into
a band in an East L.A. backyard,

Los Lobos remains

one of the City Of Angels'
most prized musical possessions



(L-R) Louie Pérez
Conrad Lozano
David Hidalgo
Cesar Rosas
and Steve Berlin

By Jonathan Widran

When Los Lobos titled their 1984 breakthrough album, *How Will The Wolf Survive?*, they probably didn't know that the answer would present itself in the simple concept of keeping in touch with their roots. Years of critical and commercial success can jade even the most down-to-earth rock bands, so you've got to love one that still approaches music like they were jamming in their garage and trying to make it big—especially when its members are local boys who get as much pleasure out of reminiscing about the old days on the Sunset Strip as they do promoting their latest major label release.

These East L.A. darlings may have just won their third Grammy (Best Pop Instrumental for their work on *Desperado*), and are no doubt excited about *Colossal Head*, their wildly eclectic first full studio collection in three years, but lead singer/guitarist David Hidalgo and bassist Conrad Lozano's sweet memories of their struggling years seem foremost in their minds.

"The L.A. music scene in the late Seventies and early Eighties was a total blast, with a lot of great bands making no money, playing just because it was fun," recalls Lozano. "You could walk into any given club—none of which exist anymore—and everyone knew everyone else and just dug it as the band just blew the crowd away. Our style was different, so the little places were more open-minded until we caught on."

Lozano adds that Los Lobos' infectious live shows, the band's real bread and butter, which continue to draw sold-out crowds upwards of 200 nights a year, really began to pick up steam after their first appearance on the upscale West Side. "We got invited to a function to open up for the Blasters," the bassist says. "When we started playing our stuff and everyone heard all these traditional Mexican elements mixed with rock, they stopped and listened. It took them a few minutes, but they realized they liked it. Once they started grooving, even when we sang in Spanish, the place was jumping."

While the jumping was a result of the infectious melting pot of each member's influences—country, Herb Alpert's Tijuana Brass, Motown and Elvis for Lozano, Hidalgo and saxophonist Steve Berlin, and more traditional Mexican sounds for guitarist Cesar Rosas and drummer/lyricist Louie Pérez—Hidalgo believes it was the acceptance of punk which led to an open club climate for more creative ensembles like Los Lobos to emerge.

"Punk music was this whole movement back then, causing this big change and blowing everything wide open," the band's lead singer explains. "Suddenly, there was room for all these new ideas and reworked versions of old ideas that somehow seemed new again. The thing I remember most about the Strip was its sense of community. Every band was friends with each other and backed you up when you needed it. If your car broke down or if your amp got stolen, someone would always be there to lend a hand."

For Hidalgo, not even the band's breakthrough pop success of *La Bamba* in 1987 compares to another favorite anecdote of how Los Lobos' unusual mix of Latin and American sounds was perceived in those early days. "Others like Ry Cooder used those elements in rock & roll, so it wasn't so foreign to everybody," he says. "But the coolest thing was doing a soundcheck at the Whisky one night. All the Mexican cooks ran out of the kitchen and started digging our rough run-throughs. That's when we knew we were heading places."



The most ironic aspect of those lofty heights which were still ahead is that despite the multi-platinum *La Bamba*, in spite of three Grammys (and let's not forget that they are one of the most critically acclaimed rock bands of their generation), Los Lobos boils down to five guys letting it all hang out, doing what they want to do.

Whether you're listening to their more socially conscious work, such as 1988's *La Pistola Y El Corazon*, innovative challenges (1992's *Kiko*) or the rhythmically diverse experimentation of *Colossal Head*—you get the feeling they're always thinking about those early Seventies jam sessions in Mr. and Mrs. Rosas' East L.A. backyard.

Some of the more intriguing and unusual ideas on the new album stem from Hidalgo, Pérez and producer Mitchell Froom's 1994 offshoot project, *Latin Playboys*, which incorporated crazy vocal sound effects, odd-meter world beat rhythms, industrial percussion and heavily distorted guitars. Away from the commercial expectations of Los Lobos (most of their albums sell in the 400-500,000 range), the trio was free to toy with wilder ideas than ever before. And the band's latest release, *Colossal Head*, is not short on adventure either. There are a handful of rockers (the rave-up "Mas Y Mas," the loopy "Manny's Bones" and the grunge-tinged "This Bird's Gonna Fly"), but the good-timey spirit is evident in the chorus of the see-what-happens jam of "Life Is Good"

Until recently, the National Academy of Songwriters and Los Angeles Songwriters Showcase existed as separate, national, non-profit organizations dedicated to helping songwriters.

NAS began as a metamorphosis of the well-established Song Registration Service, an organization started by legendary songwriter advocate Helen King in 1973. LASS, founded in 1971, originally had a more regional focus, which was geared to songwriting events in the Los Angeles music scene. Although both NAS and LASS had similar purposes and had worked together in the past, they had different leadership and different services for members.

But now the two groups have officially merged under the NAS banner. The former LASS staff is now working out of the NAS office, and NAS is now producing LASS events. The two organizations have combined resources and services, with LASS members automatically becoming members of NAS. NAS is now the largest non-profit songwriter organization in the country, with a membership of approximately 2,000 people.

We recently spoke with four key members of NAS: Jeff Barry, President of NAS; Brett Perkins, Executive Director of NAS; and Len Chandler and John Braheny, Co-Founders/Directors of LASS and NAS board members. All four men are industry veterans who also happen to have backgrounds as songwriters.

MC: Describe what kind of people become members of NAS.

Perkins: Anyone can join NAS. We're a public charity, so technically you don't even need to be a songwriter to join. We have three divisions of membership: General, Professional and Gold.

General membership has by far the largest number of people. Professional members are more active in a professional realm than General members. Gold members are those who have at least one RIAA-certified gold recording or at least have a significantly recognized body of work.

MC: What are the misconceptions that some people have about NAS?

Barry: I think the biggest misconception about NAS is that the novice songwriter thinks you have to be a successful songwriter to be a member of this organization, or even to contact this organization. So when we get phone calls from people who want to know how to get a hold of someone like a Michael Jackson, we can't answer that question for them, but we can answer questions on how to handle your songwriting career in a professional manner. We encourage anyone who wants

INDUSTRY FOCUS

DEPARTMENT:
SONGWRITER SERVICES

TOPIC:
NAS Merges With LASS

SUBJECTS:
Jeff Barry, President of NAS; Brett Perkins, Executive Director of NAS; and Len Chandler and John Braheny, Co-Founders/Directors of LASS

By Carla Hay

help in career direction to contact us, because this organization is for everybody with an interest in songwriting.

Chandler: Another misconception people have is that this organization is only for amateurs. Many of our members are actually making a living in the music industry. They've made most of their major contacts through this organization and have acknowledged that countless of times in interviews.

Perkins: We get about 10-20 phone calls a day from people who ask questions like, "I've written a great song for someone like Michael Jackson. How do I get in touch with him?" We don't pitch songs to artists, and some people

"Our mission is to educate, protect and promote songwriters. Publishers and record labels don't have the time to educate people on how to break into the music business, but that's what NAS is here for."

—Brett Perkins, NAS

who contact us have that misconception.

There are also two misconceptions people have about songwriters—that songwriters are either flaky creative people or they're all rich, like Madonna or Michael Jackson. In reality, the average professional songwriter makes about \$10,000 a year.

MC: Songwriters, especially those who are unsigned, have to deal with an incredible amount of rejection. What can people who constantly hear the word "no" realistically expect from NAS?

Braheny: One of the questions we used to get a lot at LASS was, "How many hits have come out of there? Who's had a hit song?" And even though we've had a lot of success stories, we can't say, "Well, if you come down to [one of our events] you're going to get a hit," or even that there's a likelihood that you'll get a hit.

What actually happens is that if an industry person picks up your song that night, that's already an open door right there because he or she likes your song and actually takes that song to listen to again later and maybe share with colleagues. But a lot of writers don't take the next step, which is to make follow-up phone calls to that person and say, "Hey, can I send you some more songs?" The game is really to establish relationships with as many people in the industry as possible who like your material.

Perkins: Our mission is to educate, protect and promote songwriters. Publishers and record labels don't have the time to educate people on how to break into the music business, but that's what NAS is here for. We don't turn anyone away.

Barry: At the same time, we do not go around knocking on doors saying, "Excuse me, are there any songwriters in here that we can help?" Success in creative endeavors not only comes from talent, but also from drive and ambition. If you wrote the best song in the world, put it in a folder and left it there, obviously it wouldn't be recorded, let alone be a hit. People who have the necessary energy, personality and ambition to back up their talent can use this organization in a positive way to further their careers.

People ask, "How do we get into the music business?" If you look at the music business as being a fort and you've been scaling the walls trying to get in, NAS is like the open door or window that can get you inside those walls. Once you join NAS, you're already in the industry. Then it's a matter of how good your songs are, and if you have enough perseverance and personality, to make a career for yourself. NAS gives you the opportunity to no longer be on the outside.

Perkins: There is no such thing as an over-

night success. No one, to my knowledge, has ever been signed the same night of a showcase. It doesn't happen like in the movies where a guy with a contract comes up to you as soon as you get off stage and says, "We gotta have you!" About eight acts that have been signed in the last year all had their first shows in L.A. at our Acoustic Underground Showcase. We're proud that we played a part in that but we don't claim that we made their career.

MC: Since NAS's membership is so large, how can people know they won't just be another number if they join NAS? For example, if someone submits a tape for a showcase, what's to prevent that tape from getting lost in the shuffle?

Perkins: Obviously, we can get overwhelmed with tapes. But we have an events committee that selects the people who perform at the showcases. We have a real diversity in the committee, so no one person's musical tastes are dominant. It's a democratic process.

We also have the Open Mic Showcase [at Highland Grounds in L.A.] where you don't need to send any tapes—you just come down and perform. And I personally spend at least three nights a week in the clubs checking out acts.

Chandler: The Cassette Roulette and Pitch-A-Thon are different from other services that are offered in the music industry because the tapes go directly into the hands of the record company people and publishers without us filtering anything out and you get to be there while they're listening to your songs. With the Cassette Roulette, you also get immediate feedback. We don't put names on the tapes during these open listening sessions, so even though you can hear what's being said about your song, you don't risk embarrassment in case your song isn't liked.

MC: Most of NAS's events are concentrated in the Los Angeles area. What about people who don't live in Southern California? How can they get involved in NAS?

Perkins: Regardless of where people live, they can send in tapes for the showcases, the Pitch-A-Thon and Cassette Roulette. We have an 800 number for people outside California. We sponsor showcases throughout the country, in cities like Boston and New York. All our members receive our mailings. We have international members. And you don't have to be a member to visit our office or go to any of our events.

MC: You mentioned earlier that part of NAS' mission is to protect



NAS President Jeff Barry, NAS Executive Director Brett Perkins, LASS Co-Founders/Directors Len Chandler and John Braheny

songwriters. Could you elaborate on that?

Perkins: There are some huge issues that we're confronting right now. There's the copyright revision law that's coming down the pike. There's also the recent restaurant bill where restaurants and retailers no longer want to pay for music to be used in their establishments, which represents up to a 50 percent loss in income for the professional songwriter.

NAS's Professional members are more aware of these issues because they have more

We're the only creators that have our work seized after we die. Inventors and business people can pass their creations on to their heirs for an unlimited time, but songwriters don't have this right.

Here's an interesting fact: The U.S. is the largest exporter of popular music, but U.S. songwriters are, on average, paid less than songwriters in other free world countries.

We spent some time lobbying in Washington and we were successful in getting some of the language in a bill changed to make sure

that songwriters are paid when their music is sold over the Internet. There was no provision before—record labels were going forward and doing this without regard to paying songwriters. Most of the time, songwriters aren't asking for more, they just want their fair share. If songwriters don't present a powerful front, people will just mow over them.

MC: Let's talk some more about the Internet. How is it affecting songwriting on the artistic and business levels?

Perkins: The Internet is this wonderful new world that few people seem to understand. On the one hand, if you're an aspiring writer or artist, you can get your music out to this whole new market without having to go through traditional distribution. But on the other hand, the Internet crosses state and country borders and they all have different laws. There are virtually no copyright laws in Asia and other quadrants of the world.

There are advocates of the Internet who say that all information should be free—kind of a utopian view of society. I think most songwriters would say, "If I want to freely play my song for you, then that's my choice. But if I play it on the Internet, and you then download it, sell it or use it for other commercial purposes, then I want my share of the money."

MC: What are the most signifi-

A Select List of NAS Services & Events

Services are open to members and non-members, unless otherwise noted. However, NAS members receive priority tape submissions and discounts to NAS events, showcases and other services. Contact NAS for more information.

- **Career counseling.**
- **Music instrument insurance.** Open to members only.
- **Access to the NAS library and archives.** Usually open to members only.
- **Educational handbooks, seminars, audio tapes and videotapes.**
- **Subscription to NAS newsletters and magazines.** Free to members.
- **Acoustic Underground.** Up-and-coming songwriters perform their songs in an acoustic setting. Held every second Monday of the month at the Troubadour in West Hollywood.
- **Songwriters In The Round.** Established songwriters perform their hits and new material. Held after Acoustic Underground, every second Monday of the month at the Troubadour in West Hollywood.
- **Saturday Publishers Pitch.** Songwriters pitch their works to publishers. Held every other Saturday at Musicians Institute in Hollywood.
- **Open Mic Showcase.** Songwriters perform their original music. Held every fourth Tuesday of the month at Highland Grounds in Hollywood. Prior tape submissions to NAS are not required.
- **Songwriters Circle.** Songwriters perform their original music. Held every third Thursday of the month at Jack's Sugar Shack in Hollywood.
- **Cassette Roulette.** Industry professionals critique submitted tapes. Held every Tuesday at the Woman's Club of Hollywood.
- **Pitch-A-Thon.** Industry professionals screen songs for specific recording projects. Held every Tuesday at the Woman's Club of Hollywood. Prior tape submission to NAS is required.
- **Lionel Richie/NAS Scholarship.** NAS helps select winners who are awarded music scholarships to UCLA.
- **Annual Songwriters Expo.** Two days of workshops and panels, with attendance from hundreds of people in the music industry.
- **The NAS Salute To The American Songwriter.** An annual event honoring songwriter accomplishments, including the presentation of the Lifetime Achievement Award to a distinguished songwriter.
- **Monday Night Workshop.** Songwriters meet with works in progress and play them off the group for feedback. Held every week at the NAS office in Hollywood.

Booking Your Act on the Club Circuit

By Tom Kidd

There is no great secret to getting booked on the Los Angeles-area club circuit. It's a simple matter of supply and demand. If you supply booking agents with what they want and need, getting your act booked on the circuit should be relatively easy. And once you're booked, your act may well be a secret no more.

But first you must impress the bookers—those who make their living by bringing the supply of music to those who are demanding it.

In an effort to find out the best way to catch the eyes and—more importantly—the ears of those in control of putting the bands in the spotlight of the various clubs around Southern California, we spoke with a couple of veteran bookers and asked the question most often heard by local musicians...How do I get a gig?

PREPARE A PROPER PACKAGE

Your demo package begins with an artist bio and a demo cassette or CD. You may also include flyers that the act has made for previous shows and/or press that the act has received in the past, but without a doubt, the demo is the heart of the package. As Ler Fagan, longtime booker for venerable Sunset Strip hot-spot Coconut Teaszer, says, "Tapes are my favorite way of finding a band."

While the demo can have as few as two songs on it or as many as 200, Fagan points out that if he doesn't like the first song, he'll never hear the rest. To get the attention of the booking agent, it's always best to put your best song forward.

Many acts will mistakenly build their demo

Now Auditioning for Work in Japan

Black Female Vocalist

(Please Bring Instrumental Tape For Audition)

Black Keyboard Player

3 Month Contract With Option • Great Pay

Los Angeles

Date: April 3, 1996, 1:30
Performing Arts Center
15934 Strathern
Van Nuys

Las Vegas

Date: April 5, 1996 1:30
Fern Adair Conservatory
326 E. Patrick
Studio D

Specialty Acts and Singers Unable to Attend Please Send Video Tape to

KIRBY ENTERTAINMENT
3314 L. Russell Rd. 11-223
Las Vegas, NV 89120
ATTN: Shelby Brown

ALL ENTERTAINERS MUST BE PREPARED TO LEAVE THE U.S. BY APRIL 30, 1996

Looking for a Recording Studio?

Our Network of over 300 select recording and video sweetening facilities will make your work a pleasure. We eliminate the runaround, hassles and headaches involved in finding the best studio for your project.

Since 1980 **Studio Referral Service** has assisted thousands in getting great results for their records, films, commercials and related projects.

Next time . . . get it right from the start!



This is a free service
818-508-8828
310-858-1140
FAX 818-508-8077

tape like they build their live set—building slowly in order to allow the listener to experience the sensation of a live show. Unfortunately, no one has time for this. Always put the strongest, most representative song at the front of the tape or CD.

Booking agents are looking for the same strong points as other music industry professionals are, and a well-constructed song, with powerful melody, lyrics and structure, is what sells an act.

When it comes to demos, the sound-quality or fidelity of the recording is not the most important consideration for a booking agent. Of course, they don't want a garbled mess that they can't hear, but the demo doesn't necessarily have to be of a radio-ready quality. It's the songwriting, singing and musicianship that are the primary considerations when bookers are looking for acts to put onstage.

If you are deciding on sending a cassette, make sure it is in a plastic box with a J-card (the informational insert that the cassette rests in). "We stack thousands of them in the office," Fagan explains. "So we need the J-card in order to read the name of the act or the side in big, bold print so when we're looking for the tape, we can find it."

As for the rest of your package, the bio should tell a little something about the artist or the band. Make sure to note what type of music the act plays, where the act has performed before and what kind of draw the club can expect. A good draw in Los Angeles these days, meaning one that will get the band asked back for future consideration, is usually



better than 25 paying people.

It would also be wise to note in the bio if any of the members of an act have been involved with other bands that may have been booked at certain clubs before, as a booking agent is more likely to employ someone they may have encountered previously. This is also a clue to determining your projected draw. By the same token, if the band has friends in other bands who have played the club, note it in the bio, since booking agents often like to book similar bands and/or bands that are friends with the expectation that fans of one band will stick around or show up early for the other.

However, bear in mind that the good booking agent is going to check out this information. Don't inflate the importance of your

relationship and certainly don't make it up. Most importantly, don't inflate your draw. Los Angeles is a small town. Booking agents know one other, and they do talk.

If an artist or band tells fishy stories of selling out x-amount of clubs, you can expect the booking agent to investigate the legitimacy of these claims with the clubs the act claims it has filled.

In truth, inflated figures will eventually only hurt the act—even if the act isn't caught in the first lie—since the booking agent will develop high expectations. And nothing is as dangerous to your reputation than a disappointed music industry professional.

If you're still struggling to build your following, show the booker that you're actively trying to improve your draw by including flyers and other promotional items you've produced to distribute to friends and fans. This is a very important element in building a strong relationship with a club, as clubs want to know that the act will be working as hard as the booker to sell tickets and fill the venue. After all, it's no fun playing to an empty house.

Once you've assembled your bio, demo, flyers and clips, put them in an envelope that is at least 8x10-inches. This only helps your chances of your package not getting lost. As Len Fagan notes, "We put everything that comes in into a box. If the band gives us just a cassette, it will fall to the bottom of the box and we'll maybe get to it months later by accident, if at all."

The outside of the envelope should feature

33 ►

AUDIO REPLICATION

(818) 761-2924

1000 Cro2 C-45 Cassettes	\$900
500	\$575

PRICES INCLUDE • DUPLICATION MASTER WITH TEST COPY • 4 COLOR J-CARD (4X4) • IMPRINT PLATE • ON SHELL PRINT • NORELCO BOX AND POLYWRAP (CUSTOMER SUPPLIES ALL FILM)

CD DUBS

• 25 CD DUBS	Under 30 Min.	\$15.00each
	Under 15 Min.	\$13.00 each

CASSETTE DUBS

• 100 HIGH SPEED C-45 CrO2 CASSETTES	\$170
INCLUDES: DUP MASTER, IMPRINTING PLATES, ON SHELL PRINTING, NORELCO BOX AND POLYWRAP	
• 100 REAL TIME C-45 CrO2 CASSETTES	\$200
INCLUDES: CASSETTE, LASER PRINTED LABEL, NORELCO BOX ON SHELL PRINT ADD	
	\$45

BJM Audio Replication

6821 Tujunga Ave N. Hollywood CA 91605

Here in Los Angeles, the eyes of the industry are upon us. And that's one reason why bands from around the country, at one time or another, pass through our fair city. To help you keep in touch with these talented acts, **MC's 11th Annual Band Directory is bigger and more comprehensive than ever—listing vital contact information for over 250 bands and managers who helped make this year's directory a great one.**

Compiled by Kathy Snow

CALIFORNIA BAND DIRECTORY								ROCK	HEAVY METAL	ALTERNATIVE	DANCE ROCK	BLUES	POP	R&B	FUNK	TRIP	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER
ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP																
✓ Afro-D-Ziak	Ron McGee c/o Black Rock Coalition	310 988-3587	6201 Sunset Blvd., #329	Hollywood	CA	90028																
✓ Alter Forever	Tony DePetro	213 656-4258		Hollywood	CA																Black Sabbath Tribute Band	
✓ Albert Fish Tank	Jason Markle	213 969-0610	dragonliya@aol.com	Los Angeles	CA	90028															Noise Core	
✓ Alchemist	David Hewitt	310 828-5232	1543 19th St., #1	Santa Monica	CA	90404																
✓ Amandla Poets	Elouise Burrell/Scintilla Records	510 763-4665	1111 Filbert	Oakland	CA	94607																
✓ Ambush	S Russo	818 508-1205	10938 Magnolia Blvd., Suite 142	N Hollywood	CA	91602																
✓ Apryl	Apryl	818 951-4428	6823 Valmont St	Tujunga	CA	91042															Acoustic	
✓ Ariel	Bob Silveira	510 521-3582	Box 2542	Alameda	CA	94501																
✓ As Yet Untitled	Alan Miller, Street Music Management	310 578-6193	14002 Palawan Way, Ste. 205	Manna Del Rey	CA	90292																
✓ Asylum Recall	Javi Mawlin	213 993-7118	http://www.memcore.com/asylum																			
✓ Baby Alive	Michele	818 509-8255																			All Female	
✓ Basse	Willie Basse c/o Black Rock Coalition	213 960-7730	6201 Sunset Blvd., #329	Hollywood	CA	90028																
✓ Beggars Day	Tony Howard	818 785-8708	P.O. Box 18395	Encino	CA	91416																
✓ The Bell Rays	Lisa Vennum c/o Black Rock Coalition		6201 Sunset Blvd., #329	Hollywood	CA	90028																
✓ Benecia	Ed Waterford	310 659-9667	vgl750@aol.com																			
✓ B-4 Midnite	Maria or Jeff	714 779-6948	b412am@aol.com	Anaheim Hills	CA	92807															Original Rock/Blues	
✓ Big Pygmies	Herman Matthews	818 780-5716	15060 Victory Bl., #101	Van Nuys	CA	91411																
✓ Ana Black	Idol Entertainment Group	213 850-7526	8491 Sunset Blvd., #271	Hollywood	CA	90069																
✓ Blown* Smoke Rhythm & Blues Band	Larry "Fuzzy" Knight	818 881-9888	7438 Shoshone Ave.	Van Nuys	CA	91406																
✓ Blue	Dave Miller	714 554-1390	3930 W. 5th St., Suite 104	Santa Ana	CA	92703															Latin Rock	
✓ Blue Fish	J Fish	310 633-6805	2739 Eckleson St	Lakewood	CA	90712																
✓ Blueroom	Digital Sound Exchange	310 581-3344	431 S Burnside, #1-C	Los Angeles	CA	90036																
✓ Blues Underground	Dan Bachar	310 659-6350	8722 Shoreham Dr., A	West Hollywood	CA	90069																
✓ The Bogus Toms	David Besdesky	818 702-6223	bogustom@aol.com																			
✓ Bolero 13	Tony Margolious/Traffic Jam Management	818 342-9911	15216 Burbank Bl.	Van Nuys	CA	91401															Rock en Espanol	
✓ Bondage Dunkers	Azra	213 560-4223	Box 459	Maywood	CA	90270															Experimental	
✓ Bone Crusher Inc.	Paul Meges	415 607-2633	1182-B Market St., Suite 616	San Francisco	CA	94102																
✓ Bozaque	Mike McInnis c/o Black Rock Coalition	310 960-7730	6201 Sunset Blvd., #329	Hollywood	CA	90028															Speed Metal/Thrash	
✓ Brain Dead and Confused	Gregory Thiele	310 669-6047	4009 Pacific Coast Hwy	Torrance	CA	90505																
✓ Denise Bradley And The Badlanders	Denise Bradley	310 285-4628		Santa Monica	CA	90405																
✓ Rick Brannon & Electric Detective	Rick Brannon	818 760-3004	10907 Magnolia, #170	N Hollywood	CA	91601																
✓ Broken Silence	Tracy King	805 497-0107	P.O. Box 6248	Thousand Oaks	CA	91359															Gospel	
✓ Brown Betty	K C	818 567-4056	611 E. Angeleno Ave., #301	Burbank	CA	91501																
✓ The Busters	Gary Stevens	213 851-0630	7205 Hollywood, #405	Hollywood	CA	90046																
✓ Cairo Stand	James Butler/Music For Humans	818 752-1566	http://members.aol.com/jbut/cs/home/ctshome1.html	N Hollywood	CA	91601															Alternative Soul	
✓ Candy Wrappers	Jealousy Records		P.O. Box 3591	Hollywood	CA	90078																
✓ Caravana	Kenny Hudson	213 663-9126	4470-107 Sunset Blvd., #463	Los Angeles	CA	90027															Latin Rock	
✓ Carross Of Steel	Jarrold Cox	213 960-6785	2521 Flonda, #6	Huntington Beach	CA	92648															Rush Tribute	
✓ Christian	Blue Tuesday Entertainment	310 519-3079	1914 Clark Lane, Suite B	Redondo Beach	CA	90278															Roots Rock	
✓ Civic Idiots	N S F D	213 560-4223	Box 459	Maywood	CA	90270																
✓ Civil Rite	Tory Ruffin c/o Black Rock Coalition	310 660-4027	6201 Sunset Blvd., #329	Hollywood	CA	90028																
✓ Cloud Nine	Tim Brannom	213 960-2010	P.O. Box 226	Hollywood	CA	90078															Psychedelic	
✓ Concrete	Azra	213 560-4223	Box 459	Maywood	CA	90270																
✓ Corbettia Calix	Preston & Associates	818 761-1673	npreston@earthlink.net	Los Angeles	CA																	
✓ Corday And The Cuncous	Jennifer Corday	714 998-3783	jjcorday@aol.com																			
✓ Counterfeit Halo	Fan Hotline	213 427-8211	7336 Santa Monica Blvd., #593	West Hollywood	CA	90046																
✓ Crank	Suzanne Thomas c/o Black Rock Coalition	213 960-7730	6201 Sunset Blvd., #329	Hollywood	CA	90028																
✓ Donna Cristy	Pretty Sick Records	818 556-1086	P.O. Box 2751	Van Nuys	CA	91404																
✓ Cult Of The Loving Heart	Lodewyk or Weima	310 822-1808	P.O. Box 9434	Manna Del Rey	CA	90295															Industrial Electro Rock	
✓ The Cuccs Bros	Jealousy Records		P.O. Box 3591	Hollywood	CA	90078															Rockabilly	
✓ Dynamo Hum	Michael Grodsky	310 326-0770	mgrodsky@aol.com	Torrance	CA	90505																
✓ The Dakota Paige Band	Run, Run, Run, Music, Inc.	310 260-2095																			Blues/Rock	
✓ Damaged Ego	Kevin Heath	310 454-5900	947 Galloway	Pacific Palisades	CA	90272																
✓ Zak Daniels & The One Eyed Snakes	Big Water Records	310 823-7154	2532 Lincoln Blvd., #175	Venice	CA	90291															Folk Metal	
✓ Death For Life	Azra	213 560-4223	Box 459	Maywood	CA	90270																
✓ The Deadbirds	Dave	213 654-1766	P.O. Box 461130	West Hollywood	CA	90046															Power Pop/Punk	
✓ Deepjulia	Steven Berez Mng.	818 999-2988	21105 Banlynn Ct	Topanga	CA	90290																
✓ Deja Vu	R.M.S.	818 762-1704	P.O. Box 414	N Hollywood	CA	91603															50's/60's	
✓ Demented Niece	Karla Eduvia Lafuge	310 454-8711	15516 Sunset Blvd., #308	Pacific Palisades	CA	90272																
✓ Jefferson Denim	Jefferson Denim	310 394-4064	832 3rd St., Suite 105	Santa Monica	CA	90403															AAA	
✓ Diary Of A Butterfly	Jealousy Records		P.O. Box 3591	Hollywood	CA	90078																
✓ Don't Ask	Don't Ask	213 661-1541	3116 Rowena Ave., #70	Los Angeles	CA	90027																
✓ Dragon	Tony Matola	818 567-6396	gandnan@aol.com	Burbank	CA																	
✓ Dreamstation	Omar S	415 591-3634	722 Vera Ave.	Redwood City	CA	94061																
✓ Dying Breed	R.P.M. Entertainment	310 372-1151	310 Fourth St., Ste.2	Hermosa Beach	CA	90254															Hard Core	
✓ Jason Ebs & Fuzzylogic	Iron Works	213 560-4223	Box 459	Maywood	CA	90270																
✓ Eccentric 69	Randy Clay Bush	310 559-6443	9540 Washington	Culver City	CA	90232																
✓ Ewardn	John at Musclehead Music	714 537-5059	10382 Stanford Ave., Studio J	Garden Grove	CA	92640																
✓ Ego Wart	Dave at Musclehead Music	714 537-5059	10382 Stanford Ave., Studio J	Garden Grove	CA	92640																
✓ Electrick Boudazz	Gary Herbeck	714 534-7590	10382 Stanford Ave. #1	Garden Grove	CA	92640																
✓ Aaron Embry	Karen Randall	818 313-9718	6433 Topanga Canyon Blvd #131	Warner Center	CA	91303															Piano Rock	
✓ The Epic Senders	John Hazlett	310 987-0286	23 Roswell St. #1	Long Beach	CA	90803															AAA	
✓ Euphoria	Chad Murphy	818 343-6652	8060 Yarmouth St	Reseda	CA	91335																
✓ Every Man Jack	Bob Lazo	818 342-8581		Encino	CA	91316																
✓ ESP	Adelaide Wolf	310 288-																				

NOW YOU CAN USE THE SAME FACILITIES THAT PRODUCE THE WORLD'S BEST SELLERS!

Including Amer. Multimedia, Technicolor & WEA MFG. (Time-Warner) WEA is #1 in USA music sales

FULL-COLOR PREMIUM PACKAGE

 **1000 CD'S + 1000 Digalog/Cobalt Cassettes for \$2645**
Reorder: \$2088

Better Quality Control - Personalized Service - Faster Delivery

INDIVIDUAL FULL-COLOR CD PACKAGES:

Premium quality discs: Includes glass master, disc replication, one or two color label imprint, process printing - 2 panel* full color front card [4/1] and inlay card [4/0] in retail ready jewel box with poly-wrap - from your U1630, CD-F or 44.1 Dat (indexed/time coded with 2 min. blank space at beginning & end) and composite film.
500 for **\$1345** • 1000 for **\$1749** • 2000 for **\$3289** • 3000 for **\$4746** • 5000 for **\$7390**
*.06 ea. add'l page (4/1 means full color outside, black on inside pages).

