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FEATURES



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It took less than two months for Capitol act Blind Melon's debut album to break into the Top Ten. The album, however, was released on September 14th, 1992, almost a full year ago. Band leader Shannon Hoon tells *MC* how and why it took so long to happen.

By Chuck Crisafulli



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The Big Six—WEA, BMG, Sony, UNI, PGD and CEMA—rule the distribution network within the music industry. *MC* spoke with the top executives of these companies to find out how the distribution game works.

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TO OUR READERS...

The 'NEW LOOK' MUSIC CONNECTION

(We're giving ourselves a face-lift)

Starting with this issue, we're debuting the "new look" *Music Connection*. As you will notice, in addition to keeping what you like about *MC*, such as the A&R Report, demo and club reviews, free classifieds and all the up-to-date music industry information that we can squeeze into our pages, now we're presenting that information in a new, more reader-friendly format.

Here are some of the changes and refinements of style that you will see this issue, and some of the changes that we've earmarked for upcoming issues:

• GRAPHICS

Starting in this issue, we have streamlined the graphic style of our reoccurring columns into a more reader friendly format. For example, the news pages now boast a subhead for every headline, so the hurried reader can pick up the "meat" of a story quickly.

• CONTACT NUMBERS

To better serve the industry and those who network within it, *MC* will now list more phone numbers than ever before. For example, if you want to get in touch with someone who's mentioned in Signings & Assignments, you will now find the phone number included for easy reference.

• EXPANDED COLUMNS

In our next issue, we will debut our expanded A&R Report and Demo Critiques columns so that we can better report on the burgeoning talent scene in Los Angeles. Not only will we still provide all the A&R news that we are noted for, but now there will be two full pages of it. In addition, Demo Critiques, which will contain twice as many reviews as before, will shift to the back of the book where it will share space with CD reviews (a democratic mix of indies and majors) as part of a large spread.

• NEW FEATURE

Also, in our next issue, we will debut a new feature entitled "Signing Stories" that will focus on the precise details of the signing process for recently inked artists.

If you have any comments or suggestions regarding our new look and expanded and revised columns, please feel free to contact us. We always encourage your feedback.

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By Trish Connerly

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

California Lawyers For The Arts will present a workshop entitled "International And U.S. Copyright Issues" on Tuesday, September 7th, 7:00 p.m. An attorney will cover copyright protections available for artists with special attention to protecting works internationally. On September 15, 4:00-8:00 p.m., CLA is offering one-hour appointments with a negotiations specialist. These appointments are for anyone about to enter a contract or who is in a contractual dispute, or for anyone needing assistance in planning a negotiation strategy. Finally, CLA will present another workshop on September 21, 7:00 p.m., "From Demo Tapes To Recording Contracts," where a music attorney will discuss and answer questions relevant to shopping a deal. All events will be held at 1549 11th St. in Santa Monica. The cost is \$5 per event for CLA members and \$15 for non-members. For reservations, contact California Lawyers For The Arts at (310) 395-8893.

Los Angeles Songwriters Showcase has two events coming up in September. The first is a benefit concert for the LASS featuring hit songwriter Allan Rich who has written songs recorded by Whitney Houston, Natalie Cole and James Ingram. The benefit is scheduled for Thursday, September 9, 8:00 p.m., at the Mayfair Theater, 214 Santa Monica Blvd. in Santa Monica. Tickets are \$25 in advance, \$30 at the door. Next up, "Singing For A Living," on September 18, 10:00 a.m.-6:00 p.m. This one-day seminar will feature classes, panels and workshops for aspiring and professional vocalists. Guest speakers include session singers, vocal contractors, agents, producers, record company A&R, performance coaches, managers, photographers, stylists and publicists. Tickets are \$60 for LASS and NAS members; \$75 for non-members. Call (213) 467-7823.