Bulk Discs (2-COLOR Label): 500 for **\$725** • 1000 for **\$890** • 2000 for **\$1740** • 3000 for **\$2550**

INDIVIDUAL FULL-COLOR CASSETTE PACKAGES:

Includes Dolby/HX Pro, Clear Sonic Shells, Clear Boxes, Apex labeling, full color j-cards, shrink-wrap.
Ferric: 500 for **\$549**** • 1000 for **\$885** • 2000 for **\$1570** • 3000 for **\$2358** • 5000 for **\$3595**
Chrome: 500 for **\$589** • 1000 for **\$955** • 2000 for **\$1690** • 3000 for **\$2388** • 5000 for **\$3735**
Cassette Singles: 500 for **\$495** • 1000-**\$795** • 2000-**\$1690**



CASSETTES THAT SOUND MORE LIKE CDS:

WEA Digalog/Ferric: 1000 for **\$945**** • 2000 for **\$1646** • 3000 for **\$2427** • 5000 for **\$3975**
WEA Digalog/Cobalt: 1000 for **\$999*** • 2000 for **\$1795** • 3000 for **\$2619** • 5000 for **\$4245**

**Over 45 minutes is additional; .04 each additional J Card panel or print backside (4/1 means full color front panels, black on reverse); minimum Digalog reorder is 500; over 45 minutes is additional; Digalog master requires 15 sec. split between Side A & Side B.

7" Singles: (45 rpm in white sleeves): 500 for **\$595** • 1000 for **\$715**

12" Vinyl Records: (white or black sleeves): 100 for **\$695** • 500 for **\$985** • 1000 for **\$1395**

(In full color jackets: 1000 for **\$1979** • 2000 for **\$2989** • 3000 for **\$4170**)

Video Tapes: (ea.): 250 (15 min.) for **\$2.17** • 500 (60 min.) for **\$2.72**

FULL-COLOR BUDGET PACKAGE

 **500 CD'S + 500 Cassettes for \$1879**
Reorder: \$1688

Prices based upon receipt of appropriate masters, composite film with color keys (process printing) for label and insert.

Terms: 50% deposit, balance due when ready to ship.

ADDITIONAL SERVICES INCLUDE DIGITAL MASTERING, COMPLETE ART DEPT. WITH COMPUTER GRAPHICS, VIDEO TAPE DUPLICATION & PACKAGING, CD ROM & COMPUTER DISK REPLICATION

All products are guaranteed for quality.



Creative Sound Corp.
25429 Malibu Road, Malibu, CA 90265



30 Years of Service

Customer Service: **(800) 323-PACK (7225)**

Best Quality In The Industry • Computer Tracked Service • Efficient Price Guarantee

CA: (310) 456-5482 • CA Fax: (310) 456-7886 • NY: (718) 921-2807 • NY Fax: (718) 921-1543

Limited Offer

◀ 29 Booking Your Act

the name of the act in big, bold letters. If the booking agent wants to book an act, yet can't find the package buried among the thousands in his or her office, he or she will go on to book the act they can find.

Of course, always include the contact phone number and name on all materials submitted, especially on both the J-card and cassette. If you have a photo, include that as well, though this is not a high priority for booking. What the photo does is provide the band with potential advertising. For instance, Greg S., one of two bookers for the Alligator Lounge, points out, "We may put the photo in an ad, especially for our bigger shows."

KNOW YOUR MARKET

You're wasting your time, effort and money if you try to book your act into an inappropriate venue. Unless you're a touring act, you can get to know the clubs first by visiting. There are lists available that tell what musical styles the various clubs in L.A. are looking for, and who the contact people are.

The *Musician's Guide To Touring And Promotion* is a good resource guide, though MC's own SoCal Gig Guide (in the back of every issue) is usually more up-to-date. You will also want to call the club first to determine whether your act is appropriate to what they want.

You will also need to ascertain how many demos to send. For instance, the Alligator Lounge needs only one tape, which bookers Debbie Randall and Greg S. share. While at the Coconut Teaszer, one tape goes to Fagan, who works out of the club itself, and another to Audrey Marpol, who books out of her home. (Dawn Phillips, who books the Crooked Bar downstairs from the Teaszer, can feed off the tapes addressed to Fagan.)

Clubs often request more than one tape, but not always just for geographical reasons. If there are two bookers, sending only one tape cuts your chances of

success in half, since the two bookers may also have differing musical tastes and opinions that do not always jive—another reason to make sure that both hear your music.

Another important point to remember is not to let your ego get in the way. You have to be honest with yourself and realize that just because you have a strong following in one city doesn't mean you'll be a big attraction in another. The Alligator's Greg S. notes that bands from outside of the club's Westside neighborhood don't generally fare well. "Bands booked from the 714, 805 and Long Beach areas are really far away. We haven't had good luck with those acts, though we get tons of calls from bands outside L.A. We try to accommodate as many of them as best we

can," he says.

Paradoxically, the Alligator does try to go after a lot of touring acts. The assumption is that if the band has their career together enough to tour, they probably have a product on the market, a record company behind them, the stamina to try and fill a strange club or, at least, some reputation to precede them. The Alligator also likes booking touring acts because it gives local bands something to support.

DEVELOP A REPUTATION

The easiest way to get a booking agent to like an act is to get someone else to like the act first. Referrals are an important source of contacts for any booking agent. Regular touring acts aren't the only bands and artists, who have an easier time of being booked, since a booking agent may not even have to hear your tape if you're referred by someone they respect.

That referral could come from a known act which has previously played the club, an independent label, which is how both Urge Overkill and Green Day came to the attention of Fagan and company at the Coconut Teaszer. "Managers and publishing companies are really good because they sign acts before record companies," says Fagan. Other sources can include publicists and advertisers.

BE PERSISTENT BUT PATIENT

"Persistence pays off. If the act is like this with us, they're like this with their fans," explains the Alligator's Randall. In other words, it's okay to bug a booker. Getting through, though, may be something else again.

The average nightclub gets 50-100 calls per day regarding booking, so obviously not every call gets returned and not every package gets opened. All a call does is prod the booking agent to open that particular package first.

As bands and musicians already know, the competition for performance slots is

intense. Though several hundred bands pass over the Teaszer's stages each month, most of those slots are filled, quite logically, by acts who are known to the club's booking agents, either by reputation or because they have played the club before.

This doesn't mean that old demo tapes are easily forgotten. The Teaszer staff keeps a band book alphabetized with the name of the act, a contact, musical description and opinion of the music. This is typical of booking agents city-wide.

In other words, there may not be a slot for your act today, but there may be tomorrow. All you have to do as an artist is be persistent with your calls and patient while waiting for those call-backs. **MC**



**"Persistence pays off. If the act is like this with us, they're like this with their fans."
—Debbie Randall
(Alligator Lounge booker)**

Climbing the Wall?

The imaginary wall around the music industry is steep, treacherous and hard-to-scale . . . especially when you're all alone. By joining the AFM's PROFESSIONAL MUSICIANS, LOCAL 47, you get the survival tools you need:

- State-of-the-art, 24-track digital recording @ \$30/hour, including engineer
- Free, full-service musicians' referral department with the best database of pro musicians in Southern California
- Dirt cheap rehearsal rooms at our Hollywood facilities
- Super low-cost musical equipment insurance
- Free legal assistance and arbitration on all union-recognized contracts
- and lots more services geared for today's pro musician.

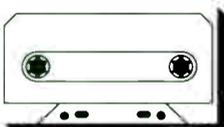
SO IF YOU WANT TO MAKE MUSIC, not climb walls, CALL ABOUT OUR LOW-COST MEMBERSHIP.

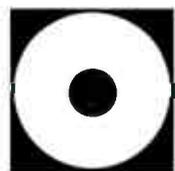
**PROFESSIONAL MUSICIANS
Local 47**
Experience the Power in Numbers
817 N. Vine Street
Hollywood, CA 90038

General information: (213) 462-2161;
from 619, 714, 805, or 909: (800) 834-4789
Membership and Services information:
(213) 993-3106 or (213) 993-3163

CALIFORNIA BAND DIRECTORY

ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	ROCK	HEAVY METAL	ALTERNATIVE	DANCE ROCK	BLUES	POP	R&B	FUNK	RAJ	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	MUSIC CONNECTION	OTHER
✓ Rocket Science	Michael Lewis	310 659-6516	909 N Palm Ave #201	West Hollywood	CA	90069															
✓ The Rock Island Boys	Bruce Cooke	310 372-8732	2303 Carnegie Ln #E	Redondo Beach	CA	90278															Beach Music
✓ Mark Romano & Big Red Sky	Michael Fuss	818 507-8445	P.O. Box 261	Verdugo City	CA	91046															
✓ Ruby Laughter	Lodewyk or Welma	310 822-1808	P.O. Box 9434	Marina Del Rey	CA	90295															Ambient
✓ Sazacha Red Sky	Sazacha Red Sky	310 289-3197	P.O. Box 9096	Marina Del Rey	CA	90295															Folk n Earth Blues
✓ Scooter And The Worms	Michael Gunderson	213 969-0884	907 N Gardner, #1	West Hollywood	CA	90046															
✓ Sedan Delivery	Mark Hefington	818 969-8110	600 W Gladstone St. #69	Azusa	CA	91702															World Blues
✓ Seventh Heaven	Unsigned Records	818 377-4011	http unsigned-records.com																		
✓ Sex & Shelter	Robert Illies @ Orphan Music	310 556-3841	1250 Edris #2	Los Angeles	CA	90035															
✓ The Sexmonks	George Beavers	310 392-8408	29 Breeze Ave	Venice	CA	90291															
✓ Michael Shannon	Westside Music Coral Records	310 641-5608	7115 Manchester Ave	Los Angeles	CA	90045															
✓ Sheena Metal's Beer Bong	Shamrock PR	818 785-7144	14755 Ventura Blvd. #1953	Sherman Oaks	CA	91403															
✓ The Shriek		310 208-3772	P.O. Box 654, 1093 Broxton Ave.	Los Angeles	CA	90024															New New Wave
✓ Silver Star	The 93 Group		8621 Wilshire Blvd Suite 418	Beverly Hills	CA	90211															
✓ Simple	Azra	213 560-4223	Box 459	Maywood	CA	90270															
✓ Skillet	Brent Wroten	310 390-8406	4915 Sawtelle Blvd #2	Culver City	CA	90230															
✓ Soul Essential	John Vinestreet	805 342-2966	20714 Devonshire Ave. Unit A	Chatsworth	CA	91311															
✓ Spike The Cat	Wayne Bottomley	310 202-0114	1015 Gayley Ave #560	Los Angeles	CA	90024															
✓ Stacey Stanford	Stacey Stanford c/o Black Rock Coalition	213 960-7730	6201 Sunset Blvd. #329	Hollywood	CA	90028															
✓ Stanton Island Feat. Michelle Moody	Michelle Moody	818 583-9071	863 Manzanita Ave.	Pasadena	CA	91103															
✓ Lily St. Nicholas	Lily St Nicholas	805 264-4688	P.O. Box 900782	Palmdale	CA	93550															
✓ Strange Fruit	Goz c/o Black Rock Coalition	213 298-0875	6201 Sunset Blvd. #329	Hollywood	CA	90028															
✓ Brad Stubbs	Arena Records	213 656-8699	6632 Lexington Ave	Hollywood	CA	90038															
✓ Stupid Band Names (SBN)	R M S	818 762-1704	P.O. Box 414	N Hollywood	CA	91603															
✓ Subjugator	Iron Works	213 560-4223	Box 459	Maywood	CA	90270															Thrash
✓ Sugar Fix	Private Hell Records	714 871-1345	1140 South Cypress, #D	La Habra	CA	90631															
✓ Superhate	Joe Ventress	213 661-0218	superh8@ix.netcom.com	Echo Park	CA	90026															Grind Punk
✓ Surge U.K.	Tony Howard	818 785-8708	P.O. Box 18395	Encino	CA	91416															
✓ Synapse	Bruce Donnally	619 736-8857	P.O. Box 462792	Escondido	CA	92046															Electro-Industrial
✓ Take Five	Troy Crossley	818 765-6849	Call For Info.	N Hollywood	CA	91605															Classic Rock
✓ Teragin Mist	Christopher J. Wesley	818 338-2041	mn8mist@aol.com																		
✓ Thanks	Keith Spencer or Steve Struckland		kxspencer@csupomona.edu	Pomona	CA	91765															Acoustic Alternative
✓ 3rd Rail	Shadow	800 683-2469	837 S Windsor Blvd. #1	Los Angeles	CA	90005															Latin Hip Hop House Spanish
✓ Thick Skin	Pans Scope Records	213 856-6233	P.O. Box 46142	Los Angeles	CA	90046															Heavy Alternative
✓ Think Tank	J.D.	213 460-2494	2849 Waverly Dr. #6	Los Angeles	CA	90039															Delicious
✓ Thorn Hill	Vic Edgerton	714 708-3786	3186 Chemin de Fer	Costa Mesa	CA	92626															
✓ Time Machine	Valentina Andreetta	213 368-6485	vandree@calstatela.edu	West Hollywood	CA	90046															
✓ Toe Suck	Iron Works	213 560-4223	Box 459	Maywood	CA	90270															
✓ The Tooners	Unsigned Records	818 377-4011	http unsigned-records.com																		
✓ Torso	Dave Richards	213 560-4223	Box 459	Maywood	CA	90270															Techno/Indst
✓ To The Curb		818 704-5434		Woodland Hills	CA	91364															
✓ Tramp	Donnie Ray	310 558-4141	8966 Washington Blvd.	Culver City	CA	90232															
✓ Twenty Cent Crush	Steve Berns	714 457-4426	34 Anchorage St. #B	Venice	CA	90292															
✓ 2 Grand	Ed Waterford	310 659-9667	vgl750@aol.com																		
✓ Typical	K Webster	213 465-4615	6600 Willoughby Ave.	Los Angeles	CA	90038															
✓ Torie Tyson	Shamrock PR	818 785-7144	14755 Ventura Blvd. #1953	Sherman Oaks	CA	91403															
✓ U4X	Yorkey	909 270-7917	yorkey@delianet.com	La Palma	CA	90623															Euro/Techno





CASSETTE & COMPACT DISC DUPLICATION

CD MASTERING • GRAPHIC DESIGN • COLOR FILMS AND SEPARATIONS

High Speed and Real Time Duplication • Discount Prices on Major-Label-Quality Cassettes and Compact Discs • Duplication, Packaging, Fulfillment

Compact Disc Specials <small>(mention this ad)</small>	500 CD's COMPACT DISC SPECIAL	\$1310
	<small>(From your DAT, Includes 2 reference CD-Premasters, Glass Master, 2 Color Disc Imprint, Jewel Box, Shrink Wrap)</small>	
	1000 CD's COMPACT DISC SPECIAL	\$1610
	<small>(From your DAT, Includes 2 reference CD-Premasters, Glass Master, 2 Color Disc Imprint, Jewel Box, Shrink Wrap)</small>	
Cassette Specials <small>(mention this ad)</small>	100 HIGH QUALITY CHROME CASSETTES	\$249
	<small>(Up to C-60, Includes Master, Test Cassette, Printing on Clear Cassette, Clear Box, Shrinkwrap)</small>	
	RE-ORDER	\$129
	500 HIGH QUALITY CHROME CASSETTES	\$569
	<small>(Up to C-60, Includes Master, Test Cassette, Printing on Clear Cassette, Clear Box, Shrinkwrap)</small>	
	RE-ORDER	\$450



Tape Specialty, Inc.

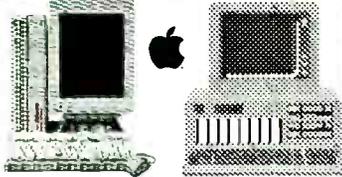
13411 Saticoy St., N. Hollywood, CA 91605 (800) 310-0800 (CA Only) fax: (818) 904-0267

(818) 786-6111

The Electronic Music Box

L.A.'s Midi-Music-Digital Audio Experts

PRO Digital Audio Systems



DigiTrax Systems From **\$1999**

SAW 8 Track

digidesign

Samplitude Studio Deck II

2 to 16 Track Systems!

Just IN! Fostex DMT-8 Brand New!

8 track Digital Multitracker

Cut, Copy, Paste Editing **\$1995**

MTC, SMPTE Builtin

Built in Mixer with EQ, Sends/Returns, More

Come in for Best Price

ATENCION
SE HABLA ESPANOL
LLAMA
789-4286

EMAGIC Logic Audio 2.5®

√ Supports 8 tracks on Session 8 & 16 on Pro Tools **\$549**

√ Built in Audio Editing, Pitch Shifting, Time Comp.

√ Includes Notation w/Lyric, Symbols

Calkewalk Pro Audio

Supports PC sound Cards & Session **\$289**

8 PC with up to 16 tracks of Audio.

Now has full notation features

digidesign



Project

AudioMedia II \$849

SampleCell for PC & Mac

Session 8 ON SALE!

Apple and the Apple Logo are registered trademarks of Apple Computer.

EZ Financing by BenCharge. EZ START UP LEASES Call!

DART PC Noise Reduction & ADB Digital I/O In Stock

Authorized Apple VAR



Keyboards, EFXs, Speakers



Roland Keyboards, EFXs, Speakers

Apple PowerMac System w/Deck **\$2699**

We Feature Allen & Heath, Digidesign, Mackie, Mark Of the Unicorn, Opcode, Passport, Peavey, Roland, Steinberg Products & More!

MACKIE SALE

1604 • LM3204

1202 • SR24-4 •

DAT TO CD MASTER

We'll take you DAT demo and master it to CD. Playable on any CD player.

We also do CD-Roms/CD-Rom Back-ups

CD Labels & Artwork available **\$50**

2 CD Min. Call for Details

Roland JV-35 **\$799**

Sale Price

The Latest Products & Largest Inventory of Music Software!

OSC Deck 2.5 IN STOCK

Academic Finale \$275

Musicator Audio \$299

Roland SCP-55 \$349

Over 100 Midi Help Books!

Roland JV880 \$599

Cakewalk H. Studio \$99

Band in a Box Pro \$69

PowerTracks Seq \$29

Midi Interfaces from \$25

Noation Pigm from \$50

Peavey DPM 488 Sale

Novation Bass Station Sale

General Midi Files from \$12

Turtle Beach TBS200 In Stock

Samplitude Studio \$Sale

General Music KYBD SALE

Peavey C8 Contrllr Sale

Logic for the PC IN STOCK ON SALE

AutoScore Mac/PC Pitch to Midi Conv \$150

WHY PURCHASE FROM US:

1. FREE Phone Support, Training on Products purchased from us.
2. EZ Financing & Leases
3. Over 1000 Midi Programs!
4. Private Tutoring in your home or studio by the experts
5. Sequencer & Notation Classes
6. FREE Monday Nite Midi Introduction Seminars
7. Music BBS (818) 789-4287
8. Finale User Grp meet 4th Wed
9. Computer Swapmeet in Pomona March April 13 & 14

14947 Ventura Blvd. Sherman Oaks

(818) 789-4250

CALIFORNIA BAND DIRECTORY

MUSIC CONNECTION

ARTIST	CONTACT	PHONE	ADDRESS	CITY	ST	ZIP	ROCK	HEAVY METAL	ALTERNATIVE	DANCE ROCK	BLUES	POP	R&B	FUNK	COUNTRY	JAZZ	NEW AGE	WORLD BEAT	OTHER
✓ The Uninvited	Alan Miller 14th St. Music Management	310 578-6193	14002 Palawan Way, Ste. 205	Marina Del Rey	CA	90292	●												
✓ Union X	Rod Palmer c/o Black Rock Coalition	213 960-7730	6201 Sunset Blvd., #329	Hollywood	CA	90028	●												Thrash
✓ Unstoppable	Azra Records	213 560-4223	Box 459	Maywood	CA	90270	●												
✓ Unstoppable	Patrick Butler c/o Black Rock Coalition	213 876-1904	6201 Sunset Blvd., #329	Hollywood	CA	90028	●												
✓ Urban Family Dog	Josh	310 458-0776	468 - 22nd St	Santa Monica	CA	90402	●												
✓ Vast Faster	Jim Lang	707 769-0951	1138 Ramona Ln.	Petaluma	CA	94954	●												Petro Rock Western
✓ Vindicate	Winfrey Entertainment	213 397-2905	225 W 42nd St.	Los Angeles	CA	90037	●												Gospel
✓ The Savanah & The Foresters Of The New Millennium	Jerry Zepeda @ In the Trenches Productions	818 454-6271	P.O. Box 123, 7166 Edinger Ave.	Huntington Beach	CA	92647	●												Psychedelic
✓ Vocal Nation	Randy Crenshaw	310 392-4432	1223 Wishire Blvd., #841	Santa Monica	CA	90403	●												Acappella
✓ Wake	Mark Rhodes	714 779-7103	mstermark@aol.com				●												
✓ Todd Washington Ensemble	Todd Washington c/o Black Rock Coalition	310 288-6334	6201 Sunset Blvd., #329	Hollywood	CA	90028	●												Folk
✓ Bryan Weidel	Bryan Weidel	310 392-2833		Santa Monica	CA	90405	●												
✓ What If... Leonard?	David Slikin	818 799-5950	dslikin@ix.netcom.com				●												Folk Rock
✓ White House	Paul or Norm Theard	213 296-2200					●												Fusion
✓ Whorehouse	Jealousy Records		P.O. Box 3591	Hollywood	CA	90078	●												Filth
✓ Kris Wiley Blues Band	Guy Marshall, Tutt & Babe Music	310 395-4835	950 2nd St. Suite #304	Santa Monica	CA	90403	●												
✓ Wind Of Change	Norm Rodriguez	818 897-5811	13179 Bryson St.	Arieta	CA	91331	●												
✓ Wobblshop	Jason Downs	818 828-1280	wobble@directnet.com				●												
✓ Aaron Wolfson	Sound Investment	213 650-9400	8456 Laurel Canyon Blvd.	Los Angeles	CA	90046	●												Recording Artist
✓ Womanzor	Unsigned Records	818 377-4011	http://unsigned-records.com				●												
✓ Wren Andre	Michele Simmons	818 971-7123	4635 Cahuenga Blvd.	Toluca Lake	CA	91602	●												Ambient Acoustic
✓ Yesterday	Unsigned Records	818 377-4011	http://unsigned-records.com				●												
✓ Yuself - The Bluesman	Yuself Olaitan c/o Black Rock Coalition	818 791-3666	6201 Sunset Blvd., #329	Hollywood	CA	90028	●												

OUT-OF-STATE LISTINGS TO ACCOMMODATE THE MANY BANDS THAT CAME IN FROM AREAS OTHER THAN CALIFORNIA, WE'VE EXPANDED OUR DIRECTORY TO INCLUDE THESE NATIONAL LISTINGS.

✓ Baby Blue	Michael Anthony	702 265-7586	1458 Angora Dr	Gardnerville	NV	89410													
✓ Babyfat	A J Jones	703 533-3269	P.O. Box 7051	Reston	VA	22091													Groove
✓ Bucket & Mr Christian	Morrison Management	800 489-8080	pmorrison@arkansasusa.com	Fayetteville	AR	72702													
✓ Ace Butler And The Aces	Ace Butler	303 425-4914	6805 Harlan St.	Arvada	CO	80003													
✓ Cigar	F J Smith	800 836-6800	170 Linden Oaks	Rochester	NY	14625	●												
✓ Colleen Coadic	Colleen Coadic	907 566-0694	P.O. Box 232085	Anchorage	AK	99523	●												Folk
✓ Delta Hurricanes	Morrison Management	800 489-8080	pmorrison@arkansasusa.com	Fayetteville	AR	72702													
✓ Eleven Eleven	David George	614 374-0172	george200@aol.com		OH		●												
✓ Jodee Frawlee & Grooveworks	Jodee Frawlee	508 485-5782	groovework@aol.com	Marlboro	MA	01752	●												
✓ Hunkr down	Morrison Management	800 489-8080	pmorrison@arkansasusa.com	Fayetteville	AR	72702	●												
✓ Thomas Jefferson & The UFD Revolution	Morrison Management	800 489-8080	pmorrison@arkansasusa.com	Fayetteville	AR	72702	●												Alt Southern Rock
✓ David La Duke	Simbad Prods	502 447-BAD1	P.O. Box 58368	Louisville	KY	40268													Hard Rock
✓ A Lovesick Dragon	Mr Lee Lorenc	441 81-3910882	41 Collier Close West Ewell, Surrey	Great Britain	KT19 9JQ		●												
✓ Mojo Depot (formerly Loose Change)	Morrison Management	800 489-8080	pmorrison@arkansasusa.com	Fayetteville	AR	72702	●												
✓ The Joey Ortega Band	Joey Ortega	517 792-1843	1842 Coolidge	Saginaw	MI	48603	●												
✓ George Pegula	New Republic Records	717 586-3775	http://www.numa.com/numa-2.0/tpivolume2/peguley_george	PA			●												
✓ Punkinhead	Morrison Management	800 489-8080	pmorrison@arkansasusa.com	Fayetteville	AR	72702	●												
✓ The Shadow	Vincent Scippa	713 988-6626	P.O. Box 741066	Houston	TX	77274	●												
✓ That Jive	Bill MacLeod	313 961-9823	2305 Park Ave., Suite 715	Detroit	MI	48201	●												
✓ 2 Much TV	Morrison Management	800 489-8080	pmorrison@arkansasusa.com	Fayetteville	AR	72702	●												
✓ White Out	Tim	908 571-1930	485 Tabor St	Long Branch	NJ	07740	●												
✓ Z17	Morrison Management	800 489-8080	pmorrison@arkansasusa.com	Fayetteville	AR	72702	●												

GREAT THINGS Are On The Horizon AT MUSIC CONNECTION MAGAZINE...

It all happens this Spring:



Our Offices Move To N. Hollywood
Watch for details soon!



As we approach our 20th Anniversary and the 21st Century, we reaffirm our commitment to serve both our readership and the music industry at large to the best of our abilities. With that in mind, we're pleased to announce some upcoming changes. It is our hope that these changes will enhance our ability to face the challenge of new technologies which are transforming the way we all do business. We appreciate your patience, cooperation and enthusiasm as we pursue our vision. As always, your feedback is welcome.

◀ 27 NAS/LASS Merger

cant changes you've seen take place in the songwriting business since you first got involved in the music industry?

Chandler: The publishers and A&R executives used to dominate the music industry in terms of decisions about who is going to record what song. Now the songwriter-artists have more control. You could say that the quality of songs has somewhat deteriorated because now more artists write their own songs without assistance. The controlled composition clause has further eroded the songwriter's ability to get his song recorded by other writer/recording artists.

Braheny: The controlled composition clause is almost universal in recording contracts now. It basically says that if you're an artist and want to sign with a record company and you write your own songs, then the record company can give, say, only three-quarters of the statutory rate. Record companies use two main reasons to rationalize having this clause in their contracts: "We provide the finances to promote your career," and [laughs sarcastically] "Because we can!"

Chandler: Now the statutory mechanical royalty rate is 6.95¢ per song per unit sold. But writers are still much better off now, compared to what it was like in the past. For decades, the statutory rate was only two cents, until that was changed in 1976.

Braheny: Another positive change for songwriters is that more markets have opened up. It used to be that in order to sell a song, you had to have a certain formula. Now, partly because there are more segmented

"The radical advances in technology have put the musician and songwriter in the driver's seat. Amateur artists can create and produce their own albums in their living rooms now."

—Len Chandler, LASS

formats in radio, you could be a successful new age writer, rock writer, R&B writer, country writer, etc. And within those genres are subgenres as well.

Chandler: The radical advances in technology have put the musician and songwriter in the driver's seat. So-called amateur artists can create and produce their own albums in their living rooms now, and that was virtually unheard of just 25 years ago. The use of computers, the advances in home recording equipment and the affordability of tape duplication have all improved opportunities for songwriters.

MC: What about censorship? Has it gotten better or worse for songwriters?

Chandler: Things are definitely much freer now. Artists can get away with more things on the radio and on their recordings than when I first started in the business. But there'll always be an element of society that's going to object to certain kinds of music.

Braheny: My personal feeling is that you

should be able to say anything you want but it should be tempered with a sense of responsibility. As writers, we do have access to people's minds and that's an incredible amount of power that shouldn't be abused.

MC: The underlying cause for song censorship almost always has to do with lyrics. What do you think is more important in non-instrumental songs—music or lyrics?

Chandler: There have been studies analyzing how young people listen to music, and half the time the kids didn't know what the song was saying or what the song was about. I think teenagers and many people are initially attracted to the rhythm, melody and groove of a song, and if they hear it repeatedly, then they'll memorize it.

Braheny: But the lyrics eventually do get into their consciousness.

Chandler: I think words are important. How else do you explain the rap phenomenon?

MC: Do you have any final thoughts?

Perkins: Everyone is this organization is here because we love music. Everyone has a song in them. Music is the voice of the human soul. Marketing evaluations and getting caught up in hits and record company deals are important, but personally, I think this organization exists to be an advocate for the artist in everyone.

NAS can be reached at 6255 Sunset Blvd., Suite 1023, Hollywood, CA 90028. Phone: 213-463-7178 or 800-826-7287. FAX: 213-463-2146. 24-hour voice mail: 213-683-3812. NAS's Web site is at <http://www.i-site.com/~nas/nashome.html>. **MC**

CLOSE-UP

advertisement

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

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

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

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

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

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

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



Studio City
818-980-6470
N. Hollywood
818-759-0555
South Beach
Miami Fla
305-672-8761
Cleveland
216-226-9836

Brochure Available



JEFF LYNNE

The 'Real' Fifth Beatle

By Michael Amicone

When George Harrison asked longtime musical cohort Jeff Lynne if he'd fancy working on a new Beatles track, it was a dream come true for this Beatle fan and former ELO leader.

Readily accepting, Lynne—whose reputation as a producer was at its height during the late Eighties, on the strength of his work on multi-platinum efforts by George Harrison (*Cloud Nine*), Tom Petty (*Full Moon Fever*) and the first *Traveling Wilburys* album, but whose last solo album, *Armchair Theatre*, was not as well-received—found himself sequestered with Paul McCartney, George Harrison, Ringo Starr and longtime Beatles engineer Geoff Emerick.

It was during those sessions, held at McCartney's comfy, state-of-the-art home recording studio in February, 1994, that the Beatles' first "reunion" single, "Free As A Bird," took sonic shape. Via the use of modern recording technology, Lynne and the boys (with help from computer wiz Marc Mann) magically crafted a finished recording from an informal home demo that John Lennon had crudely recorded at his Dakota home during the late Seventies.

And as proof that Lynne and the Beatles got on famously during those initial sessions, a year later the new *Fab Four* reconvened at Paul's studio in order to fashion "Real Love," which debuted on Billboard's singles chart at Number Eleven and which is the cornerstone of *Anthology 2*, the middle installment of the six-CD Beatles *Anthology* series.

Music Connection spoke with Jeff Lynne regarding his work on "Free As A Bird" and "Real Love," his present and future plans (which include a new solo effort), working with Paul McCartney and a possible *Traveling Wilburys* reunion.

MC: Were you given different takes of "Free As A Bird" and "Real Love" to choose from?

JL: Just one cassette of both songs, actually.

shooting up to the roof. So we managed to get rid of 'em. Marc Mann, actually, worked the computer for me on that.

MC: As far as the third song that was attempted, it's been reported that there is a horrible hum on the cassette, possibly making it unusable.

JL: Actually, I've already saved that one. It's pretty good. We're not going to use it at the moment. Maybe they'll decide to use it in the future, but there are no plans at the moment.

MC: Did you and the Beatles take a couple of quick passes at it and then put it aside?

JL: Yeah, in fact, we tried it for about a day and a half and then, because there were hardly any words to it and it was really virtually an unfinished song, we decided to go on to "Real Love," which was completely finished.

MC: Ringo has said that when you reconvened to make "Real Love," it was almost a more difficult task, because you had to "do it" again and create the magic one more time.

JL: Not really. I felt much easier about it, because having made the other one work into a cohesive record, I didn't feel there was a problem with "Real Love," mainly because it was a much more completed song. The arrangement is basically how John did it.

MC: Lennon recorded a few versions of "Real Love." Had you heard any of the other takes?

JL: No, never.

MC: Did the Beatles play together, or did they overdub everything?

JL: No, they all played together. It was actually quite good fun, 'cause they were jamming a bit, you know, because they hadn't played together in a long time. So it was great

Just home demos, I think.
MC: Any idea what kind of equipment the demos were recorded on?

JL: Nobody really knew anything about them except [Lennon's] voice appeared to be double-tracked in part on [pauses]...one of 'em [laughs]. They were very bad quality cassettes—a lot of hiss and noise and AC rumble, you name it. There were clicks all over 'em. Especially on "Real Love," it was just absolutely amazing. There were probably a hundred clicks to get rid of.

MC: Just little electronic glitches?

JL: Just like static or whatever. But they were big. As soon as you get 'em on the computer, you can see 'em. They're like these enormous spikes

fun, and I was able to sit in and have a jam with them now and again.

MC: How long did it take to complete "Free As A Bird" and "Real Love?"

JL: "Free As A Bird" took about two weeks. Not working every day, but probably about ten days altogether and maybe a little bit more for mixing. And probably the same for "Real Love" as well.

MC: I've heard that Paul was a little leery of using you as a co-producer because, since you had worked extensively with George Harrison as a *Traveling Wilbury* and on Harrison's last solo effort, *Cloud Nine*, he felt that you might lean in Harrison's direction.

JL: At first, yeah, we didn't know each other at all. I'd only met him a few times. But we soon became great pals. After a couple of days working together, he knew that I was there to help them, and it wasn't like, "Oh, that's his mate." It started out probably a bit like that—naturally I think—but since then, me and Paul have become great friends and I've been working on some new songs with him. I've been over in England working with Paul on some stuff, and it's been great fun.

After a couple of days, it was like I had always been hanging out with the Beatles [laughs].

MC: What a dream come true. You must be as big a Beatle fan as me.

JL: Oh, absolutely. No, I'm bigger than you [laughs].

MC: Ringo does some fine drum fills on "Real Love." The song gives him more of a chance to stretch out than "Free As A Bird."

JL: One of the main reasons was...Marc Mann is a real computer expert, which I'm not. I love the computer, but when it gets into the high end of it—stretching and squashing things—I'm not quick enough. I'd rather he did it.

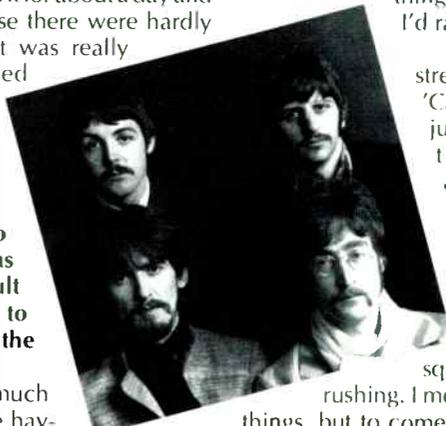
And we managed to stretch that track into time. 'Cause, you know, it was just a demo on a piano, so there was no thought about how drums were gonna go with it and things like that...on both of the songs.

But we finally got it into the computer and stretched it and squashed it when it was

rushing. I mean, these are minuscule things, but to come to play drums on them afterwards, it's almost impossible. So we had to get the track into a time so that everybody could play to it.

MC: A common complaint among some fans was that the vocal on "Free As A Bird" was mixed too low. And some people like "Real Love" because the vocal's more out front. Was it different mixing the two songs?

JL: Yeah. The main problem with "Free As A Bird" was that the vocal and the piano were mixed in mono on the cassette, so there was no way to lower the piano and there was no way of getting the voice louder, because the voice is as loud as it could possibly be, because the piano being so loud in the mix,



“I had the tracks in my possession for two years before they ever came out, so it was very weird. All these people were speculating about them and saying what they were, and nobody was right.”

—Jeff Lynne

there was no way of having his voice soaring out above or you wouldn't have heard anybody else playing on it. The piano was as loud as the voice.

MC: I understand that Paul doubled Lennon's voice on “Real Love.”

JL: “Shadowed” it really, because of the same problem with the other cassette, because the piano was so loud.

MC: Speaking of some of the arrangement textures on “Real Love,” in addition to some solid harmony work, there are those great punctuating guitar lines on the verses and another great instrumental by George. Did he work long on those parts? Is he a painstaking worker?

JL: Oh yeah, George likes to get it right. He comes up with ideas really quickly and then he just works until he's got 'em like he wants 'em.

MC: Were you tempted to join in on background vocals, and did you?

JL: I couldn't say for sure [laughs]. I can't remember. I might have done one word just for the kick of it. You'd never hear it, only I would hear it, just one word on one chorus. It wasn't obtrusive, just totally a bit of fun.

MC: You must have felt like a spy keeping a top government secret. Everybody wanted to hear and know about these tracks before they were released. Did you feel any pressure?

JL: It was very difficult, because I had the tracks in my possession for two years altogether before they ever came out, so it was very weird. And all these people were speculating about them and saying what they were, and nobody was right. And I was so tempted to say, “No, it isn't!”

MC: Did the Beatles tell you not to divulge any details?

JL: Oh no, they didn't have to say that. I'm not completely daft [laughs]. The element of surprise was the whole deal there, really.

MC: Did you ever fear that the tracks wouldn't sound as fresh because the Beatles had to wait a while to put them out?

JL: Umm...I thought it was a long time to wait. But they weren't ready to put 'em out, because the *Anthology* wasn't completed until just before it came out.

MC: Were you there when Beatle producer George Martin first heard “Free As A Bird?”

JL: No, but he did tell me that he really liked it.

MC: How did he tell you?

JL: I went to Abbey Road actually one day. I went with Paul, and they were running through some of the four-tracks for the *Anthology*.

MC: When you listen to *Anthology 2*, you realize how quickly the Beatles changed musical gears, sometimes drastically arrangement-wise. Can anybody work that way anymore?

JL: I don't think so. The trouble is, nowadays, nobody's ever finished the song when they go in the studio. And that's the problem. You spend most of the time still writing the song before you're recording it, and then when you're recording it, you're still rewriting it, because you're allowed to do that since you've got all these tracks and all this time. They had a three-hour deadline for some of their songs.

MC: You said you were working with Paul. Do you have any plans of working with George in the future?

JL: Yeah, I was just talking to George the other day and we were talking about maybe we

could get together as the Wilburys again, which would be good.

MC: So what's next on the musical plate for you as a solo artist?

JL: Well, I'm supposed to be doing my own album—I've supposed to have been doing that for four years [laughs]. But I'm getting down to it now. I've got my studio up and going right now, and I'm just starting to lay some tracks down.

MC: Has the Beatles experience creatively charged you?

JL: Of course. Working with them has been a fantastic experience, and something that's hard to grasp, actually—when it's all over and you go, did I really do that?

Jeff Lynne can be reached through HK Management: 310-967-2300. **MC**

Flea, Rick Rubin & Anthony Kiedis
photo by Caroline Graybrook

Together we make the difference.

- 1 Recognize Artistic and Technical Excellence**
GRAMMY® AWARDS
GRAMMY TECHNICAL AWARDS
GRAMMY HALL OF FAME
- 2 Advance Our Professional Community**
GRAMMY PROFESSIONAL FORUMS
INDUSTRY NETWORKING
GRAMMY PUBLICATIONS
- 3 Protect Our Creative Environment**
ADVOCACY FOR ARTISTS RIGHTS
MUSIC ARCHIVING AND PRESERVATION
COALITION FOR MUSIC EDUCATION
GRAMMY IN THE SCHOOLS®
MUSICARES®

Join Us.

The Recording Academy®

Join over 10,000 of your peers.
You can make a difference. Call 1-800-555-3822.

◀ 25 Los Lobos

and the clackety clack fun of "Everybody Loves A Train." On the latter piece, a left/right speaker duel takes place between the rhythmic music and scattered voices of passengers.

"When we did the Latin Playboys album," says Hidalgo, "we had no idea exactly what it was gonna be or how it was going to turn out. Though we didn't have a specific direction going in, the three of us knew the feel of it was outside the typical Los Lobos outing. Coming from the same guys off the same basic creative period, it was hard in some ways to separate that project from the spurt that went on during the recording of *Colossal Head*. They sort of bled into each other on some tunes."

The loose, "come as you are and let's start jamming" approach which pervades both projects made the studio process more fun than ever before, as Hidalgo makes clear. "Recording this album was what we always hoped the experience would be and never quite was. Most of the time, it's pretty tedious, but this time out, we didn't rehearse as much and there were no real tricky changes to work over. Our approach was casual. If someone had an idea off the top of his head, we tried it. We're lucky that Warner Bros. takes the attitude that to dictate a direction to us would be to cramp our style."

Lozano, who was actually a member of another notable local Chicano group, Tierra, before becoming a founding member of Los Lobos in 1974, agrees heartily with his bandmate's assessment of the project as a "summer feel-good album, sort of a 'Grazing In The Grass'/'Groovin' vibe.

"We allotted two months for the recording, but it was done in less than six weeks," says Lozano. "We started working, just sort of hanging out, and things started to roll. Ideas came up, we tried a little part here, little parts there, sort of building arrangements, then capturing them just right, often on the first take.

"There's definitely a playfulness here that we seemed to capture," Lozano continues. "We're sort of showing a part of what growing up in our neighborhood was like. Some of it reaches back to that Richie Valens era—late Fifties, early Sixties. We're like a rock band influenced big by blues. Like 'Mas Y Mas,' that's like kids fighting at a party down the block, pachuco style, with kick-ass guitar. Or the train song, well, every kid loves a train and the sounds it makes."

These days, many non-mainstream artists complain about the stringent radio formats decreasing their airplay potential, but Lozano believes that today's Triple A (adult album alternative) radio market is actually opening doors for Los Lobos—a luxury that didn't exist throughout the early Nineties, or the early Eighties for that matter. So difficult was the band to peg when Slash signed them in 1983 that their debut, *...And A Time To Dance*, was actually an EP.

"We always just played what we played," Lozano explains, "and in time, the label figured out how to market us. But still, airplay was tough. Now, on stations like [KSCA-FM] 101.9, which is anything but singles-oriented, I hear old cuts of ours, and it's exciting. We're hoping stations like that will dig new tunes like 'Mas Y Mas,' even if it's sung in Spanish."

Hidalgo agrees, laughing when he recalls: "We were playing around the clubs, getting great

Colossal Head by Los Lobos

Before using, please check all contents—each COLOSSAL HEAD contains:



David Hidalgo—Singing, the guitars
 Cesar Rosas—The singing, the guitars
 Steve Berlin—Saxophonist
 Conrad Lozano—Bass
 Louie Perez—Only the singing, drummer
 Mitchell Froom, Tchad Blake—Producers, Engineering

Instruction for using:



For better enjoyment, please play in order:

1. Revolution 3:08
2. Mas Y Mas 4:42
3. Maricela 3:52
4. Everybody Loves A Train 3:27
5. Can't Stop The Rain 3:36
6. Life Is Good 4:08
7. Little Japan 5:08
8. Manny's Bones 3:24
9. Colossal Head 4:14
10. This Bird's Gonna Fly 4:19
11. Buddy Ebsen Loves The Night Time 2:57

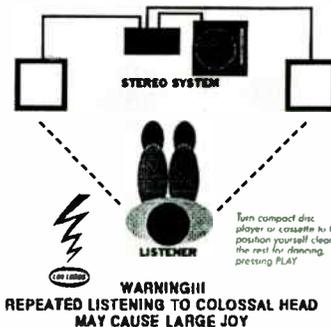
A WORD FROM THE MANUFACTURER

IMPORTANT - READ THIS FIRST!

Thank you for purchasing Colossal Head, the latest in the Los Lobos line of beautiful music. Los Lobos has been producing outstanding beautiful music for listening pleasures for more years than work has been heralded. Steve Berlin thinks, "I think we are the only of what we do. I think anyone sounds like us. I'm proud!" Colossal Head was made in only six weeks and the songs reflect that breathtaking. "We got together really fast, says Louie Perez, we were working really fast. It was so fast. It would be something in the studio and it would be like, "Are you ready to record?" but I think the first is always the best." Colossal Head includes songs that are stunning from Hidalgo, Perez and Rosas also listening guitar, funk groove, straight ahead rock, experimental and traditional flavors. Ask David Hidalgo how Colossal Head is recorded. "When we record we fooled around a lot going from Hi-Fi to Lo-Fi. This time we were trying to combine the two. We give a lot of credit to Mitchell Froom and Tchad Blake, they are almost one of us." And if Colossal Head sounds different than anything from the band "Hey, it's got to be different," says Cesar Rosas, "Who would want to make the same record, that would be so boring!" Colossal Head is not that. We stand by all music Los Lobos are making, and we know you will be satisfied.



YOUR COMPLETED MODEL WILL LOOK LIKE THIS



"The coolest thing was doing a soundcheck at the Whisky one night. All the Mexican cooks ran out of the kitchen and started digging our run-throughs. That's when we knew we were heading places."

—David Hidalgo

reviews for our live shows, while the record companies that came to see us didn't really know what to do with us. It was basically under pressure from bands like X and the Blasters that Slash finally signed us."

Los Lobos didn't have to worry about any such resistance in the summer of 1987, however, when their take on Richie Valens' classics propelled the *La Bamba* soundtrack and its title track to the top of the nation's charts. Suddenly they were a crossover pop group and a household name.

As drummer Louie Pérez told *MC* back in 1992, "For two weeks we had the whole world singing along to a Mexican song." While the song gave the band its greatest popular achievement to date (and sales figures they have not approached in the nine years since), the members saw it as somewhat of a double-edged sword. And that may explain why, despite their new fans' cries for more standard Top 40 material, the band continued to buck the trends and march to their own unique Latin beat.

"The ironic thing about *La Bamba*," insists Hidalgo, "was that while it took us to another place commercially, it made everyone forget that writing is our strongest asset as a band. We were eager to do the film, but it was really supposed to be nothing more than a side project,

not intended to be our next career move. It was all too big, too fast, too artificial. When we stepped into the studio to do our next project, we had to insulate ourselves creatively so we wouldn't take ourselves too seriously as big pop stars."

While the band stayed true to their artistic vision and politely declined any record company prodding to aim for the Hot 100 again, the success of *La Bamba* made it easier for the band to dictate just what they wanted to do. Busy filling their coffers with all things Valens, Slash and Warner Bros. acquiesced and allowed Los Lobos to do their own thing.

"The label suggested we do an answer to *La Bamba*, but how could we ever repeat that accident?" Lozano asks. "We felt it would be the perfect time to do an acoustic record [*La Pistola Y El Corazon*]. They respected our decision and liked the fact that it was cheap and only took two weeks to do. I'm sure there are those fans who were disappointed that we didn't follow the mode of a Top 40 band, but others love the way we push the envelope because it's something new."

No less remarkable than Los Lobos' determination to steer clear of creative compromises and build their legions by concentrating on the diverse quirkiness that has become their forte is the fact that they—or any ensemble that works and travels together this much—have stuck it out over two decades.

Lozano attributes their longevity to the fact that each member recognizes that they are part of a "very special entity of people."

"We must like each other," concludes Hidalgo. "When the band happened, it seemed worth holding on to, so we just kept it going.

"When we started out, we were one of the only young rock bands playing traditional Mexican music. So we always had a common purpose and goal, to take our viewpoint and culture and expose it around the world. Even after all these years, that's still the common factor that motivates us."

MC

MS

LOOK FOR THEIR NEW ALBUM
OUT SOON



*Call P.A.I.N. at 818-349-5777
#6056 for CD sample.*

Call ABG Manangement at (818)932-1488 for Band and show info!



Wobbleshop

Contact: NCManagement
818-971-2648
Seeking: Label Deal
Type of music: Alt. Rock

- Production 7
Lyrics 7
Music 7
Vocals 7
Musicianship 7

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: A local quartet that demonstrates a unique lyrical bent, thought-provoking music and listener-friendly melodies.



Strain

Contact: Artist Hot Line
818-842-6753
Seeking: Label Deal
Type of music: Alt. Rock

- Production 7
Lyrics 6
Music 6
Vocals 6
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: Based in Woodland Hills, this four-piece outfit plays aggressive, in-your-face Seattle-drenched alternative rock with attitude-pumping lyrics.



Danny B.

Contact: Artist Hot Line
908-727-7107
Seeking: Label Deal
Type of music: Rock

- Production 6
Lyrics 5
Music 5
Vocals 4
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This East Coast-based singer-songwriter shows occasional flashes of songwriting inspiration.



Geoffrey Kiorpes

Contact: GAK Productions
310-657-9588
Seeking: Label/Publishing Deal
Type of music: Pop/Rock

- Production 5
Lyrics 5
Music 5
Vocals 4
Musicianship 4

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This New Yorker comes to Los Angeles with credits as a musical director/arranger.



The Uninvited

Contact: 14th Street Music Mgmt.
310-578-6193
Seeking: Label Deal
Type of music: Triple A

- Production 7
Lyrics 7
Music 6
Vocals 6
Musicianship 7

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: These veterans of the Los Angeles club scene have stood their ground over the past few years.



Big White Undies

Contact: Artist Hot Line
352-373-2295
Seeking: Label Deal
Type of music: Triple A

- Production 6
Lyrics 5
Music 6
Vocals 6
Musicianship 6

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: The vocal harmonies from this Gainesville, Florida band is the definite high point on this above-average demo package.



Jeff Campbell

Contact: Artist Hot Line
818-781-3237
Seeking: Label Deal/Management
Type of music: Pop/Rock

- Production 5
Lyrics 5
Music 4
Vocals 4
Musicianship 5

Average

- 1 2 3 4 5 6 7 8 9 10

Comments: This local resident plays piano-based pop/rock, a la early Hornsby, and while there are traces of promise as a songwriter.

SUBMISSION GUIDELINES

Send your package to: Demo Critiques c/o Music Connection, 6640 Sunset Blvd., Hollywood, CA 90028.

- 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.

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.



DISC REVIEWS



Wynonna
Revelations
Curb/MCA

1 2 3 4 5 6 7 8 ★ 9 10

Producer: Tony Brown
Top Cuts: "To Be Loved By You," "Somebody To Love You."
Summary: It's a testament to the dynamic singer's assessment of her truest strengths that a fiery seven-minute cover of "Free Bird" doesn't even rank among the best tunes on this stellar coming out party. If there was ever any doubt that Wynonna could shed the stylistic rigors of her country past and emerge, a la Bonnie Raitt, as a pop/rock/blues diva, these sweeping revelations will erase it. While fans of the Judds may wonder about the crossover evolution, this is a sure fire Grammy nominee (along with Bonnie and Melissa). It's got that much conviction and that much heart. —Jonathan Widran



Various
The Songs of West Side Story
RCA Victor

1 2 3 4 5 6 ★ 7 8 9 10

Producer: David Pack
Top Cuts: "Tonight," "I Have A Love," "The Rumble."
Summary: The ex-Ambrosian pays a heartfelt tribute to his idol Leonard Bernstein. Each song is tailored to the artist, ranging from R&B (Natalie Cole, Patti Labelle and Sheila E's "America") to country (Trisha Yearwood and Wynonna), with an exciting finale by Selena. The most inventive approach is pitting Chick Corea's Elektric Band against Steve Vai's Monsters for an ear-splitting rumble. There are a few tracks which don't take off—sluggish versions of "Somewhere" by Phil Collins and Aretha Franklin. But overall, this is a great logistical and artistic feat. —Jonathan Widran



Will Ray
Invisible Birds
Country Town Records

1 2 3 4 5 6 7 ★ 8 9 10

Producer: Will Ray
Top Cuts: "That's History," "Folsom Prison Blues."
Summary: This is a keeper—very representative of the sharp-edged West Coast country & western thing. There are no cookie-cutter tunes here, just fourteen well-produced, well-performed cuts that rock, shuffle and twang and make you think. Ray is impressive in his diversity and scope. His influences are many, including Johnny Cash, Ray Charles and the Sons of the Pioneers as exhibited by "Flame Thrower." With support from Marty Rifkin, Juke Logan, Steve Duncan, Susie Stevens Logan and Jay Dee Maness these songs can't miss! —Jana Pendragon



Camille's Blues Box
Anything That Means Everything
Real Soul Records

1 2 3 4 5 6 7 ★ 8 9 10

Producer: Joseph Simon
Top Cuts: "My Man," "Momma Said," "Perfect Match."
Summary: At last, a local blues based singer/songwriter with soul and originality. Camille (only one name required) has a fiery edge in the Joplin tradition, but also a smoother, more romantic and vulnerable side which is also quite endearing. Her Blues Box is an explosive four-piece ensemble led by Joseph Simon, whose frenetic yet smoky Hammond organ touch keeps the fire smouldering behind the sure-footed Camille. And the hooks grab you in places even deeper than the heart. Contact Real Soul, 8033 Sunset Blvd. Suite 614, LA 90046 or call 818-563-3524. —Nicole DeYoung



Linda Davis
Some Things Are Meant To Be
Arista

1 2 3 ★ 4 5 6 7 8 9 10

Producer: John Guess
Top Cuts: "Love Story In The Making," "Cast Iron Heart," "What Do I Know."
Summary: For the most part, this is not a country album. While the artist has a nice twang in her voice, that is pretty much as country as she gets. This is pop schlock and a good example what is wrong with the Nashville machine. The album is sleepy, slow and schmaltzy. The overwhelming sentimentality is trite and over-used. Davis is vocally over dramatic to the point of being ineffective and her performance is all cotton candy and fluff. There is nothing here of substance and nothing to recommend it to the honky tonk crowd. —Jana Pendragon



The Derailers
Jackpot
Watermelon Records

1 2 3 4 5 6 7 ★ 8 9 10

Producer: Dave Alvin
Top Cuts: "My Heart's Ready," "I'm Your Man."
Summary: While you won't hear anything that is as remotely country as this masterful album on the radio—you also won't get any western kick there. But, with this recording gem, the Derailers' freshman effort, these guys have put country and western back together again in a whole new way. There's plenty of talent within this shuffle and twang trio, in fact there's enough to take them to the top of the C&W heap. Well-produced and inspiringly performed, true country & western enthusiasts have hit the jackpot with this one and the pay off is BIG! —Jana Pendragon



The Sun Demons
Runnin' Like It Oughtta!
Floyd Burney Records

1 2 3 4 5 6 ★ 7 8 9 10

Producer: The Sun Demons
Top Cuts: "Runnin' On Seven," "Time Warp Daddy," "Gone," "Flashin' Back To You."
Summary: This is the second disc from these veterans of the rockabilly scene, the Sun Demons continue to show great promise. All the members of this high-powered trio are talented musicians and their harmonies are tight. Stand-up bassist Jeff West is a spirited songwriter, and lead vocalist Dan Edwards has charisma to spare. More mature themes and some artistic growth in the studio is all that's needed to take the Sun Demons from rockabilly scene stealers to roots rock major players both as a live act and as recording artists. —Jana Pendragon



Keith Green
His Incredible Youth
Sonrise Music Company

1 2 3 4 ★ 5 6 7 8 9 10

Producer: Harvey Green & Char Green
Top Cuts: "Everybody's Rapin' Mother Nature," "Whatcha' Gonna Do Now?"
Summary: Green, who died in a plane crash back in 1982, is presented here in a solo concert performance ten years earlier, when he was a promising eighteen-year-old pianist, singer-songwriter. With a voice and direction that echoes early Neil Young, Green wasn't out to break any new ground, but he had something to say and he had the chance of reaching a bigger audience. Unfortunately, his untimely death prevented that. Contact Sonrise Music Company by FAX at 310-456-7886 for info. —Ernie Dean



ROCK



Blackie Lawless of W.A.S.P.

In the last few years, Santa Monica-based Rhino Records has scoured countless time passages and geographical regions to come up with some of the most interesting and worthwhile compilations the record industry has ever seen, but for their current one, they didn't have to travel far.

The recently released three-volume set *Youth Gone Wild: Heavy Metal Hits of the 80's* features many of the bands that rose to fame in our own backyard and within a time frame most of us can remember, even though we pretend not to. When the Eighties became the fashionable decade to spit at and all of the alternasnoobs rose to power, most longtime members of the local music scene found themselves distancing themselves from the whole Sunset Strip thing with the affinity of Peter's classic denial, "Jesus who?" Oh sure, we've all done it, and we will again.

But Rhino has offered us a chance to sneak a peek over our shoulder at what was easily one of our local music scene's most exciting and prosperous moments. The three-volume collection includes tracks by local artists like Dokken, Ratt, Lita Ford, Vixen, Dio, Poison, the Bulletboys and last, and probably least, Bang Tango. Also, there are a number of tunes from groups like the

Scorpions, Twisted Sister and Motörhead which prove that the L.A. heavy metal scene of the Eighties had a far-reaching effect.

Recalling the Sunset Strip heyday, Poison vocalist Bret Michaels comments, "I think it was absolutely the best time of my life—the most exciting time. I think people were for real back then—no one is going to believe this statement!"

W.A.S.P.'s "Blind In Texas" is featured, and frontman Blackie Lawless reminisces, saying, "We knew what we all were doing was part of something big. You could cut it with a knife. It was really magical. We knew how the British Invasion had its chapter in history. We knew we would have our own chapter. I will never be part of anything like that again."

Don Dokken (Dokken's "It's Not Love" appears on the anthology), who is still pushing forward in his career despite a new generation that considers Eighties metal to be obsolete, commented, "I don't get the grunge thing, it's a name for metal."

Don't worry, Don, I'm sure we can expect a good compilation from Rhino when Seattle hits the skids. Check out the three-volume gathering of Eighties heavy metal and bring back the memories of the Sunset Strip, hair spray, KNAC and the Rainbow parking lot.

Yes, there is life in Northridge, and it's located at 9250 Reseda Blvd. under the roof of the Common Grounds. The Northridge coffee-house has nightly entertainment with no cover charge, plenty of comfy chairs, a laid-back atmosphere and a full menu including soups, salads, sandwiches, vegetarian fare, chili and desserts. And there's no cover charge. On Wednesdays, Scott Edwards hosts a "music only" open mic night—the longest running one of its kind in the Valley. Give the Common Grounds a call at 818-882-3666 for more information.

Former Loud & Clear vocalist Jess Harnell has released *The Sound Of Your Voice*, a solo outing on his own label. Call 818-973-3183 for more information on this lead vocal talent.

—Tom Farrell

COUNTRY



Candy Lerman

The legendary John Prine was in town recently and played to an SRO crowd at the House Of Blues. Prine, who is a poet, bard and troubadour beyond compare, is also a showman of stunning ability. Charming as well as talented, Prine is another very special American treasure whose contribution to our musical culture simply can't be calculated. His performance was mesmerizing, enchanting and dazzling. An artist and performer who needs nothing more than himself and his guitar, Prine intensified the night by bringing along his great band.

Well, no doubt about it, the women in this town are breaking out and being heard. Add fiddle player Candy Lerman to that list. This little cowgirl can hang with the best of 'em and plays like a wild woman. She can be heard on the new Cody Bryant CD *Big Dose Of Country*. She's also been added to the Bryant band on a permanent basis.

Native American artist, activist and leader Russell Means has released a CD entitled *The Radical*. There is a little something for everybody. Most impressive is the way he begins and ends the project with the words of two of America's greatest leaders, Chief Joseph and Chief Seattle. To order the CD call American Indian Music at 800-316-9320.

Another Native American artist who has a new project out is the incomparable Bill Miller. *Raven In The Snow* is the follow-up to Miller's outstanding debut on Warner Western, *The Red Road*. Critically acclaimed, Bill Miller has been out on the road with the Bodeans and is a favorite not only with country and roots audiences but also the alternative rock crowd. Contact Warner Western at 800-760-9965.

And while we're talking about Warner Western, another one of their artists, Michael Martin Murphy, can be seen doing a special edition of the concert series *Austin City Limits* on April 13th. Check local listings for times in your area.

Local guitarist Ron Coleman was featured on a TNN special detailing the career of the Everly Brothers. Coleman, who worked with the famous duo, was interviewed for the special that aired March 21st. Currently, Coleman is recording at Dave Pearlman's Rotund Rascal Recording Studio with Albert Lee.

Everyone's favorite Muff Man has a new number. The Muffin info line is 818-761-7176. Also, Muffin has been in the studio with producer Marty Rifkin making some demos of his work with Kent Gray. A publishing deal is in their future.

Another local songwriter whose work is being shopped around is Mel Harker, the lead man for the very hip Rhinestone Homeboyz.

Also, Steve Zepeda of Zepeda Presents has a special hotline that provides information about the shows he's producing at the Foothill and Blue Cafe. That number is 310-984-8349. A special April 20th show at the Foothill is in the works.

Finally, country music lost a very special friend recently, Cousin Minnie Pearl, a.k.a. Sarah Ophelia Cannon. An educated and cultured lady, Cousin Minnie brought laughter and joy to generations. As a member of the Grand Ole Opry, she was everybody's favorite girl. Who will ever forget her smile, her price-tagged hat or her signature greeting, "Howdeeee! I'm so proud to be here?" We were lucky to have her.

—Jana Pendragon



Dokken in all their Eighties glory



John Prine, local fav Annie Harvey and Prine's guitarist Jason Wilber

JAZZ



Marian McPartland

One of the few jazz celebrities, pianist **Marian McPartland** (host of the syndicated radio show *Piano Jazz* for nearly eighteen years) made a rare Los Angeles area appearance at the **Jazz Bakery**, playing a solo concert before an overflowing crowd on a Monday night.

Throughout her performance, she emphasized sophisticated renditions of ballads such as "Sweet And Lovely," "In A Sentimental Mood" and "I'll Be Around," but also romped through a few numbers including "Raincheck," "All The Things You Are" and Chick Corea's "Windows." McPartland is a fine musician, who has made an invaluable contribution to jazz through her radio show—a couple dozen of those programs (each featuring illustrious jazz players in discussions and performances) have now been released on CD by **Jazz Alliance**.

Altoist **Bud Shank**, who at 70 still seems to be improving, recently recorded a tribute to pianist **Bill Evans** with a quartet comprised of pianist **Mike Wofford**, bassist **Bob Magnusson** and drummer **Joe**

LaBarbara. He was seen at the **Jazz Bakery** just two days after finishing the record and performed some of the music with the same group, including such rarely-played tunes as "My Bells," "Funkallero," "Only A Child" and "No Cover, No Minimum." Shank remains an adventurous improviser, Wofford is a real powerhouse and these unusual renditions of some of Evans' more complex pieces (along with a few originals and Evans' famous "Waltz For Debby") were full of surprises.

Surprising in a disappointing way was the brilliant pianist **Gonzalo Rubalcaba**. He appeared at **Catalina's** with his quartet (trumpeter **Reynaldo Melian**, electric bassist **Felipe Cabrera** and drummer **Julio Barreto**) and was remarkably boring. Of the six pieces that were performed, five were extremely up-tempo and, although one was impressed by the musical abilities for the first ten minutes or so, the music did not allow the audience to breathe. Melian displayed a cold tone and literally did not hold on to any single note for more than two seconds. Rubalcaba had plenty of flash but little substance and his one attempt at a ballad (Charlie Haden's "First Song") was taken so slow as to sound like an overly somber funeral march. The large crowd was clearly disappointed by the constant barrage of sound and the lack of any subtlety or clear rhythms.

Upcoming: **Frank Strazzeri** plays a free concert on April 5 at the **L.A. County Museum of Art** (213-857-6522). On April 9, the **Cinegrill** has a rare triple-bill featuring **Robert Stewart**, **Black/Note** and **Dianne Witherspoon**, while four top jazz singers, **Cathy Segal-Garcia**, **Stephanie Haynes**, **Kate McGarry** and **Tierney Sutton**, have formed a jazz vocal group called **Alone Together**, which will be performing at the **Jazz Bakery** on April 16.

—**Scott Yanow**

URBAN



Impromptu2

Isis recording artist **MC Quake** has initiated a *Stay In School*, campaign. The rapper, whose single, "Drop Top Candy," was just released, will tour Los Angeles area high schools from now through the month of May. Thus far, **Blair, John Muir, Wilson, Marshall, Fremont, Duke Ellington** and **Crenshaw** high schools are participating.

Quake will speak with students, perform, sign autographs and give away promotional items. A scholarship award will be given away to a high school senior during a concert the rapper will perform at **World On Wheels**. Contestants will be required to write a 500-word essay on "What You Plan To Do After College" or "Write About A Record Company Executive." Contact Isis Records, P.O. Box 45744, Los Angeles, California 90045.