The next two sessions from the ongoing series, "Creative Record Production Master Class" will be on Tuesdays, August 31 and September 14, 7:00 p.m. These classes, sponsored through the Church of Scientology's Celebrity Centre International, is taught by veteran record producer Nik Venet (Beach Boys, Linda Ronstadt, Lou Rawls). The initial class fee is \$25, with continuing classes \$15. Also from the Church of Scientology is a one-day seminar, "Arranging The Song," with Dwight Mikkelsen, whose credits include Quincy Jones, Dionne Warwick, and Barbra Streisand, among others. The workshop is scheduled for Wednesday, September 15, 7:30 p.m. Admission is \$10. Both events are held at the Church of Scientology Celebrity Centre International, 5930 Franklin Ave. in Hollywood. Call (213) 960-3100 for reservations or for additional information.

NAS' Acoustic Underground/Songwriters In The Round showcase is scheduled for Monday, September 13, 8:00 p.m. at the Troubadour, 9081 Santa Monica Blvd. in West Hollywood. Burton Cummings (The Guess Who), George

Merrill and Shannon Rubicam (Whitney Houston's "How Will I Know?") and country writer Randy Sharp are scheduled. Admission is \$5 for NAS, LASS, SGA, NSAI and NARAS members, \$10 for the general public. Call NAS for further information at (213) 463-7178.

West Entertainment Group, in association with Los Angeles Magazine and Kids For Kids, present the 3rd Annual After-Party Tribute to the Video Music Awards on Thursday, September 2, 8:00 p.m.-2:00 a.m. at the Hollywood Palladium. The proceeds from this post-awards event will benefit Caring For Babies With AIDS, a non-profit organization providing residential and community outreach services to HIV affected infants, children and their families. The tribute will be hosted by Crystal Bernard (Wings), with special co-host Michael Castner of E! Entertainment Television. Other co-hosts include Victoria Sellers (daughter of Peter Sellers & Brit Eklund), Tracy Reiner (daughter of Penny Marshall and step-daughter Rob Reiner), Ami Dolenz (daughter of Mickey Dolenz of the Monkees) and many others. Tickets are \$50 and include food, dancing, magicians, as well as video monitor viewing and goody bags with gifts from New York Seltzer, Russ Calvin Shampoo, Quest Soft Drink, Sommers, Earthsource Fragrances and Los Angeles Magazine. Call (310) 535-6665 for ticket information.

Western Beat American Showcase's two-year anniversary is coming up Thursday, September 2, 8:00 p.m., and a very special Western Beat evening is planned to celebrate. This event will take place at Highland Grounds, 742 N. Highland Ave. in Hollywood. Special guests include Randy Sharp, Larry Bastian, Jerry Fuller, Eddie Cunningham, The Darlins, Karen Tobin, and many, many more.

Veteran songwriter K. A. Parker's popular workshop, "Business Of Songwriting," will be held Mondays, beginning September 6, 7:30 - 10:00 p.m. This eight-week course covers an overview of the music business, how to get a record deal, how to set up and maintain your own publishing company, collaborations, rules of copyright, common contracts, and more. The fee is \$100 and class space is limited to ten students. Call (213) 656-6916 for additional information.

The 14th Annual Long Beach Blues Festival will be held on Saturday and Sunday, September 18 and 19, sponsored by FM 88.1/KLON Radio and Budweiser. Guests appearing include John Lee Hooker, James Cotton, John Hammond, Rufus Thomas, Jimmy Rogers, Willie Smith, Calvin Jones, Little Milton, Denise LaSalle, Charlie Musselwhite and the Five Blind Boys Of Alabama. This event takes place at the Cal State Long Beach Athletic Field. The gates open at 9:00 a.m.; the music starts at 11:00 a.m. Tickets are \$25 per day and are available through Ticketmaster at MusicPlus, Robinson/May department store and Tower store locations. MC

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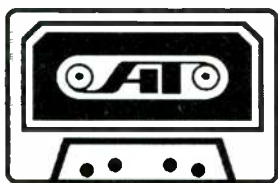
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"THE MUSICIAN'S FRIEND"



CLOSE-UP

THE
ROCKET
PLANT

By
Karen
Orsi



There exists an old film clip from 1964 in which the Beatles are asked what they are going to do with all their money after Beatlemania expires. A very young Ringo Starr meekly states that he wants to open a string of ladies' hair salons. While sitting in the warmly post atomic lobby of the Rockett Plant Recorder, I asked the same question of Poison drummer Rikki Rockett. "Is this your string of ladies' hair salons?" I asked.