An interesting and highly informative exchange took place at the **S.I.R. Theater** in Hollywood during the recent **Los Angeles Music Network Presents** program entitled "The Dynamics Of Concert Tours." Panelists such as **Ian Copeland, Moss Jacobs, Larry Weintraub** and **Anita Rivas**, provided audience members with all the essentials for mounting concert tours and promotions. The Los Angeles Music Network is an organization for music professionals started by former MCA Record's executive **Tess Taylor**. The year-old organization provides the perfect place to network and stay in-

formed. Contact: 818-769-6095.

They call themselves **United Independent Music Retailers Association (UIMRA)**, a consortium of thirteen Southern California urban retailers whose central purpose is to more effectively market and promote business with music consumers. UIMRA works with record labels and local urban radio to bring artists and employment opportunities into urban communities. Additionally, the organization motivates and encourages its consumers to invest in the future of black independent retailers by increasing and continuing patronage, which, in turn, will lead to growth for the independent music retailers.

The urban community is mourning the recent passing of **James T. Jones**, the noted music critic for **USA Today**, who died March 16, of a heart attack.

The nation's largest talent showcase, the **Reel Deal Showcase**, is moving to a new place and a new night. The showcase will now take place on Wednesdays at the **Diamond Club** in Hollywood. Contact **ESP PR** at 310-725-0100.

JAZZ SERIES '96: Be sure to check out, every Tuesday through the month of May, **ASCAP, Phat & Jazzy Productions** and **Dark Gable Entertainment's** Spring jazz series at the **Atlas Bar & Grill**. With a lineup that includes **Impromptu2, Ronne Martin, Asha Band, J. Spencer** and **Pure & Natural**, these are must-see shows.

Once again it's time for the annual "Diva's Simply Singing" benefit show. Hosted by acclaimed actress **Sheryl Lee Ralph**, the show will feature a stellar lineup of performers, including **Oleta Adams, Terry Ellis, Loni Anderson, Deborah Cox, Valerie Anderson, Vesta, Rachelle Farrell, Dianna King, Jennifer Holiday, Monifa** and **Marilyn Scott**. The show is slated for May 11th at the **Wilshire Ebell Theater**.

Unity '96 Summer Music Festival, a production of **Room At The Top (RAT) Entertainment Group**, will launch the '96 summer concert schedule, Saturday, June 1, at the **Irvine Meadows Amphitheater**. Hosted by comedian **A.J. Jamal**, the concert event will feature 20 of the best musical acts, covering the arenas of pop, hip-hop, R&B, alternative and reggae. —**Gil Robertson**



Bud Shank



MC Quake with Fremont High administrators

Paul Norman
PHOTOGRAPHY

- Special Industry Rates
- CD's, Band & Headshots

310-392-1421

Robert P. Richleigh
LONG HAIR
Specialists

LONG SENSUOUS HAIR FOR
TODAY'S WOMAN

Open
Tuesday through Saturday
Late Appts.

Tuesdays & Thursdays
2513 E. Colorado Blvd.
Pasadena CA. 91107
818.795.1272

RECORD INDUSTRY REPRESENTATIVE
(AWARDED 72 GOLD/PLATINUM RECORDS)
For Services Rendered

"WE SPECIALIZE IN:"

- 1) Presenting your *DEMO* for a record deal.
- 2) Representing your label and product for a major distribution deal.
- 3) Assisting you in starting a new label.
- 4) Offering you expert promotion and marketing services.

213-461-0757

1000 CD
Package
\$1,295.⁰⁰

Real Time Duplication
Highest Quality
For The Lowest Prices.

Mastering • Single CDs • Video

Abbey
1-800-257- BEST

9525 Vassar Ave.
Chatsworth, CA 91311

CLUB REVIEWS

Jono Manson
The Troubadour
West Hollywood

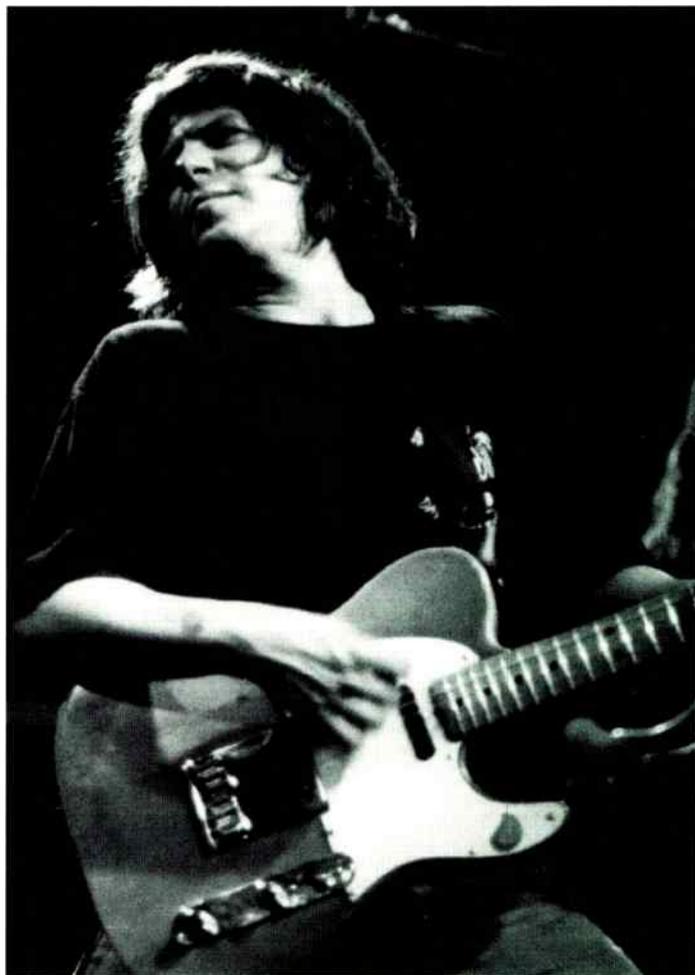
1 2 3 4 5 6 7 ★ 9 10

Contact: Laura Morgan, A&M Records: 213-856-7169

The Players: Jono Manson, guitar, lead vocals; Chan Kinchla, lead guitar; Bobby Sheehan, bass; Mark Clark, drums.

Material: Touring to promote his debut release, *Almost Home*, Manson and his gang provide a dusty boot-road trip rhythm that puts a real jump in your blood, which, after prolonged exposure, could easily tempt the itchy virus known as wanderlust. Still, he manages to sneak in a few roadside reality checks with songs like "One Horse Town," in which the lyrics quote a famous friend who bemoans the ugly side of success ("when they put you on the cover of the glossy magazines, everybody knows your business...and everybody wants a little piece of you"). In fact, the words brought a pained smile to the recognizable face of Kevin Costner—a man familiar with the fickle trappings of fame. Still, this set was hopping and not long on sitting and moaning. With his self-effacing humor, Manson, while mocking pain, introduced the aching, but danceable "Hanging Out For Your Love."

Musicianship: These guys are so tight, it's difficult to separate them. Despite the startling height difference between the guitar players, Manson is definitely the big man onstage. With his gritty voice and immense charm, I was reminded of Stevie Ray Vaughan (alas, in vocal talents only) and occasionally, John Mellencamp. (During his "I've Been Down" I heard Huey Lewis, but we'll forgive him for that transgression.) Guest keyboardist and "co-conspirator" Jeffrey Bogg brought a rollicking honky tonk flavor to the set—forget electronics, his instrument felt like a wooden saloon piano complete with saucy tart in recline. His chords, however, were occasionally drowned out, but the Troubadour is fairly dependable for shoddy sound control. Blues Traveler guitarist Chan Kinchla is simply one of those wizards who restores your faith in humankind—



Jono Manson: Blood-pumping, audience-pleasing rock.

more than quick, he's *possessed*. He and Manson play off each other like seasoned pros, which they undoubtedly are.

Performance: This audience needed no courting gestures from these guys, we were there for the taking—falling for the band, hard and fast, especially during Joe Flood's "Miss Fabulous." And it wasn't just the standing crowd that grooved, I witnessed more than one cocktail waitress actively bop across the room—tray, drinks, coinage and all. The 30-40 minute intermission was far too long but, then again, I

didn't catch a soul heading for the door either.

Summary: As one of the main architects of the Eighties' New York music scene, Manson developed a strong cult following with his improvisations and raw "gutbucket blues." Many of these fans have followed him into the business, forming their own successful bands in the process. Bu this is no flash-and-hairdo act, and with Manson at the wheel, this is a flatbed truck I'd gladly jump on, no questions asked.

—Heather Clisby



The Horse Soldiers: The perfect Nineties' cowboy band.

The Horse Soldiers
Jack's Sugar Shack
Hollywood

1 2 3 4 5 6 7 ★ 9 10

Contact: Eagle-Wolfe Enterprises: 818-832-4731

The Players: Jeff Wolfe, vocals, guitar; Bobby Lane, vocals, 12-string; Matthew Watson, harmonica; Dave Silva, drums; Alan Mark, bass.

Material: The Horse Soldiers are a fine band with a strong sense of history—educated in traditional cowboy tunes as well as aficionados of Civil War standards. They give these non-contemporary songs new life and keep an important aspect of American roots music alive. But, don't underestimate them, they are also



Semisonic: Highly catchy radio-friendly tunes.

Semisonic

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

Contact: Lisa Millman, MCA Records: 818-777-8961

The Players: Dan Wilson, guitar, vocals; John Munson, bass; Jacob Slichter, drums.

Material: They're a little bit country, and they're a little bit tripped-out rock & roll. But deep in the heart of the band lay formulas for four minute, chorus-based ditties. Somehow their various influences—from Replacements-like Minneapolis pop to the Ohio Players, combine into a nicely updated version of the next generation of Beatlesque melodies. Sound confusing? It is. One minute Wilson pours out his heart during a pillow-soft confessional, then he's kicking his heels up in a Liverpudlian hoedown. All the while, it's wrapped up in a fuzz-wah guitar crescendo. It's a unique package, but rather than making the songs themselves stand out, the different styles tend to rub each other too often.

Musicianship: There's no doubt that Semisonic can write highly catchy radio-friendly tunes, many of which show their maturity as musicians. Former members of Trip Shakespeare, Wilson and Munson display their talents best with their well-voiced melodies and their spacey grooves. Unfortunately, those grooves take a backseat to easier-to-digest pop songs.

Performance: During the show, I wondered if Wilson would be doing a second set at the Comedy Store down the street. Most song breaks were filled with the lead vocalist keeping a rather packed house laughing with his impromptu wit. Some other impressive moments came from Munson, the bassist, who simultaneously played harmonica, and drummer Slichter, who seemed to have a third hand on the keyboards. Their spacey grooves were wild, rare moments for the threesome to free themselves from the constraints of the songs' structures. They warmed Aimee Mann's audience good, though I doubt the thirty-something set is their intended audience. And the roadie who came onstage to hold Wilson's guitar while he removed his jacket was a unique touch surprisingly absent from most struggling acts trying to stake a claim among today's fickle audiences.

Summary: Semisonic is an interesting mix of fresh ideas and rejuvenated staples, but what detracts from its uniqueness is its presentation. They haven't yet smoothed the mixture of their various influences, leaving a number of parts sticking out further than they should, and sculpting songs that sometimes feel like a combination of those parts rather than a whole. None of that, however, will keep a destined song from being a hit. But when the songwriting talent gets overshadowed by the song's dynamics, those hits will be few and far between.

—Jana Pendragon

—Marc Star

well-versed in the gospel of honky tonk and C&W as it has come down to us from the likes of Johnny Horton, Marty Robbins and bluegrass masters such as Bill Monroe. More importantly, they also write original material that is exceptional and fits right in with the eclectic mix of material that they cover. Especially good is "The Devil's Right Hand," "Ole Slew Foot" and "You Don't Want My Love (In the Summertime)." Their original tale honoring Native Americans, "People of the Sun" is glorious and heartfelt. Demonstrating their ability to move effortlessly between "The Old Chisholm Trail" and the rails that carry the great Iron Horse is the Horse Soldiers' exceptional rendition of "The Orange Blossom Special." Truly, their strong sense of history and knowledge has allowed them to be diverse in approach and choice of material.

Musicianship: All are adept on stage. However, Bobby Lane's ability to tote and play that magnificent 12-string of his makes him stand out. He is fast and smooth and skilled in a style that leaves audiences in a state of awe. Like a professional western gunslinger from yesteryear, Bobby Lane always hits his mark. Jeff Wolfe, whose vocals are the centerpiece of the stage performance as much as Lane's guitar playing and Matthew Watson's wonderful harmonica playing, has a real sense

of how to use his voice and does so with grand results. Special accolades to the often times forgotten rhythm section as well, as both bassist Alan Mark and drummer Dave Silva add strength to the band. Silva, who is proud to be part Native American, really came into the spotlight when he reproduced the sound and feel of Native American drums on "People of the Sun."

Performance: The Horse Soldiers are the perfect Nineties' cowboy band. They have a performance style that is entertaining and interesting. Amusing at times as well as serious, a live performance is also an education. Wolfe is easy and comfortable onstage as are Silva and Lane, while Watson and Mark could loosen up a bit and still remain professional. This band is able to move from touching ballads to rousing train songs and carry it all off with finesse. They also know how to bring an audience to their feet as well inspire them to sing-along. They get the job done and leave their audiences satisfied. Summary: I really like this band. The Horse Soldiers are versatile enough to play rodeos, fairs and cowboy gatherings, as well as honky tonks, bars and museum concerts. The A-list should be booking these guys fast because they are really one of the best cowboy/civil war/country outfits around.

Don't Just Be Heard... Be Seen

CAPTURE YOUR LIVE PERFORMANCE!
ADD VISUAL IMPACT TO YOUR DEMO!

Feature Video & Post Production Offers
Broadcast Quality Equipment, Crew &
State of the Art Non-Linear Editing for
Prices that Fit into any Budget



Professional Crew & Equipment also
Available for Freelance Work

(805) 250-9850

Income Tax Accounting

Individuals / Partnerships
Best Rates for
Music Industry Professionals
7 Days/ Same Day Service

Bruce Miller & Assoc.

(818) 909-0998

Coconut Teazer

8117 Sunset Bl., Hollywood, CA 90046
Seeks Acoustic (& Light Electric) Artists
To Perform at our New Downstairs
"CROOKED BAR"

100% Remodeled! New Sound System, Lights & Stage!
*For "Crooked Bar" Bookings Send Tapes/Promo Paks to
Coconut Teazer/Crooked Bar at above address c/o Dawn

Open Mic Talent Showcase Every
Monday!

Sign-up 6:30 or
call Dawn at (818) 353-6241

For Upstairs Rock Bookings:
Len Fagan & Audrey Marpol
(213) 654-4887
Mon-Fri 2-8 PM

AUDIO CASSETTE DUPLICATOR

New CD Room - Low Low Prices

- Real-Time Duplication
- Superior Quality & Service • 1/4" & 1/2" Analog
- All Work Guaranteed
- Appointments Accepted
- 24 Hour Turnaround Time
- CDR & DAT Format
- Cassette Master
- Laser Labels
- Credit Cards Accepted

13426 1/2 Ventura Boulevard
Studio City, California 91604
(818) 762-ACDC

Coming Up In

MUSIC CONNECTION

Issue #8

Guitar Special

April is Guitar Month
Includes A Complete
Directory of
Guitar/Bass Instructors

Issue Date: April 15, 1996

Display Ad Deadline:
April 4, 1996

Issue #9

Duplication Services

Includes Directory of
Tape Duplicators

Issue Date: April 29, 1996

Display Ad Deadline:
April 18, 1996

Issue #10

Keyboard Special

Includes Directory of
Keyboard Instructors,
Retailers, Repairmen &
Tuners.

Issue Date: May 13, 1996

Display Ad: May 2, 1996

Issue #11

Recording Studios

Includes our
15th Annual
Guide to Recording
Studios, and Engineers

Issue Date: May 27, 1996

Display Ad Deadline:
May 16, 1996

**CONTACT OUR
AD DEPARTMENT
213.462.5772**



CLUB REVIEWS

Weapon Of Choice

Alligator Lounge

Santa Monica

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Contact: Kristine Ashton, Mitch Schneider Organization: 818-380-0400

The Players: Lonnie "Meganut" Marshall, vocals, guitar; Keefus Ciancia, keyboards; Tom-bone Ralls, trombone; Finn Hammer, guitar; Derek "D-Rek" Pierce, drums; Mark Cross, vocals; Audra Cunningham, vocals; Jellybeen, "Groove Traffic Controller" (dance).

Material: The nutty party, or "Nutmeg Potty," as it is coined by band leader Meganut, is just that: a funk-ed-up fiesta of dance grooves that conjures up images of Sly & The Family Stone, George Clinton and early Stevie Wonder. Funk grooves fuel the lyrics in Meganut-speak, which loosely resembles a dialect of the English language based on the word "nut" (similar in concept, but not method, to pig latin conversion). The use of analog keyboards and live horns creates a rich sound that is the vehicle for Weapon's traditional funky tunes, which harbor a few really choice nuggets. These nuggets were, however, drawn out ad nauseam into songs of epic lengths, culminating in a marathon hour-plus set which probably could have said all that needed to be said within a 45-minute period.

Musicianship: Weapon of Choice is a remarkably tight unit with the precision of a metronome and the soul required to carry them through. Ralls' expressive trombone solos and Ciancia's unusual keyboard parts add a tapestry of sonic texture and weaving lines to the mix while Meganut's bass interactively converses with D-Rek's drums. Frontman Meganut is a charismatic vocalist, yet his bass-wielding clearly outshines his vocal ability in the live arena.

Performance: From the downbeat, the club was packed and jammed



Weapon Of Choice: A damned fine band with an engaging stage show.

forward to the stage, bouncing up and down while mimicking all of Meganut's hand gestures. He had the bearing and effect of a political pundit rallying the crowd in his favor. The audience wanted to love Weapon of Choice, but as the tunes dragged on and on and on, much of the crowd was lost to the bar in the rear of the club where complaints of boredom and fatigue were the sentiments du jour. The eight-member group was lively and colorful in its own right, with the specific performing style of each player contributing its indispensable facet to the greater picture; so why do they need a resident dancing chick in the mix?

Summary: Weapon of Choice is a damned fine band with impeccable musicianship and an engaging stage show. They would do well to pare down, or re-arrange their material, instead of dragging it out to the point that its very cleverness is lost. Leave the extended dance-versions for the dance floor, guys, and keep the live audience wanting more, not wishing there was less.

—Traci E

The Low & Sweet Orchestra

The Foothill

Long Beach

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Contact: The William Morris Agency, 310-859-4000

Players: Mike Martt, lead vocals, guitar; James Fearnley, accordion; Kieran Mulrone, violin; Dermot Mulrone, cello, guitar, stringed instruments; Tom Barta, bass; Will Hughes, drums; Zander Schloss, lead guitar.

Material: Eclectic doesn't even begin to describe the music of the Low & Sweet Orchestra. Everything from bluegrass to punk to classical to cowboy cabaret is embraced and wrapped up within a very appealing Celtic consciousness. Beneath it all lies a wonderful and endearing mystique that brings to mind Irish dancers whirling through time to the sound

of a Scottish bagpipe on a full moon summer's evening. Pure magic. Soul stirring and provocative, songs like "Worst Day," "Sometimes The Truth Is All You Get" and "I Had To Leave A Friend Behind" are poetry. The material, from their soon-to-be-released Interscope Records debut album *Goodbye To All That*, is culturally exquisite.

Musicianship: As with any orchestra, each member must be in synch with his mates in order for the full measure of the music to be accomplished. It takes precision and skill to work effortlessly with so many other musicians, but the Low & Sweet Orchestra manages to do so with finesse. Fearnley's accordion and Kieran Mulrone's fiddle are quite exciting. While each member of the band is obviously experienced and skilled, and all are allowed their moment in the spotlight, the real tale that has to be told concerns their incredible unity as an orchestra.

Performance: Lead singer Mike Martt is an able and skilled showman, as is the rest of the orchestra. In fact, the best moments occurred when everyone was playing trance-like and the music took wing and flew from the stage, taking a rough crowd hostage. The overall performance style seems to be a combination of many influences including the in-your-face rock & roll attitude of contemporary America, as well as the high spirited communal Celtic spirit of the Scots and Irish who came to the new world with their dreams and their music. There is also a comfortable back porch feel that seeps through every once in a while when a banjo is brought out to join ranks with the fiddle.

Summary: This was a wonderful musical experience that embraced many of the musical influences that are dear to a vast number of people who came of age in this country over the last forty or fifty years. I left wanting more. More music, more orchestra interaction with the audience, more wild flights of fancy. There is no doubt that the Low & Sweet Orchestra is something very special.

—Jana Pendragon



Low & Sweet Orchestra: Eclectic music that leaves you wanting more.



Dishwalla: A great band with a lot of potential.

Dishwalla

Dragonfly
Hollywood

- 1 2 3 4 5 6 7 8 9 10

Contact: Lianne Malterre, A&M Records: 213-856-3888

The Players: J.R. Richards, vocals, keyboards; Scot Alexander, bass; Rodney Browning, guitars; George Pendergast, drums.

Material: Sounding like Pearl Jam meets INXS, Dishwalla creates adventuresome dynamically crafted, sing-alongs that appeal to the mainstream. Their music was a cunning combination of pop, alternative, soul and classic rock that shifts in tone and timbre in every song. Their material digs deep, reaching for emotional peaks with tunes like "Counting Blue Cars," although "Haze" was their best song—dealing with alcoholism and the effect it has on a victim and her family—starting with a soulful wah-wah groove in the style of Isaac Hayes, before ending in a guitar-fest that owes more to Led Zeppelin than anything else. On a lighter, more pop sounding side they played a song called "Charlie Brown's Parents," which portrayed the inability of people with different views to communicate. The song was named after the celebrated cartoon series and inspired by the indecipherable banter of Charlie's parents. A great performance of "Miss Emma Peel," a smart song with a sense of humor about a teenage crush on the TV action adventure heroine. While their lyrics are predominately heavy and socially conscious, they do also manage to be both intense and fun.

Performance: The band produced a tight set—well-rehearsed and planned. Pretty boy frontman Richards posed and preened as he bellowed out the lyrics with a cocky confidence. The band thrived on dynamics, building tension by raising and lowering intensity levels, then climaxing with a burst of excitement. They put forth a strongly defined performance that bristled with an intense energy. Some of the energy

should be credited to the obvious following this band has amassed. The crowd seemed to know most all the material—singing along, adding to the apparent band-crowd cohesiveness. Creative lyrics combined with a mainstream sound, as they put on a high-energy performance.

Musicianship: Richards has brilliant control of his tunes, while Alexander puts forth some chunky bass lines that build you up to light speed metal before they drop you back down to some sweet melodic riffs from Browning. Pendergast pounds some powerfully concise drum beats over the intense interplay between the other musicians as they alternatively weave buzzing guitars and buoyant grooves through pristine pop melodies. It was a push-pull affair where each instrument playfully competed for supremacy.

Summary: A great band with a lot of potential, Dishwalla definitely put on an upbeat fun show. Their mainstream sound combined with their good looks makes these guys a sure thing. —Tracie Smith

Josh Clayton-Felt

The Troubadour
West Hollywood

- 1 2 3 4 5 6 7 8 9 10

Contact: Laura Morgan, A&M Records: 213-856-7169

The Players: Josh Clayton-Felt, vocals, guitar; D.C. Collard, keyboards; Pete Malone, drums; Walt Vincent, bass.

Material: The former lead singer of School of Fish gets poetic, delivering wry insights into a sprawling pop-rock sound that conjures up images of Squeeze and Crowded House. His music comes off as an atmospheric concoction of pop and funk that takes its cues from some of rock's great masters, particularly the Beatles. Warm and dreamy, his music has a sonic equivalent of the subconscious mind at work, creating a shadowy ambience. Most of the material stems from his childhood influences. He concocts narra-

tives laden with unexpected turns and vivid specifics. Some of the songs seem to have more than one meaning—starting with one subject and branching out. One such far reaching song is "Soon Enough" with lyrics ("I fell into the smallest ocean I have ever witness, I lost my hands and fell over backwards when I lost my mind into your pocket") that conjure up simple and funny images, delivered with clarity and punctuation. Overall, the lyrics are campy and fun with an almost juvenile quality to them.

Musicianship: Although he comes across as long-winded and self-absorbed, Clayton-Felt is entertaining and melodically inspired—bellowing out the set with crisp clarity, as his touring band pumped out a rhythmically precise sound. In addition, Clayton-Felt's multi-layered harmonies created a rich well-rehearsed sound.

Performance: Clayton-Felt is very comfortable with his songs, sporting a special blend of confidence and energy. He puts on a refreshingly adventurous performance, moving and gyrating to the songs. Low-key and fun, the show had a more coffehouse feel to it. The audience seemed to be entertained for the most part. The band's straightforward approach did have its downside however—about halfway through the set, a steady diet of mid-tempo music became repetitive.

Summary: While Clayton-Felt's material may not appeal to everyone his talent and flair are undeniable. He is obviously passionate about his music, and it comes across full force onstage. This is an intense performer, who knows how to have fun with his music. —Tracie Smith



Josh Clayton-Felt: An atmospheric concoction of pop and funk.

web pages

design and consulting
music and video editing and digitizing
logos/illustration/design
The Way Home Media
213-851-9096 fax: 851-3457
e-mail: joelp@westworld.com
special unique/inde band/artist rates
Promo CD and cassette design
fast, cheap & right!
See for yourself! My web address is:
http://www.westworld.com/~joelp@way.home.media.html

MUSIC ATTORNEY

Demo shopping
Contract Negotiations
Business Management
William W. Blackwell
Attorney at Law
(310) 286-1790

The Musician's Wisest Choice

ROBERT
"RIFF"
PISAREK
MUSIC ATTORNEY
Former Member-Major Label Act
(213) 883-0900
Now Accepting New Clients

FM
Studio
"Live"
The Club of Choice
for Local & National
Rock Bands
FREE
ADMISSION
FOR YOU AND
YOUR PARTY
W/AD UNTIL 4-14-96
(EXCEPT SPECIAL EVENTS)
11700 VICTORY
BLVD.
(AT LANKERSHIM)
No. Hollywood
(818) 769-2220



MUSICIANS

Music Connection's Employment listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with an individual or company listed here, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

LOS ANGELES COUNTY

ANASTASIA'S ASYLUM

1028 Wilshire Blvd., Santa Monica, CA
Contact: Anastasia, 310-394-7113
Type Of Music: Rock, alternative, acoustic, jazz, C&W, world beat
Club Capacity: 80
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: Yes
Audition: Call or send package to club.
Pay: Negotiable

BOURBON SQUARE

15322 Victory Blvd., Van Nuys, CA 91411
Contact: Gina, 818-997-8562
Type Of Music: All original rock.
Club Capacity: 200
Stage Capacity: 5
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo pack to club or call.
Pay: Negotiable.

CROOKED BAR

8121 Sunset Blvd., Los Angeles, CA 90069
Contact: Dawn, 818-353-6241
Type Of Music: Original acoustic, folk.
Club Capacity: 50
Stage Capacity: 4-5

P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call or mail tape
Pay: Based on door. No guarantees.

IGUANA CAFE

10943 Camarillo St., N. Hollywood, CA 91602
Contact: Tom, 818-763-7735 (leave message)
Type Of Music: Original acoustic, folk, poetry.
Club Capacity: 55
Stage Capacity: 6
P.A.: Yes
Piano: Yes
Lighting: No
Audition: Call for audition information.
Pay: Negotiable.

LIGHTHOUSE CAFE

30 Pier Ave. Hermosa Beach, CA 90254
Contact: Xavier, 213-376-9833
Type Of Music: Rock, reggae, R&B, blues, jazz & world beat.
Club Capacity: 200
Stage Capacity: 10
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Call Mon. or Fri., &/or mail promo package.
Pay: Negotiable.

MANCINI'S

20923 Roscoe Blvd., Canoga Park, CA 91304
Contact: Matt Smyrnos, 818-341-8503
Type Of Music: Original rock, all., all styles.
Club Capacity: 240
Stage Capacity: 12
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send package to club or call for info.
Pay: Negotiable

PELICANS RETREAT

24454 Calabasas Rd., Calabasas, CA 91302
Contact: David Hewitt, 818-879-1452
Type Of Music: All types, except heavy metal.
Club Capacity: 400
Stage Capacity: 10-12
P.A.: Yes
Piano: No
Lighting: Yes
Audition: Send tape, promo kit to David Hewitt or call.

TRY TELEPHONE SALES

\$\$\$ BETWEEN JOBS \$\$\$

Short hours and potential for \$\$\$ while your afternoon and nights are still yours to pursue your music and other interests. Established company in Fullerton area WILL TRAIN motivated people to sell over the phone. \$10/hr GUARANTEE VS. HIGHEST COMMISSIONS. Call Jill before 2 P.M. 714.524.1890

SACRED GROUNDS COFFEEHOUSE

399 W. 6th St., San Pedro, CA 90731
Contact: Rain Dog, 310-514-0800
Type Of Music: Jazz, blues, reggae, alternative, folk, pop.
Club Capacity: 90
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo or call.
Pay: Negotiable.

UNIVERSAL BAR & GRILL

4093 Lankershim Blvd., N. Hollywood, CA 91602
Contact: Eva, 213-650-4555
Type Of Music: Acoustic format, all styles.
Club Capacity: 200
Stage Capacity: 7
P.A.: Yes
Lighting: Yes
Audition: Send promo to above address.
Pay: Negotiable.

THE UN-URBAN

3301 W. Pico Blvd., Santa Monica, CA 90405
Contact: Various, 310-315-0056
Type Of Music: Rock, acoustic, jazz, C&W, world beat, blues (unplugged only).
Club Capacity: 50
Stage Capacity: 8
P.A.: Yes
Lighting: Yes
Piano: No
Audition: Send promo.

MISCELLANY

Miscellany ads are free to businesses offering part- or full-time employment, or internships for music industry positions. To place your Miscellany ad: mail, fax or bring in your ad of twenty-five words or less. Ads will not be taken over the phone. If space allows, ads will run for more than one issue. Please call when you wish your ad to be canceled.

SHIPPING CLERK wanted for small indie label in Venice. Please contact Sharry 310-390-7000
COLLEGE STUDENT WANTED: Occasional work available with small West Los Angeles based sound and lighting company. Mostly weekends with heaving lifting, long hours, low pay. 310-827-3540
INTERNS WANTED for major label publicity department. Tuesdays & Thursdays. Must be reliable, on time, and willing to learn. College stu-

dents preferred 213-856-7195
COMPOSER WANTED for short film. Style: Graeme Revell and NIN. Excellent project for experimentation with underscore, lyrics and sound design. Possible deferred payment. Chris 818-985-3369
PUBLISHING WING of Cabernet Records seeks outgoing person with some experience in publishing to work a four star catalogue 213-461-5574, fax 213-469-3866
GUITAR SALESPERSON /f/. must know about drums, amps, guitars, PAs - and have prior retail experience. Interviews Thurs-Sat 2-4p.m. Big Valley Music 818-772-1668
SHEET MUSIC SALESPERSON /f/. Must know piano literature, be detail oriented, and have prior retail sales experience. Interviews Thurs-Sat 2-4p.m. Big Valley Music 818-772-1668
PUBLIC RELATIONS PERSON p/f must have completed PR courses at CSUN, write concisely, type, use computer and fax. No prior experience necessary. Interviews Thurs-Sat 2-4p.m. Big Valley Music 818-772-1668
INTERNS WANTED for record label in publicity/marketing and catalog departments. Assist with mailings, phones, research, etc. No pay, but excellent experience. Contact Michael or Cary 818-753-4143 Interviews Thurs-Sat 2-4p.m.
ARTIST/GRAPHIC DESIGNER needed for indie label album project. Knowledge of Photoshop, Morph & Quark Xpress or PageMaker required; experience with layout/preparation of camera ready art preferred 213-882-4161
RECORDING STUDIO seeks receptionist/front office person. Call Mike or Adam 213-465-4000
COLLEGE STUDENT WANTED - Occasional work available with small West Los Angeles based sound and lighting company
MAVERICK RECORDINGS marketing department is looking for interns. Prefer young, energetic, creative, and not afraid to give input. Fax resume to Marketing Department, 213-852-1505
COLLEGE STUDENT wanted. Occasional work available with small West Los Angeles based sound and lighting company. Mostly weekends, heavy lifting, long hours, low pay. 310-827-3540
INTERNS WANTED for film and TV music company. Learn the business of music publishing. 818-760-1001
CANDLEBONE RECORDS, AAA/alternative new label, seeking interns and experienced personnel for all aspects. Profit sharing potential. Call Moris, 818-343-1704, fax 818-343-1721
A&R INTERN openings at worldwide distribution and promotion company. Must be motivated. Excellent chance for advancement. Contact Human Resources Dept., 310-306-4205

Room In Malibu
Professional Music Household
Seeks RoomMate
\$550 / Mo.
Bills Paid
310.457.2331

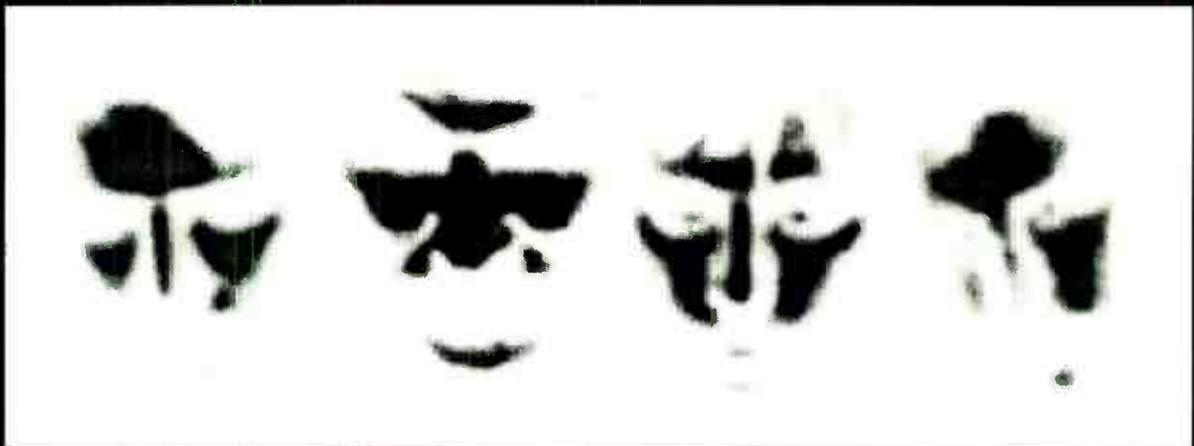
SELL YOUR MUSIC with custom postcards!
Full Color Postcards \$95 500 copies
Promote Record Releases & New Bands • Perfect For Recording & Sound Studios • Use For Trade Shows & Promotions • Feature Accessories & Instruments • CD & Cassette Covers Also Available
Call Now For Information & A Free Sample Kit!
Modern Postcard
1-800-959-8365

HIT THE MOVING TARGET
BULLSEYE. Imprinted sportswear is the single most creative, innovative, effective and appropriate means to promote your business and hit your target market - the music industry professional and the music consumer. Everyone wears T-shirts; so make sure your pitch is on it. This is low-budget, high-yield promotion with impact, and nobody can create your sought after shirt like X-Ray. X-Ray is ready to get your business noticed - now.
X-RAY STUDIO
PHONE 800.909.9994 or 213.891.1241 • FAX 213.891.1415

RED SKY



WATCH FOR THEIR NEW CD OUT SOON.



CALL ABG MANAGEMENT FOR BAND AND SHOW INFO (818)932-1488

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772		NEXT DEADLINE Wednesday, April 3 12 Noon	MUSIC STYLES							
NAME	PHONE	SESSIONS	TOURING	CLUB WORK	PRODUCTION	MOVIES	QUALIFICATIONS	COMMENT	ROCK	POP	R&B	JAZZ	COUNTRY
CHRIS ALAN -Guit./Voc./Prod	818-908-0394	✓	✓	✓	✓	✓	Former Capitol recording artist and staff songwriter. Recorded or performed with many artists over the years including Lionel Richie, Natalie Cole, Kim Carnes, Karen Tobin, James House. Recent accounts include Famous Music, Warner, Sony, S. Dorff. Movies and TV. International touring.	I'm looking for professional studio and live playing projects. I'm easy to work with. Call me.	✓	✓	✓	✓	✓
BERN "E" - Musical Gigolo	310-451-8996	✓	✓	✓	✓	✓	Teat, sleep, drink, & breath music. Recording engineer at top studio in L.A. Studied violin since age eight. Music composer, orchestrator for feature films. Headbanger at heart, but have recently released dance vinyl. Techno, House, Funky stuff.	24-track recording studio. Believe that all music has purpose, but the kind that moves you is finest. \$100,000 worth of gear is great (I've got it).	✓	✓	✓	✓	✓
FUNKY JIMMI BLUE - Prod./Kybd	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.	✓	✓	✓	✓	✓
CLIFF B. - Prod./Arrgr./Kybds.	213-469-4981	✓	✓	✓	✓	✓	Platinum, etc. I don't name drop	Creative genius humbly at your service.	✓	✓	✓	✓	✓
DEAN BRUNI - Guit./Voc./Wtr.	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	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.	✓	✓	✓	✓	✓
BOBBY CARLOS - Lap Steel/Guitar	310-452-2868	✓	✓	✓	✓	✓	Recordings with Julia Fordham, David Baerwald, Moon Martin, Smitty Smith, John Keane, Christopher Tyng.	Solo & fill specialist.	✓	✓	✓	✓	✓
ROBERT COPELAND - Producer/Arr.	213-217-8469	✓	✓	✓	✓	✓	Top 10 club single 'Skin Party', Billy Preston, Deon Estus, Jonathan Moffett, Ed Townsend, HBO USA Television. Producer, musician, arranger, programmer, composer. Laid back, yet meticulous working environment. Available for albums, film/TV scoring, artist development.	Master craftsman. Heavy on superb vocal production to showcase the artist, not the producer. Very positive, constructive atmosphere.	✓	✓	✓	✓	✓
PETE DALLAS - Drummer	310-859-5898	✓	✓	✓	✓	✓	Tons of touring experience backing signed & unsigned artists - R&B, techno pop, rock, blues, alternative. 70's, 80's, 90's, covers too! Recently toured with Lee Rocker.	Click tracks no problem. Hired gun or tribesman. Whoa! There's a fire in the basement boys.	✓	✓	✓	✓	✓
TY DENNIS "Songwriter's Drummer"	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.	✓	✓	✓	✓	✓
JERRY DIXON - Producer	818-782-5096	✓	✓	✓	✓	✓	Recorded four albums with Warrant for CBS & CMC records. Produced several now signed artists.	Songs always come first. Then recording second.	✓	✓	✓	✓	✓
BRYAN FOUNGER - Bassist/Vocalist	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 Laceyfield. 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.	✓	✓	✓	✓	✓
LISA FRANCO - Medieval Strings	818-569-5691	✓	✓	✓	✓	✓	10 years pro studio & stage experience. Extensive European television & radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition & arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical & new age. Rates are reasonable & negotiable.	✓	✓	✓	✓	✓
MAURICE GAINEN - Producer	213-662-3642	✓	✓	✓	✓	✓	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS & NAS pro member. Lots of live & recording experience. 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	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/Compsr.	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	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. Records music well. Multi-purpose image. Demo & resume available. Pro situations only please.	✓	✓	✓	✓	✓
CARLOS HATEM - Percussion/Drums	213-874-5823	✓	✓	✓	✓	✓	Original music projects in the pop & dance field. Nat'l & Internat'l touring exp. Television & film credits. Soundtrack percussion, music production. Drums & percussion on Paul Rodriguez Show, MTV, Artist Of The Year award winner on ABC television series Bravisimo. Fluent languages: English & Spanish	Good ears, good hands & a pro attitude. Available for lessons. Call for special Music Connection rate!	✓	✓	✓	✓	✓
LIZ IRONS - Producer/Writer	310-452-2522	✓	✓	✓	✓	✓	Get more for your money. Creative, professional service. Make your songs into records. Producer starting label. Very experienced.	All styles. Will work with your budget and creative goals in mind.	✓	✓	✓	✓	✓
TOMAS JANZON - Guitarist	213-993-5709	✓	✓	✓	✓	✓	Graduate of the Conservatory of Stockholm, Sweden. Outstanding Guitar Player of the Year. Musician's Institute. Mentors include Joe Diorio, Scott Henderson. 5 years of clubs, touring and recording experience in Scandinavia. Worked with David Goldblatt, Brandon Fields, Dave Carpenter, 5th Dimensions, Ben Vereine, Chiaro.	Tall, slim & expressive. Excellent reader. Good vocals. Lessons available.	✓	✓	✓	✓	✓
MICHAEL C. JAPP - Writer/Prod.	818-996-8834	✓	✓	✓	✓	✓	Many years experience writing and producing world-wide. I've worked with Kiss, Babes, Jessie Collin Young, Jermaine Jackson, Bryan Adams, and Steve Jones. Best sound - best rates!	I understand about you, the artist, and know to get the best feel & performance out of you & your material.	✓	✓	✓	✓	✓
CHRIS JULIAN - Producer/Writer/Eng	310-589-9729	✓	✓	✓	✓	✓	Experienced, focused, dig working with bands and singer/songwriters. Great rates. Winning attitude! 1 Emmy, 3 grammy nominations. Loads of major label, TV, and movie credits. Singer, Mac programmer, play guitar, bass piano, & synth. Love scoring, arranging, and new sounds.	Call me - we can work it out! Recent productions for Art Garfunkel, Jimmy Webb. Mixes for Bowie, Vanessa Williams, David Crosby. Many projects w/Don Was. R&B writing & prod. Deep grooves.	✓	✓	✓	✓	✓
BOB KNEZEVICH-Producer/Musician	310-312-0125	✓	✓	✓	✓	✓	25 years playing, writing, recording, & teaching. Studio Music/Jazz degree, U. Miami. Over 800 local & regional releases, arrangements, sessions, demos in Mid-Atlantic region. Fast, creative, low-rates.	Live, sampled, and MIDI arranging. Emphasis on mood, flow, and style.	✓	✓	✓	✓	✓
LEIGH LAWSON - Bassist/ Vocalist	714-373-1400	✓	✓	✓	✓	✓	Sixteen years stage & studio experience. National & international touring experience. Reader of charts & notation. Lead or backing vocals. Good work ethic. Road worthy, dexterous, tenacious. Fast learner with stamina to get the job done right!	Versatile performer who is hard working & dedicated to making the music you make sound great! I can play many styles & genres.	✓	✓	✓	✓	✓
BOB LAZO-Prod/Wri/Guit	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.	I totally dig music. I'll dig yours and facilitate your musical vision.	✓	✓	✓	✓	✓
BOB LUNA - Pianist/Kybds/L. Vocs.	213-250-3858	✓	✓	✓	✓	✓	Arranger/composer/producer in all styles of music. Grove graduate. Disciplined classically, strong rhythmic grooves, read music. Strong background in orchestration. Lead sheets, take downs, horn/string arrangements at reasonable rates. Piano instruction available.	Strong soloist. Excellent ear. Quick learner. Musical director for numerous artists. Lead vocalist/intr range. Rehearsal pianist.	✓	✓	✓	✓	✓
STEVE MCCORMACK - Bassist	310-543-5093	✓	✓	✓	✓	✓	19 years experience. International album and tour credits. Extensive jingle credits. International television credits. 4 years college education. Read all charts and notation. Resume available on request, will fax!	Fluent in all styles of music. Pro attitude always. Extremely quick study. Excellent look & image. Known as the groove Meister.	✓	✓	✓	✓	✓

PRO PLAYERS EXPERT TALENT FOR HIRE		AVAILABLE FOR	MUSICIANS: GET PAID FOR YOUR TALENT! RESERVE YOUR PRO PLAYER AD NOW - ONLY \$25 CALL (213) 462-5772	NEXT DEADLINE Wednesday, April 3 12 Noon	MUSIC STYLES
NAME	PHONE	SESSIONS TOURING CLUB WORK PRODUCTION TVMOVIES	QUALIFICATIONS	COMMENT	ROCK POP R&B JAZZ COUNTRY
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. Chitin' circuit alumnus.	Specializes in developing material, players & arranging music. Reads music, plays by ear, loves to teach. Cited in "Downbeat" & "Bass Player" - Aka "The Funkmaster"	✓✓✓✓
RALPH MICHAELS - Guitarist Vintage Gibson Les Paul, Fender Strat, 6 & 12 string acoustics, Marshall vintage amps. Very cool pedals.	310-450-5537	✓✓✓✓	International credits live, and in studio. Very studio experienced. Worked for successful producers and TV. Degrees in classical guitar and sound engineering. Read and write music.	Very good player. Pro equipment. Versatile yet unique 90s sound. Good stage presence. Fast & easy to work with. Love music.	✓✓✓
STEFAN NEARY - Prod./Eng./Gtr. Complete 24-track digital, 24-track analog, rehearsal pre-production, ASR 10, MPC 60, Fender, Marshall, Laney, Ampeg, etc.	818-782-5096	✓✓✓	Clients include Warner Brothers, IRS, Atlantic, EMI & various independents. Excellent recording skills. Biggest drums in town. Modern production style for cutting edge modern music.	Record without compromise	✓✓✓✓
TIM NITZ - Prod./Writ/Eng 8 to 48 track, SSL, Neve VR w/Flyin' Farders and all vintage consoles. All popular outboard gear.	818-548-9591	✓✓	400 plus credits in all genres of music, with 25+ going gold or platinum in U.S. Extensive and creative technical background. Clients: Sony, Capitol, Warner Bros, EMI, Virgin, Tommy Boy. Extensive experience in TV/Film prod.	I believe my commitment to quality engineering plays a part in the success of the label & artist who use me. Remember, "It's all in the mix"	✓✓✓✓
CRAIG OWENS - Keybrds./Prod./Arr. ADAT Digital, DAT mixdown, full MIDI recording studio, vocal booth, killer synth's, 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 Helicasters. 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.	✓✓✓✓
R.J. - Bass/Keys/Voc Bass soloist. Doublon keys and vocals. Reading skills.	818-342-2942	✓✓✓✓	Ten years travel around the globe performing and recording various styles of music. Two year college education in music. I have reading skills and a good ear.	Fast learner. Good ear. Save time in studio. Reading skills.	✓✓✓✓
ANDY SCOTT - Guit./Voc./Prod. Strats & Les Pauls, Marshall & Bogner amps, tons of effects, homestudio with killer sound	213-667-0621	✓✓✓✓	Very experienced live & in the studio. Toured with Guns 'n' Roses & Ozzy Osbourne. Worked with members of Accept, Scorpions, and Dogs D'Amour. Scoring for new Pochontas CD. ROM software, many years production experience and great drum programming.	Great feel & fast learner. Own style but versatile too. Play and sing what the song needs plus I'm a very nice guy.	✓✓✓
"STRAITJACKET" - Violinist Acoustic violin, electric violin, digital signal processing. Vocal range: tenor.	818-359-7838	✓✓✓✓	20 years experience on violin & electric violin in all styles. Quality vocals. Fast and effective in the studio; a madman on stage. Record producer/arranger. Wayne State University, Michigan. Ravi Shankar School of Music, L.A. City College. Demo/bio available.	Easy-going, but fast in the studio. State of the art equipment. Digital signal processing, exceptional ear. Flexible rates. Let's make your music happen.	✓✓✓✓
"TAKA" TAKAYANAGI - Keys./Prod. Complete MIDI studio, keyboards, sampler, drum machine, DAT, 8-track.	213-878-6980	✓✓✓✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits & film credits.	Producing, arranging, playing keyboards, lessons, good ears & good business. Give power to music in any style.	✓✓✓✓
PAUL TAVENNER - Drums 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, Timba es, Fattior, Cuica, Cocktail Kit, Repeater. Many unique & exotic instruments. Access to other quirky cats.	310-578-0535	✓✓✓✓	Founder/leader of the Bonedaddys. Also performed and/or recorded with Burning Sensations, Lindsey Buckingham, Morris Tepper, Dwight Yoakam, Michelle Schockel, Olatunji, Richard Marx, Bo Diddley, Pink Floyd, The Barber, and many more. Albums, soundtracks, commercials, haiku and mail 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 endorsement. 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	✓✓✓✓
TOM TORRE - Violin/Fiddle, Guitar Electric & acoustic violins. MIDI-violin set up for programming or live work. Electric & acoustic guitar.	818-340-6548	✓✓✓✓	Many years experience, sessions & clubs. Schooled but not stiff. Demo available on request.	Quick ear & quick study. Good stage presence. can read. Tasty melodic improviser, creator and arranger.	✓✓✓✓
JOHN ZANDER - Guitar/Synth Guit Gibson Les Paul, 335, Double Neck, Strats, Acoustic Nylon & Steel (6 & 12), various amps and effects, Roland Guitar Synth.	310-9298-3238	✓✓✓✓	Twelve years experience - studio, club, slide guitar, and arrangements, excellent improvisation skills, synth can cover horns, strings, organ, etc. Professional teacher, lessons available.	Works well with artists and producers. Low rate for demos. "I play it your way."	✓✓✓✓

FREE CLASSIFIEDS **24-HOUR HOTLINE: 213-462-3749**

TO PLACE FREE ADS

If you or your business charge a fee for your service; or if you are an agent, manager, producer, publisher or record company, you do not qualify for the free classifieds. To place an eligible classified ad, call 213-462-3749, 24 hours a day, 7 days a week before the printed deadline. When you hear the beep, begin with your category number including available or wanted. Then state your ad followed by your name, area code and phone number in that order. Ads must be 25 words or less. Your name counts as one word, your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category, and you must call separately for each ad you place. Be sure to list a price on all equipment sales. All ads placed are final and cannot be cancelled or changed once put on the hotline. Ads placed on the hotline will run for one issue only. To renew your ad after it's been printed, call the hotline again and repeat the procedure. Ineligible ads or improperly placed ads will not be printed. For questions or discrepancies about a free ad, do not leave a message on the hotline—call our office directly. For display ads, call 213-462-5772, weekdays and ask for advertising. For Miscellaneous ads, call 213-462-5772. MC is not responsible for unsolicited or annoying calls.

2. PA'S AND AMPS

- 100 watt 5 band EQ w/channel switching 12" speaker \$550, Damien 310-546-6360.
- 2 Carvin 4x12 flat cabs 1 cab stereo \$400/both Glen 818-566-9099
- Acous bass Amp, 125 rms power, cab w/ 15" JBL spkr #395 818-990-2328
- Carver stereo or mono bridge amp 500 watts into 8 ohms mono 250 per chnl stereo Pair of PA 12 spkrs, must hear Both \$650 818-340-3883
- Carvin bass bottom 18" folded horn Altech spkr w/ cover, xlt cond \$300 obo 818-771-9585

- Marshall 100 watt head w/Bogner mod, effects loop, great cond \$550 Sam 818-796-1647.
- Marshall JMP 1 rack mount pre-amp \$400 obo, 310-479-6558
- Mesa Boogie Mark 3 simulclass 100/50 watt sml chass head, 3 chan, 5 band EQ, 2 lt switches, reverb, effects loop, direct out \$575 818-761-1635
- Randall 412 strat spkr cab w/casters, great cond, \$300 818-796-1647
- VHT 2150 power amp, 94 model, new tubes, xlt shape \$999 obo 818-981-9997
- Yamaha modalinos T100C, tube Amps w/SSL 100 watt head, reverb overdrive \$1,000 obo Frank 818-763-1287

3. RECORDING EQUIPMENT

- AKAI S3000 sampler, mnt, \$1,445 Lexson PCM 70 \$1,185, 310-288-6610
- AKG C414 Microphone B-ULS for sale. Brand new, never been used, \$700 cash, firm: 818-410-1865
- Alesis, 3630 \$125. Alesis midi verb 3 \$125. Amibg SVP 400 \$350. Hamer elec gut \$350 Brad 818-508-0365
- Fostex A8 8-track reel/reel recdr, 15" per sec, w/

- dolby C, perfect cond, \$590 310-226-8099
- Fostex R8 8 track reel to reel deck, like new, in box \$749 818-753-5635
- Marantz 6-10 CDR CD recdr, like new \$3,200 Sony F1 prtble w/AC adap \$500 Steve 818-762-2232
- Yamaha MC802 8 chnl stereo mixer, parametric EQ, xlt cond, new cost \$800, sell \$350 818-340-3883
- Yamaha RM800 16 track recding mixer, brand new, in box Never used/opened \$1,350 obo Tom 818-700-9521



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 (see page 36 for more details). 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.





4. MUSIC ACCESSORIES

- 2 JBL spkrs, G734 model, \$500 ob. Frank 818-763-1287.
•AKG Microphone C414 B-ULS for sale. Brand new, \$700 cash. 818-410-1865.
•Alesis HR16 drum machine, perfect cond, set for demo, \$175. Alesis microphone \$50. 818-340-3883.
•Blk avail type case, mnt meas 23"x11 1/2"x11". Gd cond, perfect for amp head \$75. 818-761-1635.
•Drum cage, blk, 3 tier, semi-circ, complete, holds 4 toms, hangs fixed cymbals w/remote hihat + access. \$700. Scottie 714-631-3444.
•Fender tube reverb unit, blond, Jan 1963, flat logo, drk grill, looks great, sounds sweet. \$725. 818-780-4347.
•Hard disk recording sys for PC cmprlr Roland wrap 10, incl midi interface & synth, perfect cond, \$190. 310-226-8099.
•Iglinez TS 9 orig tube screen \$150 oba 310-479-6558.
•Korg DTR-1 digital tuner, rack mnt, xint cond, \$150 Jim 818-302-3252.
•Mutron bi-phase + Mutron optical speed control pedal w/switches Great cond, \$500. 310-397-7111.
•Rack mnted mxrs w/EQ midi cntlrl \$175. 818-753-5635.
•Special CAE stereo line mixer for gtr rack systm, mnt cond, \$260. Harvey 818-766-6089.

5. GUITARS

- 1995 Fender Amer stand strat, blk, maple lng-brd, Texas spec pckups, xint cond, incl hrd case, \$425 Jim 818-302-3252.
•Avail EC rich Eagle bass US made 1984 Blue Active electronics Vyr clean. \$595. 310-835-7821.
•Fender Amer stand telecastlr, rosewd neck, mdnite blue w/wht pickgard, chrome hdwre, new cond, \$500. 310-397-7111.
•Fender Musicmaster Pre CBS 3/4 size Refinished \$300 Dave 310-452-4154.
•Fender strat blk, Amer stand pckup, maple back, brand new w/case \$550. 818-799-7998.
•Fender strat, Jeff Beck model, antique wht finish w/case, \$750. Gary 213-525-1996.
•Gibson amphiphone strat style guit, 3 pckups, cream color w/maple neck, xint cond w/soft case, \$160. 818-780-4347.
•Gibson SG Jr 1964 TV model Wht. New lunrs & bndge P90 plu \$500 or trade for Fender Telecstr Dix. Dave 310-452-4154.
•Music man xtrme bass, brand new, blk, \$1,150. 818-799-7998.
•String bass, 3/4 German, hand carved roundbck Klotz

Used on 100s of Sinatra recdrngs, \$5,500. 818-990-2328.
•Washburn nylon strng acous elec w/hrd shell case. \$500 oba, Christopher 818-953-9283.

6. KEYBOARDS

- Akeybrd plyr/sk paid sit. Pop, rock, dance, some R&B. Liv n Ontario will reloc. Wrtt Greg 909-584-6046.
•Kawai G mega midi sound module, xint cond, \$225. Scott 818-816-1528 pager.
•Keybrd avail. Korg M1 Great cond \$700. 213-852-1906.
•Korg M1 \$700, great cond. 213-852-1906.
•Korg M1 avail in mnt cond, rarely used. \$1,000 oba. Liana 213-855-9842.
•Korg M1 w/hrd travl case \$1,000. 213-852-1906.
•Korg SG 1D sampled grand/ctrlr, \$1,200. Matthew 310-827-3324.
•Satar Master control keybrd for midi gear. Studio 900, still under wrnty, hardly used \$750 oba. 310-289-1445.

8. PERCUSSION

- DW drumset 26" bass, 10, 12, 14, 16 toms w/rack & cases. \$2,500 oba. 213-848-7025.
•Leedy Slingerland drums 13, 14, 16, 22 bass drm, 14x5-1/2 snare drm, drk wd, 1965-1966, gd shape \$550 Shawn 818-980-0540.
•Yamaha blk recrdng custom kit 10, 12, 13, 14, 16, 18 power toms, 22 kic w/dbl pedal. Mint cond. \$2,950. Scottie 714-631-3444.

9. GUITARISTS AVAILABLE

- 27 yr old gtr avail. Pop, rock, altnrnt, undergrnd, it makes no diffrnce, I like what I like. Exp. equip. transpo. a life. Scott 818-980-9563.
•6-string flying V stereo violat avail. Nothing on earth sounds like it! Be unique/diff. Break the mold. I shred all 310-822-7550.
•A dedicated creaty gtr formerly of mjr LA band sks bass, drmr, keybrdst altnrnt hvy music w/substnc, feel & dynamics. Intelligent plyrs only. Neel 310-444-9625.
•Arlite let's rock. Lead, rythm, ebo, slide, voc. BMI licnsed sngwrtr/publshr sks collab & coconspirtrs. Intl all 12 tones, + var Fenson 213-739-4824.
•Altnrnt gui/sngwrtr w/voc avail, cur, deditcd pro. LesPaul, Wawa, Face, Tremelo, EchoPlex. Stage/tourng/studio exp. 818-341-0650.
•Blues true avail for bckup wkr. Rcrding live. Paid sit only. Xint equip. Transpo exp. BLK SHADOWS. 818-821-4146.
•Deditcd lead rythm gtr sks band w/substnc. Int n geat songs, nlt shreddng. Exp. gear & drive, 31. Jess 818-603-5679.
•Enchantng traind lem voc wntic to collab w/gtr, lyricist, composer, bartone. New age ethnc folkrock. Improv a must. Rob 818-249-0736.

- Guit avail for classc rock band or southrn rock. Equip. Fender twin-amp, Gibson guit. Rehrls ok. 310-946-2000.
•Guit avail for dark prone indust goth proj, 818-754-4751.
•Guit avail for rehrls & gigs. Ex Wilddogs love. Intl Damned, Buzzcoqs, Clash, Jam, XTC, Stranglers. 310-572-6361.
•Guit avail for sessns & demos. Terrific parts, solos & sounds. Lv msg, 818-757-6768.
•Guit avail for wrking classc rock band, or soon to be Rehrls ok, equip. Fendr amp, Gibson guit. Pro only. 310-946-2000.
•Guit avail to form band. Intl Slayer, Pentera, Metallica Serious only. Henry 310-379-6972.
•Guit avail to join/form grp. Write songs/sing. No drugs Intl Kiss, Stones, Beatles, VanHalen. Have exp, no flakes. Mark 818-859-9809.
•Guit avail, Freddy King, GE Smith, Clapton, Don Felder Vintg gear, great feel. 805-495-8262.
•Guit into Bowie, 70s glam, Manchester, Electrochion, Bittersw! R&R. 213-874-2183.
•Guit lng for band in hvy wght division. Have the goods to deliver. Pro only. pls no idiots. Ozzie meets Alice 818-899-7958.
•Guit sks band capable of being best in LA. Big balls, no egos, pretenders, idiots, excuses. You can't suck. 818-899-7958.
•Guit sks OC band. Pro sit. 23. 10 yrs exp. Creaty songwrng capably, career mndd, dep tones, cool. quick sense. Mike 310-921-0050.
•Guit sngwrtr/lyricist, 29, sks to join hrd rock band Plays w/teat & convicnt, 18 yrs exp. Total pro only. Larry 818-899-7958.
•Guit wstm lng for muscns to complete muscl vison Deditcd, equip. Aerosmith, Stones, G&R. Lv msg 213-994-7594.
•Gui/sngwrtr avail to join/ruin estab band. 1 gtr only. STPIots meets Pumpkins. 818-891-5591.
•Guit/voc/keys avail for any pro wrking/payng live/recrdng R&R or TV/film proj. Have 15 yrs stage/studio/wrting exp w/move credits. Ken 310-322-8833.
•Hrd rock gtr avail for hrd rock proj. Styles SkidRow, Motley, Hardline, Sean Lynch etc. Hrd rock is not dead Jeff 213-650-5589.
•Hrd rock rythm gtr. Hvy groov, strat forward, Sabbath to Cong. Marshall 310-305-1009.
•Hvy groov gtr plyr sks to join or form band. Intl Corn, Pyramid, Deftones, NIN. Have xint equip, deditcdn, talent. KC 818-955-8240.
•If you're lng for a gtr that knows how to play parts, enjoys w/an arrangmnt, not over someone else, call Joe 818-598-3956.
•Lead gtr looking for hrd rock band w/drive & deditcdn. Must be willing to wrk. 818-509-0365.
•Lead gtr sks hvy rock/metal band for tourng/recrdng Good equip, transpo, lots of exp. Mike 818-783-6721.
•Lead rythm ebo slide plus vocs. BMI lic sngwrtr sks collab & co-conspirtrs. Intl all 12 tones + var. Fenson 213-739-4824.
•Melod pro gtr, elec/acous, avail for signd artists only JR 310-281-6551.
•Open minded lead gtr w/recrdng, tourng, live exp sks quality rock to blues-rock band. Tastelt melod music only. Phil 818-343-1575.
•Pro gtr sks band or muscns to create sound instd of following one. Serious only pls. George 818-342-0821.

- Pro lead gtr. Album credits, nail tour exp sks band, all orig proj, JPage, JContrel. 70s meets 90s directn 818-780-5279.
•Sheryl, Melissa, Joanie, Bonnie intl gtr avail for recdrds & tours Jackson 818-786-4468.
•They tried to tell us we're too old. We are, but its still about songs, pace, tone, prolmsn, exp. I show up Gary 310-235-4781.
•Vry exp gtr plyr, vry gd ear, gd structure, vry creaty. Altnrnt, blues, rock. Pro/studio sit or other qlyt pplse w/something orig. Scott 310-902-0632.
•Well seasond hrd edge groov orientd gtr w/Hilywdr rehrls sks band w/drive & deditcdn. Intl Zombie, Lovebone. NIN. 213-962-8981.
•World class lead gtr/lead voc avail for pro paid sit. Pro gear, transpo etc., credits on request. 818-771-9585.

9. GUITARISTS WANTED

- 01 Estab LA band nds exp. pro, motivated gtr for shows. Steve Jones meets Daniel Ash. James 213-469-3459.
•A #1 voc/bass team sk exp creaty cut edge gtr for 90s rock, hrd rock band. Intl Zep Hendrix. Sabbath, yrself 818-508-0174, 818-789-1042.
•AA Helmut meets Metallica, gtr nnd. Gues 26-32, wntd for Warner Chappell sngwrng proj. You did make big cash here. MG 818-566-8745.
•Ace gtr w/lead voc wntd. Melod, rhythmic, tight, intense style. Talent, exp, gd att, deditcdn essntl. Mainstream progrs rock/funk/pop tunes. JV 310-455-4304.
•Aggrsv drk angry & reliable gtr nnd for aggrsv metal band. Serious & honest only. No punks, no Seattle, no critics, no jammers. 818-567-1182.
•Aggrsv, Brit punk, pop, KROQ type wntd by well conn gtr/voc. Elastica, PoolHead, Supergrass, Greenday etc. 213-876-5510.
•Anybdy looking to jam? This intrmdiate lvl bass plyr sendng out messege, serious but fun. Blues, cntry, rock. 818-763-2908.
•Band audting gtr plyrs. Rock, pop, blues. Must be real good. Maj labels int in me. Michael 213-463-5305.
•Bass & drmr, former me, label artists, sng Mick Taylor meets JPage, to form drk moody rock band. Maj label int, all welcome. 818-763-5618.
•Bass/voc & drmr sks deditcd gtr w/voc for orig band & radio proj. Intl Beatles, Oasis, Radiohead, Teenage Fan Club. Steve 213-389-3465.
•Blyk gtr nnd immed. Souflul, raw & crunchy. Intl Hendrx, SlyStone, Led pending. Call now. Rex 213 961-4049.
•Blues rock gtr plyr wntd by fem blues rock band. Have att w/label int. 818-342-5343.
•By mod pop band. Beatles, Oasis, Stones. Upcomng album tour. 26 & under, voc a plus. PLASTICINE C/O Amer Recrdng, 805-581-6477.
•Do you know you stuff but play like you don't? Estab altnrnt band, deal pend. Intl Garbage, Elastica, Salt. Sngwrng encourgd. 213-663-2553.
•Drmr skng gtr, image not important, molvaltn is Ezra. Bush type vibe. 310-932-5186.
•Eclctc gtr wntd by voc/sngwrtr for altnrnt pop collab. Radiohead via jazz. Hrd n'r! Intl Sng. TearsFears, Dion Ferris. Noah 310-451-5722.
•Guit nnd by voc/lyncist, 24 formng melod, aggrsv, hrd rock band, Nd ong music wdepth, emotion. Self Intl Scott 213-851-4156.
•Guit nnd for dark atmosph proj. Acous & elec. Intl Cure, JMarx. Serious & gd muscns only pls. Louie 310-768-8223.
•Guit plyr wntd for 70s style pop band w/rmgnt, prodr studio. Intl CTRck, Jellyfish Wings. Must sing look great. 213-953-1164.
•Guit sought by sngwrtr w publishing deal for cntry/rockabilly, swing/proj. Recrdng/gigging. No old long-hrd gtr. Exclvsly greich & Fendr snr. Jack 213-650-2779.
•Guit w/good harmony voc wntd for orig altnrnt pop band Intl GBlossoms, Spacehog, FooFighter. Mike 213-668-1388.
•Guit wntd by hvy altnrnt band w/progmnt to showcase immed. Paid rehrls, pro only. Intl AIC. Filter etc. Call msg for info 818-771-5918.