The answer is definitely no. "Poison is my life," he replied with heart-felt conviction. "I live and breathe Poison," he explains. The band's logo and Flesh And Blood are gloriously tattooed on his right bicep. "I wanted to get a tattoo of something really important to me, instead of a cougar or something that has nothing to do with me," he says. "This is the most monumental event in my life, and I want to document that." His total and utter dedication to Poison is in his eyes, his body language and carved permanently into his skin. Aside from its pounding heartbeat, he is the walking essence of the band. With that in mind, the Rockett Plant makes perfect sense.

"One day I looked around my house," Rockett says. "We were doing a demo for this kid. There was a drum kit set up in the living room, piles of amps in the dining room with cords running up the stairs and I had Dweezil Zappa whacking away on guitar. I thought, I just can't live like this anymore."

Rikki describes the look of the Rockett Plant as "atomic retro," but with a bit of *Invaders From Mars* thrown in. Some of the best gear at Rockett Plant is classic, too. The board in the A Room is a Neve 8058 console with Necam 96 moving fader automation. The 24-track is a new Studer A 827. There are also racks and racks of toys. "I spend my money," Rikki says, "on good vintage equipment. This is for people who want to use straight ahead equipment for mixes." He does that both for the ballsy, organic sound quality it produces as well as the fact that most of the stuff has a proven, well-documented legacy of great sound. "I feel like I have the best of both worlds," he says. "Between the Neve and the Studer, I feel totally armed."

The Rockett Plant is acoustically sound also, using a mixture of rock, wood and acoustical treatments in the control room for great sound. The performance areas are fitted with movable panels of hard, soft and

mixed surfaces, as well as portable barriers.

The Rockett Plant was built around the constraints of an older, more funky studio with brown carpeting on the walls and floors. Judging from Rikki's description, Rockett and his crew have worked some major miracles on something that apparently looked like a kid's tree fort from an episode of *The Brady Bunch*.

The B Room boasts a twelve-channel Neve/Melbourne broadcast console, as well as digital recording and editing with ProTools, ProEdit, ProDeck, Sound Designer and Studio Vision. And needless to say, drums are available (acoustic and MIDI). "The B Room changes almost daily," Rikki explains: "It's just a real basic writing room." This is where he brings things he has been working on at home to develop. "I'm totally intrigued with the whole thing," he says of the studio, "And I'm actually here a lot."

Rikki hired Jim Albert to take over engineering duties. "On the East Coast, [Rikki is from Pennsylvania] a lot of studios have house engineers," says Rockett. "People not only hire the studio because they like that studio, but they also hire the engineer because they like what he does with the room. It's a package." Rikki usually wears the hat of producer at the Rockett Plant and relies heavily on a talented staff to keep the ship sailing when he's away on tour. Robert Pineda, who ran a studio in the San Diego area for five years, is studio manager.

As an enterprise, the Rockett Plant is doing very well, with Windham Hill, Impact/MCA and Hollywood Records having recently cut tracks there. "We have a lot of people who just want to play organic music," Rikki comments. "We've had guys dragging Hammond B3 organs through here."

Poison also has done some demo work there for the last album. Since the facility is available to the band, Rikki says, they've decided to use it. "We didn't really do demos before," he explains.

Rockett himself is big on community spirit among musicians. "I want people to come here and make the kind of music that sets them free."

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Veteran Manager Forms Label and Film Combine

By Sue Gold

Kahane Will Continue Managing Other Label Clients While Heading His New Label/Film Venture Through Disney

LOS ANGELES—Rob Kahane, manager of superstar George Michael, has formed a new record label, Acme Records, and film company, Generation Films. Disney's Hollywood Records will provide worldwide marketing and promotional services for Acme, which will be distributed by Elektra Entertainment through WEA, while Disney's Touchstone Pictures gets first look at scripts.

Kahane and long-time associate Mark Shimmel will share the day-

to-day functions of the new label, with Kahane serving as President and Shimmel as Senior VP/General Manager. Monique Rozendaal has been named A&R Director.