A CUT ABOVE... REHEARSAL STUDIO GRAND OPENING Former BR Location 10 & 405 Fwy close NOW CENTER STAGE Studios Super Clean Rooms! Parking!! Brand New Professional PA's with Monitors, Mirrors, New Carpet, Storage, Concessions Discounts for: Referrals, and 12+ hours \$5/Hr Drummers specials \$ GREAT RATES \$ 7-\$13/Hr 310-202-STGE or 310-202-7843

ELBEE'S STUDIOS "We Help Build Great Bands" Two separate buildings, each with a clean, private studio, equipped with a full PA, monitors, stage lights, drum riser, engineer, rentals, storage, parking, A/C, easy load-in, centrally located, low hourly rates. 818-244-8620

The Asylum Rehearsal Studio Full Prod. Quality Rehearsal Facility 10,000 Watt System 30'x35' Stage Video & Photo Shoots Welcome Visa/Mastercard Accepted Hr, Daily, or Mo. Lockouts Special Grand Opening Introductory Rates 818.771.9011 You Would Be Crazy To Rehearse Anywhere Else!

FRANCISCO STUDIOS Month to Month Rehearsal 24-hr Access Acoustically Designed Rooms Very Secure • Free Utilities Mirrors/Carpets • Private Parking New Freight Elevator • Fan Ventillation • Clean Facility • 9'•12' Ceilings • Less than 3 miles from 5, 10 & 101 Freeways LA: 213-589-7028

SEAN RECORDING REHEARSAL STUDIOS DIGITAL EDITING • PRO TOOLS III CLEAN ROOMS • PRIVATE W/ISO 3 Hrs FREE RECORDING w/First Month Block for Rehearsal CONVENIENT SANTA MONICA LOCATION 310.453.0757

YOU SAY IT. WE'LL PRINT IT! Voice your opinion to the industry! CALL MUSIC CONNECTION'S 24 HOUR OPINION HOTLINE 818-503-7485

DOWNTOWN REHEARSAL MONTH TO MONTH REHEARSAL 24-HOUR KEY-CARD ACCESS (213) 627-8863 • CEILING FANS • 1113 CEILING • OPENABLE WINDOWS • FORCED AIR VENTILATION • PHONE JACKS / FREE UTILITIES • CLEAN FACILITY / DEDICATED STAFF • ONLY 10 MINUTES FROM HOLLYWOOD • LESS THAN 1/2 MILE OFF THE 5, 10 & 101 FWYS • GATED PARKING LOT w/REMOTE CONTROL ENTRY

AMAZONA GRAND OPENING NEW LOCKOUT LOCATION NORTH HOLLYWOOD Only 6 Rooms Left! From \$375.00 - \$575.00 CLEAN • SAFE • SOUNDPROOF (818) 760-0818

Get The Word Out. our automated system. your music your phone lists. your gigs. your contacts. your news. your fans. we make the call for you. 1 800 WE CALL 2 call art greeting company check it out, the call is free.

The BASEMENT MONTHLY LOCK-OUT REHEARSAL FACILITY If you're tired of driving to Vernon or Downtown L.A. for rehearsal, check out our convenient location in North Hollywood at 7413 Varna Ave. • Great Prices • 24 Hr Access • Top Security • Free Utilities • Carpet/Sonex • Parking 818-761-8181

- Guit wntd by industr gothic band. Must have equip. Transpo. Infl White Zombie, Ministry, KMFDM, NIN, AChans Louis 818-334-6968.
- Guit wntd for hvy groov, psychdlic 3 pc band. Hendrx, Beatles, Who/altmrv. Must play rhythm lead. 818-783-9750
- Guit wntd for rock & soul eclect pop band. In the pocket. Nick Lowe meets Al Green. Steve Cropper style. Dave 310-452-4154.
- Guit wntd to form band. 23-26 only. No alt problems pls. Infl Stones, PJam, STP, Beatles. Have rehsl space. Jack 310-649-5271.
- Guit wntd w/dynamic depth/width to complmnt bass of same, & form grp. Tubes, Gabriel, Kansas much more. No Nigsels pls Richard 310-395-1675.
- Guit wntd, serious & dedicated for pro band sit. Infl Pumpkins, Chans, Greenday, Police. Eric 810-827-4896
- Guit/engwrtr wntd for estab band. Innov, fresh band #1 priority. No metal. Mark 310-226-6322
- Hvy groovn psychdlic band srch for stars. 310-306-1588 310-305-7728.
- Lead guit/arrng/composr wntd by voc & wrtr, 2nd guit to form band. No metal. Styles Sling, Hendrix, latin rhythm Ralph 310-823-4357.
- Lead rhythm guit wntd for hvy rockn 3 pc w/street sound. Infl G&R, Motley, Motorhead, Zep etc. All orig. Hillywd lockout, PA, serious only. 213-368-4656.
- Lead rhythm guit wntd for hvy strat ahead 3 pc w/street sound. No altmrv, all orig. Infl Motley, Motorhead etc. 213-368-4656.
- Lead singing bass sks hvy w/bluesy tone to form 2 guit hrd rock band only. Infl Soundgarden, STPitols. 213-526-2979.
- Lead/Rhythm guit wntd for rock band w/lem voc. 213-427-8211
- Local artist sks creatv lead guit that can groov, funk & rock for orig rock altmrv folk band. Serious, dedicatd, reliable & fun. Chrs 213-845-9490.
- Male/fem infl to surf, camp, psycho, punk, org. Must be versatile, eclect. Age or gender unimport. Bruce 213-384-5021
- Noise spectst. Major poser. Feel frm depths yr soul guit man. Ndd now by amaz pop core band. 213-634-7020
- Nugent tribute act formng. Dmrv sks TNugent look-alike. play-alike for clubs. Msg 310-204-8283.
- SntaBarb band sks hvy, energetic guit. Connex & label int. Infl Primus, Infectious, Ministry. Mike 805-966-1361
- Wnted R&R guit for orig band. Have place to rehse & gig WValley area. Dedicatd & serious only. 818-887-6576

10. BASSISTS AVAILABLE

- #1 bass R&B, funk to dance to hiphop. Ready for paid/soon to be paid proj. Page A530-403-0610
- 20 yrs exp bass plyr, lead voc, avail for paid sit. Studio, live, currr/classic rock, top 40, 6-string Brian 818-715-0423
- 5-string bass sks funk, groov orientd band, top gear, bckgrnd voc. Infl Ace-Z, openmndd, can travl, team plyr signed/estab acts. 310-837-5973.
- A #1 bass/voc team sk exp creatv cut edge guit & dmr for 90s rock, hard rock band. Infl Zep/Hendrx, Sabbath/self 818-508-0174 818-789-1042.
- Accous upright & elec frettd & fretls basst into jazz, blues, R&B, rock. Has groov, reads, for gigs recrdng showz/s Joseph 818-763-8078.
- Bass 30, dynamic & melodic, abili, sks guit to form orig grp Tubes, Gabriel, Kansas & more. No Nigsels pls Richard 310-395-1675.
- Bass avail for funk, altmrv, groove driven proj. Xint sound, creatvity JBrown, Police, Dead, Zappa, Crimson Pros w/gigs only Chris 818-516-7168
- Bass avail for recrdng/performng, all styles fretted/fretless elec, uprite accous, Jazz, funk, R&B, site readng etc. Pro only. 818-909-4952.
- Bass avail, plays uprite accous bass, fretless elec bass, cello, 5-string bass. No altmrv, metal, hobbyists. Payng gigs pref 818-892-1531.

Part time Telemarketing

Musicians

\$750 - \$2000/hr

7am - 1am

Sales and Non-Sales Positions Available Now!

Call Lewis Today

818-380-1450

MUSIC CONNECTION

SUBSCRIBE NOW!

213-462-5772

- Bass plyr ready to tour/recrd w/pro bands. Minds, Fears, Springsteen, Palmer, Sting Great equip, 90s look, demo/ref avail Frank 213-782-0334.
- Bass sks to join/form band. Infl Janis, Metallica, NIN, Face No More. Pat 818-704-7313.
- Bass sololist sks band. Recrdng/live sessns. All styles. 1-nlrs. Reading capabty. Travel ok. Dbl on jacks. 818-342-2942.
- Billion \$ babies, AlCooper tribute band sks lng haird bass verry into early Ayle. Team plyr, pro alt essentl. Dallas 213-268-9275.
- Blues true avail for bckup wrk. Rcrdng live. Paid sit only. Xint equip. Transpo exp. BLK SHADOWS 818-821-4146.
- English pro bass sks paid gigng band. Great gear & image w/transpo. 310-305-9791
- Intermed bass plyr sks other musics to practice with. Lkng for low pressure sits for fun in any rock, pop, blues styles. 310-559-0055.
- Lkng for a proj w/direction, integrity. Pro minded, music 1st sit a must. Fretted, fretless, Getty, Jaco, Sklar, Levin. Lv msg 818-771-7489.
- Pro bass plyr, 18 yrs exp, got the look. Only serious inquiries, signed bands only. Don 916-482-0754.
- Versatile bass sks pro sit or estab band, Solid, dependable w/live/studio exp. Infl Live, PJHarvey, Radiohead. Eddie 818-752-2740.

10. BASSISTS WANTED

- #1 priority bass plyr wntd to complt fun lng hvy hrd orig rock band w/rehsl spc. Kay Max 310-397-3316
- #1 Estab LA band nbs exp, pro, motivatd bass for studio/shows. John Paul Jones meets Sid Vicious. James 213-469-3459.
- 1 bass wntd. Great songs, great songs, great songs. Voc a plus. Very unique style. Arthur 213-874-3455.
- 18-30 yr old bass wntd for rock act. Must be groov orientd. Directn Crowes, Krawitz, Petty. No egos 818-340-9865.
- 21 yr old + exp bass w/long hair wntd by Hillywd dmr & guit/voc. Infl Candlx, Skidrow, SpinalTap. Richie 213-876-9647.
- 21-25 bass w/voc talent. Altmtv/pop/rock. Commtrnt ndd w/solid label int/mgmt. Jason 818-971-2648 Wobblieshop.
- Pro bass wntd w/B3 organ lookng for bass. Must be undr 21. Toung Jly, recrdng now. TPetty & Pumpkins. Bryan 310-392-2833.
- A #1 groov addictd all orig Wtside band nbs bass to complete lineup. Zep, Janes, Doors, Sound. Gigs, lockout, CD. Mike 310-318-1362
- A bass ndd to complt orig hrd R&R band w/rehsl spc. No begnnrs pls, Kurt 310-306-0821.
- A pc rock band w/B3 organ lookng for bass. Must be undr 21. Toung Jly, recrdng now. TPetty & Pumpkins. Bryan 310-392-2833.
- A1 bass plyr wntd for orig pop rock act w/maj mgmt. Infl Tears/Fears, MidniteOil, Toad Serious only. 213-650-5014.
- A1 Stappn groovn rockn plyr ndd that can travl. James 800-835-8267.
- Accomplce wntd for orig rock band w/blues roots. We

24 HOUR LOCKOUT STUDIOS AVAILABLE

West L.A. location.

CALL TK Productions

(310) 445-1151

ASSOCIATED REHEARSAL PROPERTIES

24 HOUR LOCKOUTS

• DRUM • BAND • SHOWCASE ROOMS • 5 VALLEY LOCATIONS

(818) 762-6663

- have great songs. Infl Aerosmith, Muddy Waters, etc. Tony 818-980-5236.
- Accomplshd youngish bass (male/fem) wntd by atmospheric band w/lem voc, airplay. Infl Pulp Fiction, Siouxsie, Twin Peaks, Phil Spector, Felini. 818-507-0403.
- Ace bass w/voc wntd. Melod, rhythmic, tight, intense style. Talent, exp, gd alt, dedicatd essentl. Mainstream progrsv rock/funk/pop tunes. JV 310-455-4304.
- Aggrsv progrsv bass wntd for all orig hrd melod rock band. New to LA frm ECoast. Exp nec. No junkies or dedths or dads. 818-509-1987
- All orig band, romantic, mod, sks bass plyr. Infl U2, PsychFurs, Sting, BelterEzra. Maj connex. people waiting. 213-874-7376
- Artists w/maj publishing/indie label deal sks groov bass for mod, cut edge sound. Short hair image. Infl Bowie, Garbage, PGabriell, NIN. 213-960-1628.
- Attention: how many bass better than you died unknown because they in wrong band? Too many. Ultra hvy 90s oppurt. Call now 818-980-2562.
- Bass ndd for gigng band w/movie deal. Dedicatd, senous plyrs only. Great songs, hvy psychdlic. This is a good one. 310-450-5537.
- Bass plyr ndd for pro act. Infl Alices Helmet meets Janes Tool. Must have equip, transpo & exp. 213-670-9314.
- Bass plyr wntd for bluesy hrd rock band. Must be dedicatd, have groov, feeling & emotions. 213-851-0701.
- Bass plyr wntd for cover proj to play Pumpkins, Nirvana, STP, etc. 310-301-0961
- Bass plyr wntd for instrul band. Must have equip, transpo. Infl NIN, Ministry, AChans, White Zombie. Louis 818-334-6968.
- Bass plyr wntd for raggaie, blues, jazz band. Bill 310-434-5996
- Bass plyr wntd to join orig OC band. Alan 714-778-5236
- Bass wntd by guit/voc to form R&R band. Infl Crowes, Kravitz, Stones, Zep. No alt pls Brandon 213-653-3024.
- Bass wntd ECostello meets PMcCartney. Emphasis on good sngrs/lyncs, dedicatn. Cob 818-342-8581.
- Bass wntd for altmrv rock band. Infl STP, Foofighters. Serious only. Tom 213-969-9501
- Bass wntd for band w/inw CD. Infl NIN & Nirvana. Rehrls in Anaheim, 25 mls sth of dwntwn LA. Alex 310-837-7760.
- Bass wntd for drk melod quirky altmrv band. Infl Doors, Wall of Voodoo. Mark 714-779-7103.
- Bass wntd for estab local band w/CD. Lkng for energy w/soul for our groovy altmrv music. Ages 25-30, SFValley rehrls. Mark 818-386-5878.
- Bass wntd for orig folk rock band. Pro alt, creatv altmos. JOsborne, Sundays, CouniCrowes. Kris Skave 819-286-5964
- Bass wntd for proj w/60s vibe but 90s feel. From accous jam to tribal psychedelia. Doors, GLBuffalo, Blind Melon. Zep. Aaron 310-839-5660

PHOTOGRAPHY BANDS • COMMERCIAL THEATRICAL • HEADSHOTS MODELS • PORTFOLIOS

100% Guaranteed

Over 15 yrs experience

Makeup included

7 days/wk

1-800-400-1606

West A STUDIO SERVICES

Rehearsal Studios: Seven extra clean rehearsal rooms Air Conditioned • PA • Equipment Rentals

Cassette Duplication: Best Prices, Fast Turnaround

(310) 478-7917

2033 Pontius Ave • L.A., CA 90025

VISA/MC/AMEX Checks Accepted

STOP GETTING RIPPED OFF

We Help You Sound Great

L.A. SOUND SERVICES REHEARSAL STUDIOS (213) 931-5299

Mackie mixed pro PA's w/monitors, AC, mirrors, carpet, variable lighting, storage, concessions, friendly staff. Clean & private near 10 fwy & Hollywood

\$9-12/hr (Weekdays 3hrs/\$25-30) Discounts after 12hrs/mo.

- Bass wntd for rock & soul eclect pop band In the pocket. Nick Lowe meets Al Green. Dave 310-452-4154
- Brit band sks bass. Elica, Radiohead, SPitols. Gd plyr, under 25. Real label int. Prev callers call again, lost your #s. 310-473-2566.
- Brit/punk, solid, pop, KROQ type wntd by well conn guit/voc. Elica, PoolHead, Supergrrass, Greenday etc. 213-876-5510.
- Christian bass wntd for showcasing & studio sessns, funky commrcal rock, pros w/exp pls. Sense of humor a must. Paid sit. 818-990-8152, 310-229-5336
- Christian bass, where are you? Fem front altmrv band wants atmosphr, solid, steady bass. Pasadena area, non-mnistry. Doug 818-301-0434
- Dmrv/Bass plyr for orig punk band. Immed gigs For audncls call 310-552-6361.
- ElectroLux sks bass. Beatles, Radiohead, Flaming Lips. Cool modern look. Bobbie 213-720-9510
- Estab band PROTOTYPE sks bass. Must have exp, musicsnshp, dedicatn, equip. Progrsv & thrash infl. Cragen 310-915-0423.
- Estab band prototyp sks bass, must have exp, musicsnshp, deditcn, equip. Progrsv, thrash infl. Kragen 310-915-0423.
- Estab orig progrsv rock quartet sks bass virtuoso. Infl Dream Theater, Queensreich, Rush, Fates Warning. Call SOUNDSCAPE, Christopher 714-994-4085
- Estab wrking band lknng for exp bass lead, bckgrnd vocal into funk, R&B, jazz, pop, etc. Serious only. Mike 818-508-1374.
- Estab band prototyp sks bass wntd for moody song orientd altmrv rock trio. Must have bckgrnd voc, gd meter. Indie CD release this yr. 310-657-7918.
- Fem bass all grl wrking band covring disco era dance tunes. Responsbl hrdwrking bckgrnd voc helpfl not nec Funky fun. DAUGHTER LOVE SAGE. Trey 818-955-3660
- Fem bass plyr wntd McCartney meets Darcy for wntd w/lem voc, indep CD soon to be releasd. Have lockout 818-505-1271
- For all orig progrsv metal band. Infl Iron Maiden, Rush. For gigs & recrd deal. Victor 818-889-0615. Brett 805-494-8325
- For rock band. Infl SPitols, VU, Cavemen. Martin 714-528-6652
- Exit & fem sngr/keybrdst w/ceptnl matrl & demo sks bass plyr. Joe 213-874-1844.
- Guit & fem voc wnt soufl bass w/creatv altmrv pop rock style. 310-337-0528.
- Guit sks bass for hvy wght sit. Must have big gear, knowldg, nbs no babysitting. Ozzie does Alice. 818-899-7958.

guitars

Reliability • Personal Care • Day of Night • Custom Building

CALL: (818) 368-3073

"Besides you, nobody loves your guitar more"

Immediate Need for Talented Hard Rock Lead Guitarist

Established L.A. Band

- With CD
- Video
- Label Interest
- Airplay
- Major Management
- Gigs

Serious Only

Glenn

310.379.6887

Guitar Player Wanted

for original odd rhythmmed band w/ rec/ rehearsal lockout studio in Malibu. Must be creative, inventive, reliable, committed, have transportation, and willing to work with producer. Practice in Malibu 2-3 times per/wk. Pros Only. Call Dave Iv. msg.

310.281.8665



•Guit team lknng for muscns to complete musicl vnsn. Dedicat, equip, Aerosmith, Stones, G&R. Lv msg 213-994-7594.

•Hllywd band wntn bass plyr in 20s for new metal cntry sound. Infl Claypool to Leo 213-739-3726

•Hvy altrntv A&M deal, STP, U2, short hair image, rehrsl. Pros only. Paul 213-655-4346

•Infl funk. Plunk, booty, sly, hip-hop, jazz fusion. Must be commitd, have gear, transpo. Able to rehrse in LA area. Sam 310-692-2405

•Local artist sks creatlv bass plyr that can groov, funk & rock for org rock altrntv folk band. Serious, dedicatd, reliable & fun. Chris 213-845-9490.

•Male/fem into psycho, surf, punk, org. Must be versatile, eclect. Age or gender unimpor. Bruce 213-384-5021

•Orig LA based band lknng for bass. New CD, shows upcomng Backing voc a + Soundgarden, CollSoul, etc Chris 818-760-1138.

•Progrsv rock band sks bass plyr Strng bkng voc.

Indep label w/natl dist. 818-981-6212.

•Uprite Bass sought by sngwrtr w/publishng deal for cntry/rockabilly, swing Proj Recrdng/ggng. No old fashioned rocker guys Jack 213-650-2779

•Uprite bass plyr, slappy, booby style. Cntry raw edge rock/early Elvis. Seasond voc & gutt formng grp for serious fun. Bobbie 800-655-7664

•Voc sngwrtr sk bass for org proj. Christopher 818-953-9283

•Voc/guit sks bass for org collab. formng band Wtside area. Class rock to blues to h/dr edge rock. Exp a must Hans 310-202-7782.

•Xtrm band ala Corn. Defones. sks solid bass plyr 818-787-9515.

•Keybrdst w/pro gear avail for 1-niters, recrdng sessns, reading capabty, pro sit only 818-342-2942.

•Pianist avail, reads music, pro, over 15 yrs exp. 818-718-1590

•Pro accompanyst formerly w/Sarah Vaughn & Joe Williams avail for pro sngs proj. Herb Mickman 818-990-2328

•Pro B3 piano plyr, formerly w/Peter Wolf of J.Gels, Sass Jordan. Avail for pro proj only Greg 213-960-4358

•Pro keybrdst w/midi equip avail for paid AFM sit, recrdng sessns, albums, etc String arrange also avail, playng 24 yrs 310-289-4734

•Keybrdst ala Allman, Dead, Beatles ndd for formng band. Voc a plus Dedicatn must 213-462-1846

•Keybrdst for DPurple, Rainbow Tribute, voc a plus Dennis 818-761-7173

•Keybrdst ndd for org pop/folk band. Paid gig w/mgmt & prod support Seal, Sting, Gabriel, TearsFears. Adam 818-762-0257.

•Melod, emotnl, drk, scary, rockn, funk, indust groov orient diversly w/dynamics & simte sampng Complsv plyr, no hobbyists Chad 818-343-8606.

•Versatile male singr/wrtr sks band members for collab on adult contemp & R&B Brighton 310-429-9939

•Versatile keybrdst plyr wntd for org pop/folk band. Infl OctProj, Sade, Enigma, GEStefan. Melod, rhythmic, tight, intense style. Talent & exp 310-823-4357

•Voc sks progrm/sngwrtr to form electron based altrntv band. If dedicatd, call 818-382-7604

11. KEYBOARDISTS AVAILABLE

•Altrntv plyr w/top gear to join/form band. Dark, mysticl, exotic, unique, ethereal sound. Zep meets NIN, goes to the movies. Rick 213-469-6748

•Keybrdst sngwrtr lkg for grt sit only. Have grt chops, equip, songs, image, prod skills. Also range & progrm all styles. 909-396-9908

•Keybrdst avail for pro pay sit, demo, recrdng proj. Rock, pop, blues 310-289-4734

•Keybrdst slngsr/sngwrtr w/2 albums avail for band w/ mjr label deal 818-342-3100

11. KEYBOARDISTS WANTED

•A dedicatd creatv gutt frmly of mjr LA band sks bass, drmr, keybrdst altrntv hvy music w/substnce, feel & dynamics. Intellgnt plyrs only Neel 310-444-9625

•Accomplshd younghish keybrdst (male/fem) wntd by atmospheric band w/fem voc, airplay Infl Pulp Fiction, Siouxsie, Twin Peaks, Phil Spector, Felini 818-507-0403.

•Ace keybrdst w/voc wntd. Melod, rhythmic, tight, intense style. Talent, exp, gd att, dedicatn essentl. Mainstream progrsv rock/funk/pop tunes JV 310-455-4304

•Anybdy looking to jam? This intrmdiate lvl bass plyr sendng out message, serious but fun. Blues, cntry, rock 818-763-2908

•For all org progrsv metal band. Deep Purple style pref for gigs & recrd deal. Victor 818-889-0615 Brett 805-494-8325

•For upcomng TV commrcal jngles, recrdng. Must have Ensonic TS12 keybrd, synth, paid position Harvey 818-766-6089

•Groovn, versatile, mod, keybrdst wntd for org pop/rock band w/label contacts. Seal, TearsFears, Gabriel. Level 42. Derrick 213-389-6619

•Jazz keybrdst wntd to join gutt, bass, drms for contemp jazz grp to wrk part time. Rehrrng in LongBch Alan 310-424-1878

12. VOCALISTS AVAILABLE

•19 yr old singr skng recrdng studio spec in latin, hip-hop, dance music. Songs ready, prevsly recrded, nd to be redone. Serious only Shadow 800-683-2469

•29 yr old voc/cgt avail for band w/sound like Everclear & 7Mary3 310-479-6558

•A 1/2 voc/bass team sk exp creatv cut edge gutt & drmr for 90s rock, hard rock band Infl Zep/Hendrix, Sabbath/ self 818-508-0174 818-789-1042

•Ass kickn soul singr nds open mindd funkny hrd edge band Infl OfRedding, M.Gaye. Zep, Marley Call now 310-452-3169

•Attractv fem voc avail for demo & sessn wrk. Also great stage pres pro sit only Toni 818-845-2176

•Attractv fem voc w/R&B, hip-hop, strong voc grp avail 22 yrs old Nicco 213-347-3693

•Blk fem voc skng to perform w/blues & jazz bands. Have gigs. Need gutt, keybrd & drmr Pat 818-774-1050

•Brilliant yng sngwrtr for tours, gigs, recrdng John 818-980-7453

•Cute fem rock lyricist Strong voc I have a knack for putting melod & lyrics to music. Allison 818-881-7904

•Eclect male voc/sngwrtr sks altrntv pop band. Bono. U2 meets Chet Baker w/Al Jareau Infl Singns, TearsFears, Radiohead. Noah 310-451-5722

•Enchantng traind fem voc wntd to collab w/gutt, lyricist, compos, baritone New age ethnic folk/rock. Improv a must Rob 818-249-0736

•Exp male voc Infl Radiohead, Oasis, Beatles, sks exceptnl muscns/band in LA or OC for longterm proj James 714-449-9874

•Fem singr dancer, sngwrtr, sks prodr w/studio. Mjr recrd labels int. Latin, hip-hop style 310-281-7174

•Fem singr w/altrntv sound & demo sks muscns Infl Toni, Alanis, Cranberries. Anita 310-838-4259

•Fem singr w/connex sks demo proj wntd sngs for recrd

Bassist Needed
SLAPIN', GROOVIN'
ROCKIN'
FUNKABILITY A MUST
MUST BE ABLE TO TRAVEL
SALARY: \$200 PER WEEK
PLUS TRAVEL EXPENSES
CALL 800.835.8267

VOCALISTS!
UNLOCK THE MAGIC
Power • Intensity • Intimacy • Passion
Mike Campbell's
Vocal Performance Workshop
• Master vocalist & recording artist
• Vocal Program Director,
Musician's Institute
• All Styles •
818-505-1029
Private Lessons Also Available

ULTIMATE
Vocal Training
With professional
recording artist and vocal coach
• **Michael Adam** •
Powerful technique for
all styles
Affordable Prices
213.504.2437
Call for info and
FREE trial lesson

FREE Sound & Lighting Catalog
FREE 88-Page Catalog with a huge selection of name brand professional gear for Musicians Studios, DJ's, & Clubs all at discount prices!
Retail Super Store:
13110 Magnolia St
Garden Grove, CA 92644
CALL-TODAY (714)-530-6760
OUR 19th YEAR!
PRO-SOUND & STAGE LIGHTING™

SINGERS!
BROADEN YOUR VOCAL HORIZONS!
Perfect your breathing technique. Extend your range. Project with Power.
BEATRICE
(310) 273-5940
B.A. Northwestern University in Music and Speech. Has taught Belinda Carlisle as well as numerous other professionals

SINGERS!
Get in shape with a
PERSONAL TRAINER
Rock • Pop
R&B • C&W
Alternative
LIS LEWIS
(213) 460-2486
PRIVATE VOICE LESSONS

VOCAL PERFORMANCE WORKSHOP
• Sing Onstage *Every Week*
• Learn Solo & Background Secrets
• Break Into *The Industry*
ROSEMARY BUTLER
Credits Include:
(Whitney Houston, Paul McCartney, Bonnie Raitt, Bruce Springsteen)
310-572-6338

THERE IS NO ONE VOCAL METHOD
that works for everybody—what works well for one singer may cause you trouble. I combine different techniques to give you greater power, pitch, range, stamina, passion, blend—WITHOUT changing your style!
THE VOCAL POINT
(213) 938-7819

VOICE EXPANSION
Janis Massey
Blues • Rock
R&B • Alternative
213-656-7026

VOICE LESSONS
• SOLID TECHNIQUE
• STRONG PERFORMANCE
• LESSONS, WORKSHOPS, SHOWCASING W/BANDS
SUE FINK
310/478-0696

IMPORTANT NOTICE
Recently, a famous female country singer needing vocal rehabilitation after surgery, decided not to study with me because "I taught rock" and thought I would not understand her vocal style. Let me put the record straight... I discovered rock in the late seventies, understood the message, and decided to find out what the successful rockers were doing. I ended up
Call me at (818) 761-6747

ELIZABETH SABINE
VOICE STRENGTHENING SPECIALIST

stumbling on to some basic techniques that were not being taught anywhere! These skills I now share with singers and speakers at the Learning Tree Universities, singing actors at the Lee Strasberg Institute and famous performers Paula Abdul, David Koz, Chuck Norris and Elizabeth Shue. I will rehabilitate, strengthen and help produce the passion in your songs!

Vocal Success!!!
Power! Confidence!
High Notes!
Break Through Your Personal Sound Barrier!
Jeffrey Allen Studio
818.782.4332
Let's talk it over. Call today and I'll send you "The Ten Stupid Things Singers Do To Mess Up Their Voices (and Careers)" free.

deal, Infi J Osborne, Alanis, Etheridge, Selena 818-505-8449.