The label will focus on alternative/pop music and has already signed its first act, Lightning Seeds, and will release their album early next year. According to Shimmel, they aren't sure how many artists they will sign their freshman year: "It depends, because we're looking

for a balance between individual projects and projects such as compilations or soundtracks. I think we're probably looking at releasing four to six albums the first year."

While the deal now gives them the opportunity to tie soundtracks and films together within their own company, Shimmel said they won't be releasing soundtracks to all of their films just because they have their own label. "I don't want to be putting out soundtracks that have nothing to do with the movie just because we have a label," he explained. "There has to be a relationship between the kind of label we are and the soundtrack. If it's music that's all from the Thirties, then there are probably labels better than Acme that can do it."

While several former managers have gone on to successfully run record labels, this is one of the first times a major personal manager has formed a label while still keeping management clients. "We think it

probably works better when labels are run by current managers because it keeps you much more aware of the marketplace," Shimmel said. "One of the lures of coming to Acme Records is you have managers that are currently out there working product."

Since all of their management clients are signed to other labels, Shimmel said there is no conflict of interest. "We won't manage acts on our label and none of my artists are free agents now, nor am I signing unsigned artists as a manager, so they are totally separate."

Both the record label and film companies will be based in the expanded offices of Kahane Entertainment (818-990-3336) and will maintain offices on the Walt Disney studio lot as well. They already have several films in development.

Kahane Entertainment has also announced they have signed a multi-year publishing venture with Warner/Chappell Music. **MC**

Ruthless Signs New Marketing/Distribution Deal

By Keith Bearen

Leading Rap Label Unites With Relativity and Big RED Indie Distribution Machine

LOS ANGELES—Fellow indies Ruthless, Relativity and RED (Relativity Entertainment Distribution) have signed a marketing and distribution deal whereby Ruthless and Relativity will unite to promote, market and develop all Ruthless recording

artists, with RED distributing the product.

Ruthless Records, the label founded by N.W.A rapper Eazy-E (Eric Wright) and N.W.A manager Jerry Heller and one-time label home to the hard-core rap group,

was previously distributed by Priority Records.

The first full-length release to be marketed and distributed by Relativity/RED will be hip-hop act, the Blood Of Abraham, an L.A.-based duo of Jewish descent whose first single, "Stabbed By Da Steeple," and debut album, *Future Profits*, is due in late October.

Also on Ruthless/Relativity/RED's release schedule for the coming months are the follow-up to Eazy-E's triple platinum solo debut and the solo debut EP by M.C. Ren of N.W.A fame.

Ironically, under the new agreement, Eazy-E, who is currently involved in litigation against Sony

Music, will be releasing his new album and label's product through RED, which is half-owned by Sony Music Entertainment. **MC**

Brooks Backs Down

By Sue Gold

CEMA Will Service His LP to Stores Selling Used CDs

LOS ANGELES—In a surprise move, country superstar Garth Brooks has backed down from his pledge to not service his new LP to record stores selling used CDs. Brooks, who had asked his distribution company, CEMA, to withhold the new album (CEMA spent weeks investigating and compiling lists of stores selling used CDs to accommodate Brooks' request), was the first artist to come out and support the four major distributors, WEA, CEMA, Uni and Sony, after the companies decided to stop giving advertising support to stores selling used CDs.

However, despite his recent about-face, Brooks insists that he's still opposed to the sale of used CDs: "I'm responding to my fans' requests. I still think that selling used CDs is bad for the music industry, and I will never change my mind about that." **MC**

GOLDEN JADE



Giant act Jade recently received gold plaques for their debut album, *Jade To The Max*. Pictured at the label's Beverly Hills offices, are (L-R) Head of Sales Rob Sides, Joi Marshall of Jade, President of Black Music Cassandra Mills, Tonya Kelly of Jade, Head of Promotion and Sales John Brodey, National Director of Pop Promotion Jean Johnson, Head of Marketing Steve Backer, Head of Black Promotion Ardenia Brown, Head of Pop Promotion Ray Carlton, Giant owner Irving Azoff, Di Reed of Jade and Head of International Susan Markheim.