- Fem singer/songwriter avail for lead/bkgrnd, many studio/tour credits. Flex range, pro only. R&B, raggae, big band. C&W. 310-280-3250.
- Fem singer/writer lking for wrking, near wrking band w/orig sound. I have Chicago alt. exp. pro style/look CD. tape, demos. 800-472-1057.
- Fem voc w/diverse tastes lking for gud, keys, more to form interesting cover grp. From Holiday to Presley, Waites, Lisa 818-792-2679.
- I have voice & contacts, you have the rest. Lking for producer/collab ala Oasis, GinBlossoms, J. Osborne etc. Sherry 213-936-4799.
- Incred singer, 29, film credits, studio, pro gear. Infi Ten Toenails, Pearl Neck Jam, Drugs, Alcohol, Matt 818-507-6554.
- Int'lly known voc w/songs lking for prodcr w/studio. We have maj label xtrmly int, maj mgmt. Pop, rock, blues. 818-846-8124.
- Lead fem voc/wrtr skng proj/band. Powrfl voc, dedictd, very versatile. 818-259-0206.
- Male 30, stout spiritual priorities, Truth, beauty, enlntd, inspire, empowr, transcend, no BS, no relig, don't understand, don't call. Dan 213-462-3583.
- Male funk, soul, R&B voc avail for sessns, studio wrk, jingles & voice overs. Todd 818-607-3244.
- Male lead voc 1st tenor, trained, sks orig proj ala Journey, Sting, Toy Malinee. Consider steady top 40, classic rock, very pro, referencs, Jim 818-765-8660.
- Male tenor voc, pro exp, most styles avail for leads, bkups, sessns, demos, gigs. JR 818-984-2146.
- Male voc sks orig rock band already formed. Infi BonJovi, Lou Graham Team plyr, dedicatd, much studio/stage exp. Doug 805-375-7270.
- Male voc sks orig rock band already formed. Infi J. Jov, Lou Graham. Team plyr, dedictd, much studio/stage exp. Doug 805-375-7270.
- Pop band lead voc avail for hire, for paid sit only. All styles, from very hvy to very sweet. 213-463-5643.

- Pro fem sessn singr for paid proj. R&B, hiphop, jazz, rock, altrntv. 310-687-8840.
- Pro male R&B dance voc. Sks sessn wrk. Poss barter for studio time. 213-962-8937.
- Singr avail for blues proj covers or orig. Tommy 714-962-1791.
- Singr avail for cool, R&R, experimtl altrntv band. A little of everything. Jay 213-836-3577.
- Singr sks rock band ala early Motley, CTrick, early Aerosmith, Pretty By Floyd, early Poison. Billy 909-734-8245.
- Singr, Cornell meets Aretha sks bluesy, hrd rock/ altrntv w/mgmt label int. Infi Pretenders, U2, PJam. No drugs/lakes. Kat 818-769-1267.
- Singr/guit avail 26, to form epic hvy rock band. Infi Cocker to Hatfield. 213-739-3726.
- Singr/lyricist, hvy 70s vibe & image. Infi Chesterfield Kings, Primal Scream, Stones, old cntry & R&B. 818-985-5042.
- Singr/poet In search of Brit pop trance & trip hop orient musics int in recrdng & submiting to indie labels. Porishead, Hendrix, Aretha. 805-949-6926.
- Singr/songwrtr maj label credits, int'l touring, guit abil, frontman qual, sks song orient 90s act/wrtr. Credible mgmt/label. Relocate, starve, whatever. 908-830-1497.
- Singr/songwrtr nds band immed. Nd keybrdst, drmr, acous guit, bass elec & bckup sngr. Emphasis altrntv rock, punk, pop rock. Fred 213-876-7812.
- Singr/songwrtr avail to join/form moody gothic relig band. Infi U2, Floyd, Label intrst, mgmt, songs on CD & in movie. Prefer westside. Robbie 310-837-3669.

- "Suite" fem voc duo, grt look, many studio/tour credits, avail for recrdng, maj tours. R&B, raggae, pop. 714-360-9122.
- Top fem voc avail for pro paid sit, union pref, wide range, all styles, been on many demos/albums, many perf. Rock, R&B, opera, pop. 310-289-4734.
- Band, SG, in studio skng guit plyr. Infi pop rock, blues. Must be pro & versatile. Have maj int/mgmt. 310-289-4734.
- Top voc fem avail for pro sit, recrdng sessns, demos, wide range, easy to work with, learns fast. On albums, track recd. 310-289-4734.
- Unique powrfl voc skng full sounding band w/hvy rhythms then goes off at seams. Eric 310-949-2717.
- Voc avail for pro band only. Infi Nirvana, Stone/Pilots, Foo Fighters, Beatles, Ricky 310-214-1197.
- Voc/drmr team nd wrking sit. Top 40s, rock or R&B. Bill or Tyler 213-651-1954.

- Voc/lyricist, 24, forming melod, aggrsv, hrd rock band. Nd org music w/depth, emotion. Self infl. Scott 213-851-4156.
- Voclist avail for sessns, demos, shows, commrcs, albums. Grt voc rnge much rec exp. Most altrntv or rock snds frm class to corn. David 818-761-7795.

12. VOCALISTS WANTED

- 19 yr old sing- skng 2 male voc, 23 & under. Prefer w/ino, if not ok. Seriously only. Shadow 800-683-2469.

ROCK • POP • R&B

VOICE STRENGTHENING

DAVID GABRIEL
213-962-1814

ALTERNATIVE

VOICE LESSONS

No famous names—No hype
Just great results at reasonable rates!

The **DANTE PAVONE METHOD** increases range, resonance, power, stamina and eliminates vocal stress through proper breathing and vocal technique.

KAREN JENNINGS • (213) 668-0873

GRADUATE OF BERKLEE COLLEGE
CERTIFIED TEACHER OF PAVONE METHOD

SINGERS!

IF YOU WANT RANGE, POWER AND CONTROL WITHOUT STRAIN, HOARSENESS OR PITCH PROBLEMS, THEN CALL

ROGER BURNLEY — 213-883-9558
VOCAL COACH TO "BRANDY", "NONA GAYE" AND OTHERS)

GAURANTEED RESULTS WITH FIRST LESSON
SETH RIGGS ASSOCIATE/PRODUCER "L.A.'S FINEST A&R SHOWCASE"

Established

Queen

Tribute Band

"Sheer Heart Attack"

Seeks Lead Singer

818.382.2999

SOLO VOCALISTS WANTED

for a TV Special on lip-syncing. Singers must have their own original song pre-recorded on an audio cassette.

For audition appointment, call Gareth at:

(310) 394-0957

Attention: Artists, Bands & Labels!

DIAMOND HARD MUSIC & ENTERTAINMENT

Digital Distribution, Promotion & Marketing Of Talent World Wide Via The Internet (WWW)

Clients Include:
Jon Anderson, Neal Schon, Johnathan Cain, MAISSA, White Tower, ALX, Cody Bryant

- Low cost 1 year accounts available

www.diamondhard.com
310-372-5271

THE ROCK 'N' ROLL TEACHER

Gloria Bennett

Voice Teacher of

OFFSPRING • RED HEAVEN
Invisible Poet Kings
Red Hot Chili Peppers
Xene • Axl Rose
Vince Neil

(213) 851-3626 (310) 659-2802

MUSICIANS CONTACT SERVICE

Need a gig?
Need musicians?

ESTABLISHED 26 YEARS IN L.A.

(818) 347-8888

CALL ANYTIME 24 HOURS

TOP FEMALE VOCALIST

is now available for Session Work, Tours & Special Projects. Call for credentials, demos, and pix.

S.R. Management

310-236-0334

Also Looking For Hit Songs!
Call For Details

RECORDING ENGINEER

ON THE JOB TRAINING AT MAJOR STUDIO IN YOUR AREA.

Keep your present job.

No experience necessary.

Train around your own schedule.

THE RECORDING EXPERIENCE

For Free Brochure: 1-800-795-5750

CD GRAPHICS

PROFESSIONAL, PERSONALIZED

LAYOUT & DESIGN
INSERTS / BOOKLETS
TRAYCARDS / CD IMPRINTS
FULL COLOR & PROOFS
FILM & PROOFS

(818) 502-3401

R and B Vocalists Needed

Male/Female

For Album Project
Great Opportunity!
Studio Provided

Send Tapes To:

BAD E PRODUCTIONS
P.O. BOX 46855
LOS ANGELES, CA
90046

Or Call
310.473.5687

Performance Magic Workshops

Your Key To A Great Performance

- Vocal Technique
- How To Eliminate Stage Fright
- Improvisation and Mic Technique
- Stage Communication

Call Jodi Sellards or Thomas Barquee at
818.7VOICE4You 818.786.4234

SINGERS!

YOU CAN'T FIX IT IN THE MIX

IF YOUR VOCAL TECHNIQUE IS BAD, YOU CAN'T POLISH THE PERFORMANCE

Learn the vocal technique that has assisted over 86 grammy award winners...

THE SETH RIGGS METHOD

Jodi Sellards Seth Riggs Associate

"Few teachers understand the bridges in the human voice. Jodi can teach them and sing them."
—Seth Riggs

818-7-VOICE 4 YOU
818-786-4234



•2 fem bkgrnd voc wntd for orig southern rock stype music 805-581-4861
 •4 strong voices for acapela act 1 tenor, bass, alto, 1st soprano Stand show tunes, contemp/orig No drugs/likes To audn 818-774-1567 #5
 •AAA pro hvy groov band sks very serious lead voc Must be pro Many indie connex Rich 702-256-7002
 •Acous, guit lking for singer to sing JTaylor songs at happy hr gigs John 818-845-8432
 •Aggrsv metal/thrash voc ala Machinehead, Pantera, Metallica, Testament wntd by guit w/deal Have recrd/ touring credits Bryan 310-379-8135
 •Altrntv is dead Guit/sngwrtr & drmr w/maj credits/mgmt sk powerful unique diverse voc Sabbath, Misfits, Tool, Janes, Deltones Proper image nec 818-980-2552
 •A-1 open audtion Fem singer for fem grp, 21-25 yrs old, Hiphop, R&B ballads For appt, call Owen 818-240-4670
 •Backup diva ndd for singr/sngwrtr. Must harmonize well & enjoy singing soull/R&B backup. Serious, happing prj. Danni 213-848-7165
 •Backup voc ala Paula Cole, Kate Bush, Leah Adams wntd for all orig pop rock band Infl Gabriel, Seal, TearsFears Henry 310-396-4884

•Bass & drmr, former maj label artists skng Jagger meet JMorrison, to form drk cryptic rock band Maj label int, all welcome 818-763-5618
 •Be a diva Voc ndd for recrdng prj Must be serious We are connex Infl Brandi Spanky 818-779-0815 Bruce 818-763-3007
 •Confidnt open mindd voc w/electc orig pure altrntv ideas Not afraid to unicus Todd 818-980-2110
 •Confidnt open mindd male voc/electc orig pure altrntv ideas Not afraid to be unique Todd 818-980-2110
 •Do you think like Reznor to Stipe, feel like Portishead to PJHarvey, sound like Monsette to Vedder, emotn, dynamics, creatv? James 714-990-9011
 •Estab hrd groov altrntv rock band sks pro mindd voc Intense new rage, image, att, will, dedicatn. No 80s screamr Vincent 310-402-7794
 •Estab wrkng band sks keybrdst w/lead, bkgrnd voc into funk, rock, R&B, jazz, pop etc Serious only Mike 818-508-1374
 •Exp or baddo, wht jwin male singr/rapper for tribal, hiphop, acid, funk prj, 310-358-6497
 •Fem singr wntd for Wtside band just getng started Infl Cure, Cranes No exp nec Under 23 pref Damon 310-479-3251
 •Fem singr wntd now Must be very diverse w/great range & desire to do something diff Geoff 818-360-4725
 •Fem voc wntd by guit plyr/sngwrtr Infl NMerchant Serious only, 818-577-5931
 •Fem voc wntd for estab band Steady wrk, gd pay, lead bkgrnd voc into dance, rock, funk, rap, R&B etc Mike 818-508-1374
 •Fem voc wntd to do tracks for major deal R&B, rap, ballads Shawn 818-990-0026
 •Fem voc wntd yng blind glam rockr for hot top 40 orig band Infl PBenetar Madonna/CLaupen Blondie Video/ paying gigs in wrks Ernie/Cory 805-964-3035
 •Guit team lking for muscians to complete musicl vision

Dedict, equip Aerosmith, Stones, G&R Lv msg 213-994-7594
 •Guit/wrtr w/studio lking for extraord productv singr/lyricist to complet KROOD/101 9 materl Gary 213-845-9692
 •Hi energy rock band ESSENCE, auding replace lead voc req ability stage pres, compat, absolute dedicatn Glen/Hughes, WhiteSnake NightRanger Doc 818-980-4665
 •Huge music wrtd looking for fem singers Must be diva l have recrdng studio Bern- e 310-451-8996
 •Lking for exp voc to form 5 member acapela grp ManTransferfor90s Dedicatn & drive a must Dan 213-931-9192
 •Male lead voc wntd to join prj w/solid composins, melod sensibilities, Proven intell a must, Carl 310-453-2190
 •Male R&B voc wntd for cover sit, private parties Wrkng solid, 213-848-7025
 •Male tenor, early 20s, clean sound, for demo wrk, Paid, Carl Rob 213-667-3003
 •Male voc able to sing in soprano range, must have very gd ear, harmony Infl Lisa Fisher, Engström, Sandy Wyatt Michael 213-292-9046
 •Passionate male voc wntd by intensely creatv band to complete our sound Jay 818-980-2815
 •Perry Farrell & Alanis have twins namd Morrison & Joplin who grow up to form NIN Top draw prj sks true talent Rick 213-469-6748
 •R&B male/fem voc wntd for album prj Great opp Rec studio provided Chris 310-473-5687
 •R&R is not dead If you can sing it give us a call Darrell 818-368-3074
 •Rock voc wntd for hrd rock prj Powrfl, melod, ballsy, raspy Styles of SBach, JCarobi, Hardline, Lynch Mob, etc Jeff 213-650-5589
 •Singer w/individuality & dynamics wntd call 213-962-2045
 •Singer wntd for band Pure powr pop Sing like Milo & Mike Palm Infl Descendents, Agnt Orange Greenday Tom 818-244-4231
 •Singer wntd, Pts no begnrs Range low/high We have lockout in NGuys. Pros only 805 449-1972 818-995-6156
 •Singer/sngwrtr nds band immed Nd keybrdst, drmr, acous guit, bass elec & backup sngr. Emphasis altrntv rock, punk, pop rock Fred 213-876-7812
 •Tenors, altos sopranos for form of intl gospel choir in

So Ctrl LA 310-925-3238 M-F 7:30-9:30 pm
 •Voc frontman wntd for hvy strait ahead 3 pc w/street sound No altrntv, all orig Infl G&R, Motley, Motorhead Zep etc. 213-368-4656
 •Voc wntd for progrsv rock band w/label int skng person w/motivatn, drive, serious only Mark 310-322-5420
 •Wpwrfl meldc vox to frm all orig band that will bring hvy rock back to LA For gigs & recrd deal vcntr 818-880-0615, Brett 805-494-8325
 •WIND OF CHANGE sks singr/sngwrtr is openmindd, versatile, powerfl & has stamina Infl Rob Hallford, FMercury, Jeff Tate Serious only Norm 818-897-1511
 •Wntd 2 fem vocs whigh ranges Wntd to sing & make S in Germany for Abba copy band Dan 818-789-0226 or 011-49-941-567892
 •Wntd, lead singr/lyncst for all orig blues based hrd rock band, Songs, lockout, PA Pros only, Infl Zep, PJam, Aerosmith, Steven, 213-851-1193
 •Wntd, Ozzie Osborne, Matt 818-982-3852
 •X fem 2 lem lead voc lking for sngwrtr partnr for dance/R&B/adult contemp style ala Vanessa Williams Pros only, Michelle 310-840-6004

VINNY APPICE
 OF
BLACK SABBATH
 †
 DIO
DRUM LESSONS
 (818)377-5048

Ed Shaughnessy
 5 Time "Modern Drummer" Poll Winner.
 Jazz/Pop/Rock Reading/Chops
 "A Master Teacher"
 N.A.J.E. magazine
 (818) 766-3851

Electric Zoo Studios
 Digital Editing
 Mastering
 MIDI Sequencing
 Live Drums
 16 Trk Recording
 Relaxed Atmosphere
 Pro Engineer
 Studio in North Long Beach
 310.925.4514

COMPLETE CD MASTERING
 \$50.00 / HR
 ASK ABOUT OUR BLOCK RATES
 3 ONE OFF CDs \$125.00
 SONG SPACING; SONG ORDER; HEADS & TAILS EDITED AT NO EXTRA CHARGE

Omni Recording Studios
 Automation 144 Channel Console
 Vintage Tube and Digital Gear
 MIDI, Producers, ADATS
 24/48 Track Analog
 SPECIAL INTRODUCTORY RATE!
 818.769.0358

ABACAB AUDIO
 (714) 432-1745

48 TRACK RECORDING STUDIOS
3 HOURS FREE
 WITH FIRST 10 HOUR BLOCK
 • Automated SSL 4000
 • Automated Trident 80B
 • 2 Sierra-Hidley Rooms • C7 Grand Piano
 • Engineering Staff with Major Credits • SoundTools
A.R.T.I.S.A.N
 SOUND RECORDERS
 (213) 461-2070

TRACK HOUSE
 24 ANALOG/32 DIGITAL
 Trident 80C, Otari MX-80, ADATs, 480L, Eventide, C-12, U47, U87's, LA-2A's, Steinway, Tube EQ's & Pre's, Performer, 3 iso's, BIG room, studio bau:ton, production services.
 (818) 781-2263

TOM PARHAM AUDIO PRODUCTIONS
DIGITAL MASTERING
 SEND US YOUR MASTER AND RECEIVE TWO HOURS OF STATE-OF-THE-ART DIGITAL MASTERING TIME, 100 DIGALOG CASSETTES W/ON SHELL PRINT, B&W/J-CARDS, BOXES, PLUS TWO CD REF DISCS.
\$425
 SONIC SOLUTIONS digitalog
 ABSOLUTELYTHEBEST
1-800-BIN-LOOP

Recording Classes
 HANDS-ON Program!
 Taught in Major 24TRK Studio* 1 Night Per wk for 6 wks
 All Recording & Engineering Aspects Covered* Incl:
 Recording of live band, class limited to 10 persons
 Info > 213/462-7761

We Do it All for you!
 Bin Loop • Cassette Video Duplication & CD Replication
 Best Prices! Fast Turnaround!
 Packaging and Fulfillment
 800-593-5757 Embassy Cassette Inc.
 714-557-5757

13. DRUMMERS AVAILABLE
 •#1 trap! Absolutely fat, slammn, live drm loops for sampling, recrdng or ? Big maple drms, bottom sound, HouseBlues muscn, 818-760-0878
 •A versatile drmr, very solid, exp avail for live/studio gigs, Gretch endorsee, infl Bonham Brulord Gadd Paid sits only, Paul 818-985-3700
 •A versatile drmr, very solid, exp avail for live/studio gigs Gretch endorsee infl Bonham Brulord Steve Gadd Paid sits only Paul 818-985-3700
 •A1 funky bongo style drmr w big sound Ready to go free to travel for funk, hiphop R&B wait Pro sit only 818-981-5212
 •Avail for demo gigs, prj recrdng, paying sit Exp readr, composr, recrdng & touring Infl funk, jazz, latin fusion, classcal 310-899-2702
 •Blues true avail for backup wrk Rcrdng live Paid sit only, Xlnt equip, Transpo exp BLK SHADOWS 818-821-4146
 •Bluesy drmr avail Style of Bonham meets Perkins Lking for Janes meets Sgr. Compll band only pls Brian 213-876-5706
 •Creatv dynamic drmr avail Sing backup Must have string hooks/melods, No old stuff! Scott 310-558-4273
 •Dedict, groov orient drmr sks altrntv, rock band w/ sober, drug-free muscians 818-886-5767
 •Drmr & percussnst Solid groov, chops plyr, 9 yrs exp Avail for live dates, tours/studio sessns Transpo & equip prof only Joaquin 213-466 0781
 •Drmr avail for live or studio Powrfl solid & creatv w

WESTSIDE MUSIC STUDIOS
 • 24 TRACK DIGITAL
 • 16 TRACK ANALOG
(310) 641-5608
 Deluxe Rehearsal

The Music Video
 Is it time to put pictures to your music? Push the envelope in a visual medium. 16 and 35 mm: we want to shoot your video. Regardless of your budget, we would be happy to explore any questions and ideas you have.
 Contact Scott Young @ SGV Films
310.239.4456

When it comes to recording... Mastering just got cheap!!!!!!!

The Other Guys	Two Guys
250.00 Per Hour	50.00 Per Hour
Full Digital Processing	Full Digital Processing
Awesome Lobby	Mediocre Lobby
Years of Experience	Years of Experience
Beautiful Carpeting	Decent Rugs
Many Top Artists	Many Top Artists
#1 Singles	#1 Singles

Two Guys From the Valley
 Recording & Mastering
 NORTH HOLLYWOOD (818) 985-2114

pro gear etc. Bob 818-760-4425
 •Drmr avail for studio tour and/or showcases Able to play all styles. Lots of exp & discography avail. Reanble res. Darrell 818-907-9707
 •Drmr exp powrl sxs hrd rock band w/intrstng sngs Zep STP, Nirvana Doors, Hendrix, early Floyd, SxPistols HumblePie Greg 310-306-0931
 •Drmr sxs muscins to form hvy hrd rock band, drk, angry, evil 714-991-6536
 •Drmr sxs muscins to form hvy hrd rock band Dark & serious 714-991-6536
 •Drmr sxs wrking band Infil Fugazi, Nick Cave, Rudimentary Peni, PJHarvy OC area pref Scott 714-530-0865
 •Drmr/lead voc, 1st tenor, avail for orig proj, class rock, steady top 40, 300 songs in book Very pro, references avail Jay 818-765-8660
 •Drmr/voc team nd band w/label int or backing. Ala Soundgarden or AChains Bill or Tyler 213-651-1954
 •Freelance drmr avail for live club, arena circ Ex WZevo, only 24 hrs notice nodd. Rock spec. Lv msg 310-358-5153
 •Funky drmr sxs brand new hvy style gig. Funky, fun, possible paid 310-281-1778
 •Funky M.F. Groov mstr drmr avail for gigs w/other quality muscins Call Jim 766-8163
 •Great songs, great songs, great songs. That's it, that's all you need, everything else will come. So if you have em call Andy 818-357-4699
 •New Orleans drmr avail for all sit Pro gear pro att. Srsly slammn to sweet! All styles solid New Orleans rythm spectly Mark 818-220-1320
 •Percussn acoustelctrc, voc, raggae, socca, afro-pop, hip-hop funk etc. Strong muscinsp & hvy groovn Very expd team plyr 818-345-2345
 •Percussnst for industrl band playd drum set for 10 yrs, want something new Have some elec gear + sing, dance, write songs Jenny 818-763-3933
 •Pro drmr rock, blues, jazz, soul, pop avail for live or studio performnce Doug 310-556-6152 pager
 •Pro drmr skng a full-time funk rock top 40 traving gig, Curr on road, have pro gear, exp, transpo. Christopher 412-466-2477
 •Pro touring drmr skng for pro band or sessrs. Yamaha sponsr, exp in rock, altrntv, blues. Paid gigs only. Dan 818-761-4515
 •Versatile drmr sxs pro sit or estab band. Live/studio exp, solid & dependable. Infil NewBohemns, AChains, BeastieBoys. Jeff 818-762-3802

•World class drmr, platnm credit, intl touring TV, video Pro sit only 818-223-9006

13. DRUMMERS WANTED

•4 pc rock band w/B3 organ looking for drmr. Must be undr 21 Touring July, recrdng now TPetty & Pumpkins Bryan 310-392-2833
 •90s hrd rock band sxs 1st drmr to complete new band. Infil Soundgarden, STPilots. No pay 213-526-2979
 •Accomplshd youngish drmr wntd by atmospheric band w/fem voc, airplay, Infil Pulp Fiction, Stourxie, Twin Peaks, Phil Spector, Felini 818-507-0403
 •Aggrsv experimntl band forming, nds drmr w/dbl kick, have songs, demo, label int Serious talent a must. Pager 213-470-7087
 •Aggrsv & meled mod, gothic, PJHarvey, NIN, MaszyStar, Voc & bass sk drmr. Mo 213-935-2007
 •Aggrsv power pop punk drmr nnd for the DEADBIRDS. Under 30, pro ability & att. Absolutely no time wasters. Dave 213-654 1766
 •Aggrsv, Brit/punk, pop, single-kick, KROOQ type wntd by well conn guit/voc. Elastica, PooHead, Supergrass, GreenDay etc. 213-876-5510
 •Anybdy looking to jam? This intimidate lvl bass plyr sending out messege, serious but fun. Blues, cntry, rock. 818-763-2908
 •Band sxs drmr Euro tour pending Age25-32. Coolatt, altrntv rock, folk 818-725-3865
 •Band w/percuss sxs drmr to expand sound. From mello acous to iribal psychelera Doors, GLBuffalo, Blind Melon, Zep Aaron 310-839-5660
 •Blk drmr wntd for pop proj 213-656-8795 or 213-932-0736

•Blk drmr wntd for pop proj Trey 310-397-2357, Brian 213-932-0736
 •Blues groov style dedicatn a must Stage exp pref Josh 714-893-7801
 •Blues, jazz, altrntv rock chops Gotta know how to shuffle. Brett 818-558-1669
 •Christian drmr/percussnst greatly desired by fem fronted altrntv band Atmospheric, moody, hvy at times. Non-mmistry Doug 818-301-0434
 •Dbl bass drmr wntd by guit w/deat, recrd/tourng credit, ala Machinehead, Pantera Slayer, Testament Bryan 310-379-8135
 •Dbl bass drmr wntd to form band, infil Pantera, Slayer, Carcas, Sepultra Loc westside/SthBay Serious only. Henry 310-379-6972
 •Dbl bass drmr wntd, style like DreamTheatre, Malmsteen, Lynch. Free rehrl, 24 track recrdng. 213-467-6876
 •Dedictd drmr by serious ong band Infil Bauhaus, DdKennedys, Metallica, NIN, Nirvana. Tony 818-446-2521
 •Drmr for altrntv top 40 dance band 4 mos wrk out-slate wopt 4 mos Paid travl & housing Randy 213-876-4669 213-599-4842
 •Drmr nnd for ong song orient pop altrntv band Bckup voc a plus. Have rehrl recrdng studio, already gigng. 818-346-5186

•Drmr wntd by guit/voc to form R&R band Infil Crowses, Kravitz, Stones, Zep No att pls Brandon 213-653-3024
 •Drmr wntd by hvy altrntv band w/pro mgmt to showcase immed Paid rehrls, pro only Infil AIC, Filter, etc Call msg for info 818-407-7909
 •Drmr wntd by indie signd band Altrntv rock, making CD, nd drmr immed Eddie 714-770-8508

DEMOS AND INDIE ALBUMS

Complete Demo Track Production for \$150

- Hot Songwriter, Singer & Band Demos
- Turn Your Master Quality Demos into an Independent Album-I'll show you how!
- Live Room for Drums, Guitars, Vocals
- MAC, SMPTE, MIDI Production
- 16 track Analog w/dbx

Call William TODAY to Discuss Your Project
818-787-3203

Alison Creek Studios

It's JoMusik!

- 16 Track + Sequencing
- Mac/DAT/Sampling
- Fully Produced Demos
- Guitar + Vocals
- Hourly/Per Song/By Mail

"Betcha can't do just one!"
818-787-6135

JoMusik

GRANITE RECORDING

OTARI MTR-90II
 LOCK TO VIDEO
 CD RECORDING
 8 CHANNEL PRO TOOLS

Call for our Low Rates
 310 659-8565

COPIES

CASSETTE & CD
100% GUARANTEE!
 (818) 509-6774

VISA, MASTERCARD, DISCOVER

RENT-A-RECORDER

ADAT Digital 8TK	\$175/wk
2ADATS (16 TK)	\$300/wk
2ADATS + Mackie 24*8 Mixer	\$450/wk
DA88 + sync card + RC848	\$225/wk
DA88	\$200/wk
DATS (SV3700 or SV4100)	\$90/100wk
Neumann U87 or U89	\$75/wk
AKG C414	\$60/wk
AKG C12VR tube Mic	\$130/wk
Neumann Tube Vocal Mic	\$90/wk
Tube mic pre/compressor	\$75/wk
Behringer Combinator	\$90/wk

Reverbs, Compressors, BRC's, etc.
1-800-287-2257

MUSIC BOX

Trident 80-B, 40 Channel Automation, Studer A-80, H-3000, SRV-2000's, 1176's, U-67, Eco-Plate, Grand Piano and more.
(213) 462-7761

JUST ASK: COURTNEY LOVE, ANDY JOHNS, SLASH, BILLY VERA, MICHAEL RUFF

ROCKS' COOL RECORDS

24TK RECORDING LOCK OUTS \$350/DAY (818)904-9400

FoxFire RECORDING

Our clients care about quality
24 TRACK
 TRIDENT SERIES 80
 Room acoustics make a difference!
 Iso-Booths • Major Outboard Gear
 Yamaha C7 Grand Piano
 100% Satisfaction
(818) 787-4843

Clear Lake Audio

24/48 TRK Analog/Digital
 Studer-Trident•Neve•Vintage Tube Gear
 Clientelle: No Doubt, Crosby & Nash, Melissa Etheridge, Little Richard, Clint Black, Ringo Starr, Paul Rothchild, Chaka Khan, Tony MacAlpine, Mike Tramp, Al Stewart, Jason Bonham, Hurricane, Portrait, Brownstone
CD Mastering/CD Refs
818-762-0707

THE ORIGINAL DEMO DOCTOR
 PRODUCER ANDY CAHAN, ORIGINATOR OF THE **\$100 DEMO***
 (Programming Fee)
 (All Styles) (Mail In Demos)
 (Additional Fees)
ADAT • DAT
 1ST Hr Free (Live Overdubs)
818-762-8622



As seen on "Making Demos" on CNN NEWS

He's played with Jimi Hendrix and the Turtles. He's worked with Eric Carmen and Ringo Starr. He's the original demo doctor, with more samples in his bag of tricks than Carpenter.

"Most demo services have different people who do different things. They have one guy who engineers, then you literally have to get outside musicians to come in to program and sequence your stuff. This all adds up to a lot of money."

"But I'm a one-man demo service," adds Cahan. "I sequence and program all the music myself with my 32-track workstation. I use over 6000 samples, instruments and effects."

His library of sounds includes all manner of drums, percussion, guitars (electric and acoustic), basses (electric and acoustic), synths, keyboards, symphonic sounds, brass, double-reed woodwinds, strings, ethnic instruments (star, bagpipes), as well as sound effects. "The sound I get out of here is broadcast quality," Andy says.

Whatever you need, Andy Cahan can put it together for you-and for a reasonable price.

YOU NEED A KILLER DEMO
 WE HAVE A CLEAR MASTER QUALITY SOUND
 FREE ENGINEER/WORLD CLASS DRUM PROGRAMMING
 HIT SONGWRITERS RECORD HERE & GET RESULTS!

JIMMY HUNTER'S

CAZADOR

AFFORDABLE-FAST-DEPENDABLE
 FOR MORE THAN A DECADE
213 655 0615

STUDIO K (310) 434-0431
 Long Beach Peninsula

8 - 16 - 24 trk Digital \$15-20-25 per hr.
 (4 hour minimum- includes engineer)

Live & MIDI facility
24 HR ACCESS

- MACKIE 32-8 buss brd
- MAC w/Studio Vision AV
- JV 880 keyboard
- Tube mic pre-amps
- Full outboard gear
- Tape mastering/editing
- FREE consultation



•Drmr wntd for 3 pc psychdlc band. Mitch Mitchell, Bonham, Seal. Hard hitter, dynamic. 818-783-9750.
 •Drmr wntd for band w/new CD. Infil NIN & Nirvana. Rehns in Anaheim, 25 mls south of dwntwn LA. Alex 310-837-7760.
 •Drmr wntd for indus band. Infil NIN. Mitchell 805-526-1223.
 •Drmr wntd for orig folk rock band. Pro att. creatv atmos. travel. Josborne. Sundays. CountCrows. Kris Skaie 619-286-5964.
 •Drmr wntd for raggae, blues, jazz band to start gigng immed. Bill 310-434-5996.
 •Drmr wntd for rock band. Infil SPistols. VU. Cavemen. Marlin 714-528-6652.
 •Drmr wntd for up & coming band w/vsual outlok. Shem 818-986-4343, or page 818-373-3546.

•Energic, charismatic, commtd, pop altrntv band w/ great songs sks like drmr to tour this Fall. Do whatever it takes to succeed. 213-663-9212.
 •Estab band PROTOTYPE sks drmr. Must have exp, musicianshp, dedicatin, equip. Progrsv & thrash infl. Kragen 310-915-0423.
 •Estab band prototype sks drmr, must have exp, musicianshp, dedictn, equip. Progrsv, thrash infl. Kragen 310-915-0423.
 •Fem drmr w/backng voc to compile altrntv rock trio. Infil Cocktail Twins, Kim Deal, Throwing Muses. Sue 818-769-2794.
 •For orig, southn rock style band. Must be pro. 805-581-4861.
 •Groovy plyr in the pocket. Gd equip, personality, meter, beat vocab. All styles, complis plyr w/rehrl space. No hobbyists. Chad 818-343-8606.
 •Groovy drmr wntd for bluesy hrd rock band. Must be dedicatd, have groov, feeling & transpo. LA area. 213-851-0701.
 •Guit & fem voc wnt drmr w/creatv altrntv pop rock style. 310-337-0528.
 •Guit sks A+ drmr for hvy wght band, KNEC infl, no

babysitting, Ozzie to Alice. 818-899-7958.
 •Hey drmsr, we're sick of flakes. If you've got the drive, we've got the lunes. Dircln Crows, Kravitz, Petty. 818-340-9865.
 •Hilywd band sks drmr, R&R, hvy rock. Infil Who, Aerosmith. 213-739-3726.
 •Immortal gonzo rshis sk drmr. Usefl refernc points incl Deltones, Corn, Cool etc. 818-787-9515.
 •OC band sks pro drmr w/dbl kick, intricate odd timing. Career mndd. 21-27. Label intrst. Dep tones, cool, quick sense. Mike 310-921-0050.
 •Orig R&R band, 10 CENT NICKEL, sks percussn plyr. Infil Stones, Allmans, Crows. Jay 818-547-0507.
 •Powerful trlbal groov drmr wntd asap for immed recrdng & gigs. Infil Helmet, Lizard, Mavlns. Pro artist only. Lockout, CD, immed gigs. 213-205-8499.
 •Singr/guit lngk for power trio. Blues, boogie, orig. Nd kickass drmr to lay foundatin. Pavlov 818-799-7998.
 •Stop wastng your time & talent. Hrd rock band w/Euro deal skng LAs next hrd rock drmr. Audits 818-509-0365.
 •Unique soundng progrsv hrd edge band w/all orig

matrl sks drmr. Infil Rush, Sabbath, Zombie, Police, Stan 818-343-8045.
 •Voc/guit sks drmr for orig collab, formng band Wstside area. Class rock to blues to hrdr edge rock. Exp a must. Hans 310-202-7782.

14. HORNS AVAILABLE

•Jazz sax & flautist, 50 yrs old. Avail for gigs or jamn. Jazz only. Hector 818-339-6371.
 •Sax plyr/EWI winds synth plyr avail for studio wrk, demos. All styles also for hrn sectn arrngmnts. Rick 818-845-9318.
 •Trombonst avail for wrk, styles of any kind. Horn sect, arrang also avail. Hank 800-610-0611, lv msg.
 •Trumpet/trombone plyr avail for all jobs, all styles. Arrangmnts, horn sectns. Skip Waring 310-828-5192.

14. HORNS WANTED

•AAA+ tenor sax/reed plyr to play hom sectn of hot blues rock band. Must be musically lit. Hotline 800-815-4968.

15. SPECIALTIES

•6-string flying V stereo elec violist from hell. Nothing on earth sounds like it. No folk bands, cntry losers grabbing at straws. 310-822-7550.
 •A band nds fem w/sexy voice for spkng part on demo. Some pay. Frank 818-338-3106.
 •A musicn at liberty. Percussn acous/electrc, voc, harmonica, sngwrtr & more. Raggae, socca, afro-pop, funk, jazz, pop etc. 818-345-2345.
 •Arrangr/prodr cr avail for demos/jingles. Adult cntemp. R&B styles. 213-782-0334.
 •Band skng cellist dark innov off-beat infl Velvet/Ugrnd. Kim 310-451-5596.

FREE Rehearsal
 Buy 2 hrs/Get 1 Free
 Daytime Rates \$10/hr
 Faux Cue Studios
 10623 Magnolia
 North Hollywood
 OPEN: Noon - 1AM
 818.505.9979

STUDIO THREE 2
 Recording Studio
 24 Track Digital
 Tight MIDI Sequencing
 Customized Sampling & Looping
 Composing, Arranging, & Full Production
 Live Sound Room
 Engineer/Programmer Included
 Special rate: \$30-40/hr.
 213-874-9682

LEARN THE ART OF RECORDING
 Learn the practical skills needed to start a career as a recording engineer, producer or studio musician. •No previous experience required •300+ hours, two months •Six studios with the latest equipment •Small classes •Job placement assistance •Financial aid •On-campus housing
 Call or write for free info:
 800-848-9900
 614-663-2544
 The Recording Workshop
 455-N Massieville Rd.
 Chillicothe, Oh 45601

TOP QUALITY DEMOS
 \$100 per song
 • Unbelievable Sound • Digital Recording
 Latest Pro Gear • Tons of Synth, Bass & Drums • Great Mics, Guitars
 Mac, SMPTE, MIDI • Master To DAT
DOESN'T GET ANY BETTER
 Producing, Arranging,
 Collaborating & Playing of
 Instruments Available.
 Also: DEMOS By Mail.
 310 820 5781

24TRK • 16TRK
BIG SCARY TREE
 RECORDING
 Find out why this is the studio people are talking about!
 213-680-8733

24 TRACK DIGITAL STUDIO
 • Tube Preamps, Limiters & EOs
 • Extensive Outboard/Midi Gear
 • Great Sounding Live Drums
 • 16-Track Analog
 • Full Production Services Available
FLEXIBLE RATES
 (213) 654-7921

AUDIOWAVES
 24 Trk/20 Hour
 ENGINEER INCLUDED
 Digital/Analog • Live Room
 Lounge Area w/ Cable-Nintendo
 Great Microphones
 Relaxing Environment
 Fully Equipped Studio
 Six Free Mixing Hours w/ Block Deal
 310-452-8929
 Full Mac Sequencing

1 SONG/1 VIDEO \$100.00
 For serious-minded professionals only.
 Excellent quality. Reputable company. Great Gear!
 Includes: 2 CD's, 2 Video tapes
 Limited time offer at this Low Rate!
 800-215-1760
 Ask for Keith Scoggins
 310-226-2895
 Booking

Demo On CD
 Attn: Songwriters
 Transfer Your Masters From DAT, Cassette to CD
 \$25/ One CD/ 60 Minutes
 \$20/ One CD/ 30 Minutes
 805.290.0250

HOLLYWOOD INTERACTIVE
 Recording Studio Pro-tools III Editing
 Large tracking room/ 2 iso's Premastering & sequencing
 48 ch. autow/ moving faders PostView and Sound FX
 Tannoy/Hafler/Sony JH-24 Cubase Audio & Studio Vision
 Block rates avail, pro engineer Full TDM plug-in selection
 Digital Video Production and non-linear editing suite
 CD one offs and enhanced CD programming
 excellent Studio City location
 MC Visa AMEX
 web site design
 818-508-4447
 www.hollywood-interactive.com/media

COMPILATIONS
 get your track on a CD NOW!
 30 CD's, Radio, Points Stores, Distrib.
 \$199 all styles for 500
 \$800 for 1,000
 (213) 466-1152, in CA (800) 993-2300
 Complete package includes CD, graphics, press, pack, all for \$1.75 each

THi
 CD & Cassette
 1-800-310-0800 CA
 818-786-6111
 "Your Best Value"

AUDIO, VIDEO & CD REPLICATION SERVICES
 • Fast turnaround time
 • Real time, high speed (bin loop)
 • Custom packaging
 QUALITY AT AFFORDABLE PRICE!
V-CORPORATION
 Off. (818) 966-0412 Fax: (818) 966-0465
 1(800) V-CORP-99 M/C-VISA

WHOLESALE CD MANUFACTURING
 TOP QUALITY AS LOW AS
.85¢ EA
 1-800-330-4237
 CD ROM AVAILABLE

JR PRODUCTIONS
 24 TRK Recording Studio
 LIVE & MIDI FACILITY
 Engineers w/ Album Credits
Special Block Rates!
 Also Available:
 • 2TRK Digital Editing • Studio Musicians
 • Writer & Arranger
 Production For Solo Artists/Song Demos/Bands
 VISA/AMC
 (818) 785-6751
 Or Page: (818) 386-7730

Video Demos
 COMPETE WITH THE MAJORS!
 Turn Rehearsals and Gigs into MTV-Like Videos
 • Broadcast Quality
 • Affordable Prices
 Call For Consultation
 213.860.9848

DIGITAL BIN CASSETTE DUPLICATION THE BEST!! NOTHING BETTER!
 1(800) 423-2936

CD-PACKAGE
 25 CDS FOR \$450
 Package Includes:
 Load In, Level Balance, Start Ids, Printed Covers
 Any additional mastering services will be an additional cost
 SOHO-STUDIOS 310-450-5341
 fax 310-581-1981

RELEASE YOUR OWN CDS!
 300 CDs and 300 Cassettes
 only \$2,190 with 8&W inserts
 • FREE Graphic Design • Includes Insert Printing
 • Major Label Quality • No-Fine-Print Guarantee
 Call today for your FREE, 1996 full color catalog
 1-800-731-8009
 http://www.discmakers.com
 818-848-4180 FAX 818-848-4199
DISC MAKERS

- Crazy motivatd musicl maniac. Looking for bands to immortalz on tape Bern-e 310-451-8996
- Drum tech avail pro. nat'l tour exp Chris 602-813-4851
- Fem percussnst for industrl band playd drum set for 10 yrs, want something new. Sing, dance & sngwrtie Intl KlafDM, Ministry, Lords/Acid Jenny 818-763-3933
- Fem sngwrtr lng for wrking near wrking band w/orig sound I have Chicago alt. exp. pro style/look. CD, tape, demos. 800-472-JOEY
- Guit backline tech looking for tour, have many clnts, have touring exp Avail immed John 818-845-9004
- Hip-hop artist skng indep recrd deal w albums completed Zul 213-487-4924
- Hot fem artist w single to be released nbs label who can promote EP Diana Divine 818-377-9978
- Int'lly known recrdng artist skng prodcr w studio to negotiate 10-song album or 4-song master, maj labels/mgmt int already 818-846-8124
- Keybrd tech looking for tour exp. w/Hammond B3 organ & other vintg keybrd equip Also modu e racks & synth system John 800-805-1004
- Lawyer wntd to help artists retrieve royalties from French recrd label for 30 Bruce 213-384-5021
- Lkng for drmr voc bass, synth percussn exp in latin rhythms or willing to learn for fearless emotnl, powerfl & soufl self-taught latin/jazz band 310 823-4357
- Local artist sks multi imbrl horn, reed and/or string plyr for orig rock, allrtrv folk band Serious, dedicated, reliable & fun Chrs 213-845-9490
- Make a video Direct w 16 mm camera lkng for band Rock pop R&B You pay prod costs only Scott 818-816-1528 pager
- Multi instrumntlst lkg for payng gigs Violn mandolin acous elec guit harp voc etc Toured w RStewart 15 yrs Swamp rock blues improv 213 934-3C41
- Multi instrumntlst vibratone labla, conga, lute, bass, keybrd lkg for wrking sit, pref raggae, new age, wrld beat, blues jazz Hubie 818-366-0777
- Orig R&B band 10 CENT NICKEL sks percussn plyr Intl Stones Allmans Crowes Jay 818 547-0507
- Pro sound man recrdng eng avail to mix your important gigs Flex rates Doug 213-463-4776

- Recording eng/prodcr avail AKC G414 B-ULS microphone. Brand new mint cond \$700 frm 818-410-1865
- Recrdng eng avail for indie album proj in studio Lv msg, Harvey 818-766-6089
- Sngwrtr nds band immed Nd keybrdst, drmr, acous guit, bass elec & backup sngtr Emphasis altrmv rock, punk, pop rock Fred 213-876-7812
- Undergrnd hip-hop artists sks indep recrd labels Have albums compiled, Zoo 213-487-4924
- Violinist/violinist wntd by band into VUndergrnd, Pretenders, Beatles Abba Ramones mix Punk topunk, funk to ethnic Intl Ong Sayne 818-794-8143
- Wntd investrs for progrsv rock album Pro Intl Gentle Giant, Yes, Genesis Joey Benoit 619-274-7178

16. SONGWRITERS

- 27 yr old guit/sngwrtr w/piano skills sks sngwrtr/lyricist and/or musicn for collab Beatles, Bowie, Ramones, Jellyfish Queen MSweet Scott 818-980-9563
- Are you xlrme? Are you talentd? I am an artist w 24 track studio looking for sngwrtrs to help Bern-e 310-451-8996
- BMI sngwrtr w track recrd sks collab w connex to place songs. Exp pros only 310-226-8099
- BMI sngwrtr singr guit sks collab and co-cnsprtrts Intl all 12 tones + var Fenson 213-739-4824
- Fem singr/lyricist w/connex sks collab w/exp compsr or ong hit sngs for recrd deal Intl J Osborne, Alanis Eltrndge, Selena 818-505-8449
- I can write gd songs w/anyone Tell me why we shld write together Intl Townsend RRRobertson GParker classic R&B Gary 213-525-1996

- Lyricist avail for collab on R&B, raggae, C&W, pop music Many credits 310-280-3250
- Lyricist wntd by recrdng artist/pianst w/2 albums Must have xnt connex to have sngs placed 818-342-3100
- Lyricist sks piano keybrd/compsr to collab SthBay area Under 45 yrs old Share expns for promo Serious only Mike 310-537-0218
- Orig lyricist w/pro training sks collab in pop to sensual, cerebral, usually drk, sometimes lunny. 310-559-0055
- Pub sngwrtr sks ent atty and/or mgr for prtrnshp 213-237-7172
- R&B singr sngwrting duo lkg for investrs w/connex Skng recrdng publishng deal Christopher 213-962-8937
- Rock lyricist/sngwrtr w strong voc sks eclect musicns for collab No flakes Allison 818-881-7904
- Rythm/groov music compsr guit wexp & indie awrens sks prolfc, talentd & lyricist Style of Alanis, JOsborne, Hootie, NMerchant Indie contax/label int Kevin 310 479-6808

- Sngwrtr/guit skng bass plyr & drmr for trio Joseph 213-656-9628
- Sngwrtr/compsr/recrdng artist I can write compose/ recrd any song cheaper than anyone else Rappers all, can do in 1 day 916-482-0754
- Sngwrtr seeks others for studio office share & co-op publishng Lv msg 310-288-6610
- Versatile male sngwrtr sks band members for collab in adult contemp & R&B Brighton 310-429-9939
- World's greatst lvg sngwrtr avail ASCAP, pro recrdng Audio, film credits all instrum l eat Reznor & Vedder for orkfast Matt 818-507-6554

TALENT CONTEST
 ★ ★ ★
\$175 in cash prizes!!!
 We are looking for singers, dancers, stage performers, variety acts for our weekly contests.
 Call Hurricane David at
(714) SET IT UP
 Contests are held every Friday Evening
Santa Fe Springs
SWAP MEET

ATTENTION SONGWRITERS!
 We want to place your song with a top recording artist.
 Call:
(310) 472-5953
 for more information

NATIONAL DISTRIBUTION
 To Chart-Reporting Radio for your CD release
**All styles of music*
 Other professional services also available
Cexton Records
714.641.1074

SONGWRITERS SUCCESS PLAN
 a. Write cool songs
 b. Make great records
 c. Earn lots of money
ANY QUESTIONS?
ASK-A-PRO
 The SGA Foundation Presents
 ASK-A-PRO / Song Critique
 Bob Thiele, Jr.
 A&R Director/ EMI Records
 April 17th 7:00 PM
213-462-1108

1000 CD's
 as low as
\$995.00*
Mastering Included
(818) 505-9581 - (800) 4 CD LABS

FREE Graphic Designs
 1,000 **COLOR CD COVERS \$375**
 1,000 **COLOR CARDS \$275**
 One Stop Printing & Graphic Design Service
1-800-300-1212 • fax 310-690-8858
 Prices include: 1 Color Picture Scan & Separation
 Standard Design Typesetting, Film output, Paper Printing

CD House • (213) 969-0908 • Main Mastering

1000 RETAIL READY CD'S

Quickest Turnaround Time !!!

SMASH ANY DEAL

WE Do: 1-10 Radio Promo CD's Next Day
Cassette & CD Packages
State of the art Graphics Dept.
EXPERT DIGITAL MASTERING

- EQ, Level Correction, Order Sequencing
- Digital Editing, Sound Enhancement !!!
- FOR MASTERING (213) 436-6246

3599 Cahuenga Blvd West, Suite 308, Los Angeles, CA

Color or B&W

MasterCard
 VISA

ODDS & ENDS 213-462-5772

CD AND CASSETTE DUPLICATION
 100 (1Side) C-30, Real-Time Copies \$1.59 ea.
 Includes: chrome tape, laser printed labels & boxes
 Special: 1000 CD's & 1000 Cassettes for \$2390.00
 CD Special: 500 CD's for \$850.00

QUALITY CLONES TAPE DUPLICATION
 (213) 464-5853

**FOUR 24 TK STUDIOS:
 SSL/NEVE/STUDER**
\$25-\$65/HR
 (213) 465-4000

STUDIO DEE
 32-24-16-8 TRK STUDIO
 TRIDENT-2-ADAT-CDR
 NEVE, API, SUMMIT TUBE MIC PRE
 64 INPUTS, 2 DAT'S, NEUMANN U87,
 EVENTIDE H3000 SE, EPS SAMPLER,
 LEXICON 224XL, ATARI, DBX, UREI,
 30/35HR (213) 662-9595

AUTOMATION

24 TRK / \$20 HR
adat
 IN 8 HR BLOCKS w/ ENG
 NEUMANN AND AKG MIC'S
BONGHIT STUDIOS
 VISA (818) 994-5368 MC
 PA AND LIGHTS RENTAL
 PAUL HILTON

Get It All Done!

- DIGITAL EDITING
- DAT TRANSFERS
- CASSETTE DUPLICATION
- 24 TRACK

2" Ampex
 456 (1x)
 \$69.00

Charles Laurence Productions
 (818) 368-4962

AM POST PRODUCTION

- REAL TIME CASSETTE DUPLICATION
- SHORT RUN CD DUPLICATION
- DAT DUPLICATION AND RE-SEQUENCING
- 24 HOUR TURNAROUND

213-856-2797

RAP
 RECORDING STUDIOS
 IF IT'S NOT RAP-DON'T EVEN CALL
(213) 463-4046

No more long drives
 for your recording needs!

BRYCO SOUND
 1042 Aviation Blvd
 Hermosa Beach, CA 90254
 (310) 376-4611
 Recordable CD's, ADAT tape,
 cassettes, reel to reel, duplication
 3M and Ampex Dealers

Serving
 LA and
 Orange
 County
 since
 1982

16 TRK / \$20 HR
ADAT
24 TRK Also Available
(213) 754-1779

JAMBLANE
 STUDIOS

24-Track Productions
 818-361-2224

2 INCH ANALOG 24 TRACK
 + 2 live rooms + digital editing +
\$25 INCLUDES PLATINUM ENGINEER
LOW BLOCK RATES AVAILABLE
 "getting airplay...everyday"

metrosound
 818-366-5588

J P STUDIOS
 16 TK and 8 TK from \$15/HR
 • Large live room • 56-input console
 • Full midi • Quality mics and effects
 • DAT • Programming and engineer
 included • Call for the best!
(818) 543-0477
 Rap & live groups welcome

310
 827-3540

PRO PA
 LIGHTS & FOLLOW SPOTS
 FOR HIRE

SOUND SYSTEM RENTALS
STAGE LIGHTING RENTALS
 Includes Delivery, Set Up & Operation
Porta-Sound Systems
(310) 676-4702

BAD E PRODUCTIONS
STUDIO

- 60 INPUT CAD MAXON II CONSOLE
- MC1 16 Trk, 2"
- NEVE 1073'S
- UREI 1176
- LEXICON PCM70
- ROLAND JD800
- MAC WITH PERFORMER
- GENELEC MONITORS
- EMULATOR & MORE

\$20.00/HR
 No hidden costs!

310-473-6878

**SONGWRITERS
 PERFORMERS
 MANAGERS**
 Comprehensive insiders contact list.
 (addresses, phones, faxes)
 Send \$15 to:
 JLP Enterprises
 P.O. Box 110864
 Nashville, TN 37222-0864

CASSETTE COPIES
 • Realtime Maxell Tape • Open Weekends
 • Same Day Turnaround • 100% Guarantee

STRAIGHT COPY
CASSETTE DUPLICATION
(818) 509-6774

POWERHOUSE
MULTIMEDIA
STUDIOS

Best Drum Room
 in the Valley!
818-993-4778

LP SOUND
 24 Track Digital Recording
 32 Inputs • Panasonic SV 3700
 Sony 2 Track • Full Outboard
Rehearsal:
 2 Rooms, Full PA w/Mic's
818-763-8289

ELECTRONIC REPAIR
 AMPS, MIXERS,
 RECORDING GEAR
 KEYBOARDS, ETC.
 FREE ESTIMATES - BEST RATES
 2 - 3 DAY TURNAROUND
310.869.4140

**QUALITY CASSETTE
 AND CD COPIES**

CALL FOR GREAT PRICES!
 • Best decks (All HX Pro) • Direct printing and labels
 • Open weekends • Fast turnaround
 • Digital editing • Hands-on outboard gear
 • 24 TK Studio • Live recording

Call anytime **(310) 659-0432**
DAT to DAT

FILTHY KAT
 Broadcast Quality 16 Trk

From \$16/HR
818-785-5303

G P Sound
24 TRK - \$18
 includes engineer
(818) 982-7072
(818) 494-4904 (pager)

**Master Quality
 Demos**
 Full Production In Relaxed Atmosphere
 w/ Professional Musician / Engineer
 Drum Programming And Vocal
 Arranging A Specialty
RAY RAE SOUND STUDIO
\$20 / Hr • 310-306-5097

MAN ALIVE Music Productions
CD Manufacturing

- CD's w/ 3 colors 85
- Level Box & Shrinkwrap 40
- 4-Page Full color Booklet & Inlay 35

We Offer Complete Graphic Design & Film Services
STATE OF THE ART CD MASTERING
 Song, Solution • Digital Editing • Label Compression & EQ
 Tracks • Mixing • Monitoring Levels • Recording CD's

818-753-3959

VCA Automation 144 Channel Console

**Omni Production
 Studios**
 Tube and Digital Outboard Gear
 MIDI, Producers***
 24/48 Track Analog
INTRODUCTORY RATE
818.769.0358

24 TRACK ADAT
Free Studio Time
 (Limited Time)
 For Details
310.390.0165 ★ Point 5

HITMEN FOR HIRE
\$350 A HIT CD Q, 24-TK DEMO
 FUNK • ROCK • HIP-HOP • POP • ALT • R&B
 PRO-FROD • PRO-MUSIC • PRO-STUDIO
JPM PRODUCTIONS
(213) 464-0529

DOG HOUSE
 Ampex 16 Trk 2" 24 Input Soundcraft, 2 Big Live Rooms
 Great Drum Sound, Album Credits, Competitive Day and
 Block Rates, Run by Musicians for Musicians, No Hidden Costs!
818-994-1263, pager, 818-316-9286

Cave
**Records &
 Production**
 Full Production Facility
 • 24 TRK Digital
 • Rehearsal
 • 24 Hr. Lockout
 Voice (818) 380-7127

**STUDIO
 ON WHEELS** A.P.I.

ALL BUDGETS
JOHN
 818-343-6165

**MUSIC OPPORTUNITY
 RECORD CONTRACT**

We will present your demo tape to major record
 executives. Service Free if not accepted.
 Over 25 years experience in the industry.
 For details: SASE MILESTONE MEDIA
 P.O. Box 869 Dept MC Venice CA 90291

CASSETTE DUPLICATION
 Best Prices, Real Time or High Speed, Fast
 Turnaround, DAT to DAT, Lots of Outboard Gear

West LA
**STUDIO
 SERVICES**
 VISA (310) 478-7917

TAPE DUPLICATION
 Our #1 concern is **QUALITY!**

- ✓ HX-Pro decks
- ✓ Maxell XL II CrO tape
- ✓ Laser print labels
- ✓ REAL TIME
- ✓ Fast turnaround
- ✓ Best prices & service

A-Z Productionz
(310) 445-2090 or (800) 435-8737
 Conveniently located in West LA
 18401 S Sepulveda Blvd, Suite 5, South Valley, CA

Radinet studios
Recording \$1.00 & up

Brand New Equipment!

- Studer 24 track
- CD Recorder • DAT • Console
- DASH • H3500 • PCM 80 • ARG 414
- Neumann 87 • F IV sampler

Producing, composing, arranging for
 commercial, TV, and film music!
818-280-3456

WESTWORLD
24 TRACK
BEST VALUE
HIGHEST QUALITY
(818) 782-8449

Real Time Cassette Copies
\$1.60 INCLUDES DUPLICATION/BOXES
 LASER JET LABELS / HIGH BIAS TAPE
 (15 MIN PROGRAM/100 TAPE MINIMUM)

\$1.95 15 MIN PROGRAM / 20 TAPE MINIMUM

\$35 1 CD (UP TO 60 MIN PROGRAM)
 2nd CD \$25 / 1 SONG \$21
310-559-9095

16 TRACK 1/2 IN. = \$15/HR*
 GREAT DEMO WITH OR WITHOUT BAND
 Producer/Composer/Arranger
 with radio, film, TV, and album credits will
 turn your idea into hot music! Top equipment
 & great sound for a small price!
818-909-9092

CD's \$40
Sonic Solutions
Digital Editing
\$45/Hr and up
(213) 465-4000
 Visa MC AMEX

MR. SPEED CASSETTE DUPLICATION

- Hi-Quality
- Packaging
- Great Service
- Best Price

(818) 76-SPEED

COMPACT DISCS & CASSETTES

DIGITAL BIN DUPLICATION

COMPACT DISCS

1000 for \$1890

REFERENCE CD
NO CHARGE
(60 MIN MAX)

DELUXE
PACKAGE

2-COLOR
LABEL

PACKAGE INCLUDES GLASS MASTER, CD'S
IN JEWEL BOXES, 4-PAGE COLOR BOOK
AND INLAY CARD, SHRINK WRAPPED.
YOU SUPPLY DAT MASTER OR 1/2",
FINISHED PRINTER'S NEGATIVES, AND
FILM LABEL POSITIVE(S).

CASSETTES

**1000 for \$899
500 for \$599**

INCLUDES DIGITAL MASTER, TEST CASSETTES, CHROME
TAPE, DOLBY HX-PRO (UP TO C-45), CLEAR SHELLS
AND NORELCO BOXES, IMPRINTED DIRECT-TO-SHELL,
4" X 4" COLOR J-CARD, AND SHRINKWRAP.

CUSTOMER SUPPLIES FINISHED COMPOSITE NEGATIVES
AND COLOR KEY FOR J-CARDS, AND CAMERA READY ART
FOR LABEL IMPRINTING.

COMPLETE ART
DEPARTMENT



DESIGN
LAYOUT
TYPESETTING
SEPARATIONS
COMPOSITION

CD and CASSETTE PACKAGE

1000 Each for \$2699

CD
DIGITAL AUDIO

COMPLETE DELUXE PACKAGE
INCLUDES BOTH PACKAGES
SHOWN ABOVE

GUARANTEED QUALITY

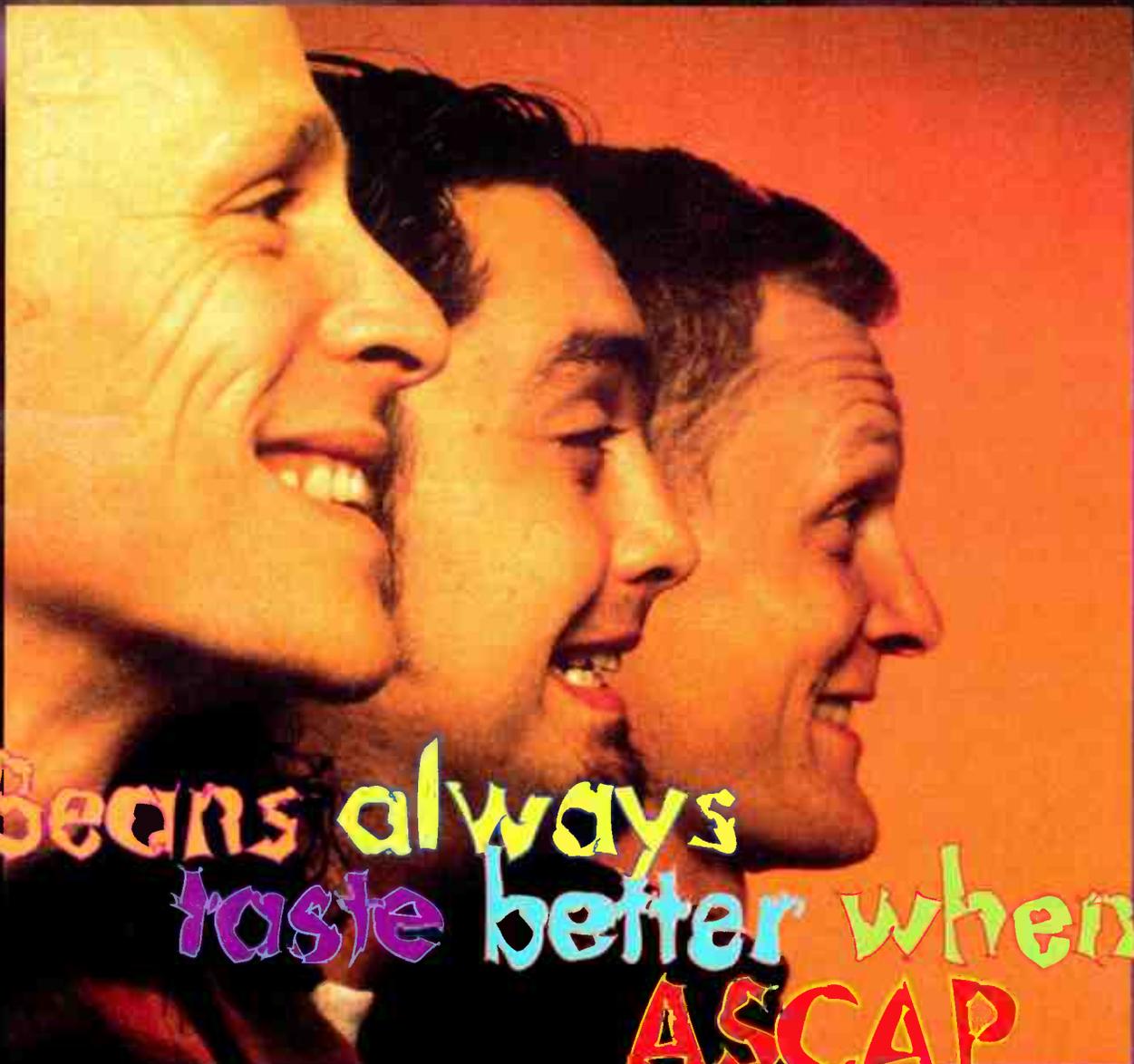
DON'T SETTLE FOR LESS THAN THE BEST

ALSHIRE

CUSTOM SERVICE

1015 Isabel Street, Burbank, CA 91510

1-800/423-2936 TEL: 213/849-4671 FAX: 818/569-3718



"Beans always
taste better when
ASCAP
counts
them."

The Presidents
of the United States
of America

ASCAP realized the potential of the Presidents of the United States of America right from the beginning, so it was no surprise when they were offered a major label record deal after playing an ASCAP Showcase. Now, over a million records later, the story continues...

ASCAP

American Society of Composers, Authors and Publishers

New York
(212) 621-6000
(212) 724-9064 Fax

Nashville
(615) 742-5000
(615) 742-5020 Fax

Los Angeles
(213) 883-1000
(213) 883-1049 Fax

Chicago
(312) 472-1157
(312) 472-1158 Fax

London
001-44-171-439-0909
001-44-171-434-0073 Fax

Puerto Rico
(809) 725-1688
(809) 721-1190 Fax

e-mail address: info@ascap.com

world wide web: <http://www.ascap.com>