WORLD CLASS CONCERT



Concert General Manager Wayne Baruch, L.A. City Council Arts and Cultural Committee Chairman Joel Wachs, Dodger manager Tommy Lasorda, Concert Producer Tibor Rudas and Executive Producer for World Cup USA 1994 Entertainment Activities, Joe Smith, are pictured at the recent announcement ceremonies for the World Cup USA 1994 Final Concert. The concert, featuring Jose Carreras, Placido Domingo and Luciano Pavarotti, will take place at Dodger Stadium on July 16, 1994.

Charges Dropped Against Sony Executives

By S.E. Silverman

Federal Judge Dismisses Rapper Eazy-E's Charges of Label Racketeering

LOS ANGELES—A federal judge has dismissed a lawsuit filed late last year by rapper Eazy-E (Eric Wright) that accused Sony Music executives of conspiring to engage in racketeering and interfering with contractual relationships. Eazy-E, formerly a member of N.W.A., accused several Sony Music executives, including Epic President Dave Glew and Sony President Tommy Mottola, of conspiring with Andre Young (Dr. Dre) and Marion Knight to intimidate acts signed to Eazy-E's Comptown Records (Ruthless) into canceling their agreements.

Since last year, Wright has filed three amended complaints to the

original lawsuit, and attorneys representing the rapper seemed surprised by the ruling. "We will definitely appeal. The judge made some erroneous findings which we believe the [Court of Appeals] will overturn. It is by no means over for us," said Michael Bourbeau, one of Wright's attorneys.

In addition to the federal suit, Wright also has a state lawsuit pending against Young and Knight for allegedly using force and fear to get Wright to release artists signed to his label. The state case is unaffected by the federal ruling.

Sony executives were unavailable for comment. **MC**

SALUTING LONGBOX DEMISE



Earth Communications Office (ECO) recently hosted a luncheon saluting the music industry's role in eliminating the CD longbox and to kick off a new campaign designed to convince the industry to use recycled material in the manufacture of jewel boxes. Over 200 music industry leaders were on hand for the event, held at the Westwood Marquis Hotel and Gardens. Pictured (L-R): Congressman Howard Berman, Atlantic VP Danny Goldberg, Congressman Henry Waxman, Bonnie Raitt, ECO Executive Director Bonnie Reiss, former Capitol President Hale Milgrim, Raitt manager Ron Stone and Interscope President Jimmy Iovine.

SIGNINGS & ASSIGNMENTS

By Michael Amicone



Tony O'Brien

Tony O'Brien has been promoted to the post of Senior Vice President and Chief Financial Officer of the Atlantic Group. O'Brien, who was formerly Vice President/Controller of Atlantic Records, will oversee all financial aspects of the Atlantic Group. O'Brien will perform his duties out of the label group's New York headquarters (phone: 212-275-2000).

Qwest Records, the label founded by legendary producer Quincy Jones, has named Greg Peck to the post of Vice President, Promotion and Black Music Marketing. Peck will shepherd the label's urban marketing and promotion efforts. Peck, who will perform his duties out of the label's Burbank headquarters (213-874-2829), recently headed his own company, Bahia Entertainment.

John Dukakis has been named General Manager of Paisley Park Records. Dukakis will oversee the day-to-day business activities of the Prince label. Prior to joining Paisley Park, Dukakis was a senior partner at Bob Woolf Associates, a sports and entertainment business management firm. Dukakis can be reached at 310-286-9888.

Giant Records has announced the appointment of Joe Pizzella to the post of Product Manager. Pizzella, who will handle the marketing of select artists, is based at the label's Beverly Hills offices (310-289-5500).

RCA Records has appointed Jordan Zucker to the post of National Director, Rock Promotion. Jordan, who will be based in Los Angeles (213-468-4000), was previously the label's Regional AOR Director in Atlanta, and prior to that, the label's Local Promotion Manager in Florida.



Wendy Weisberg

Wendy Weisberg has been promoted to the post of Manager, Publicity/West Coast, for I.R.S. Records. Weisberg was previously the West Coast representative for the label's Publicity Task Force. Weisberg is based at the label's Universal City offices (818-508-3130).

Remo, a leading manufacturer of drumheads, has tapped George Barrett, the company's artist relations manager, to oversee the marketing of the company's marching percussion division. Barrett will work out of Remo's North Hollywood headquarters (818-983-2600).

In additional Remo news, Carol Schenken moves over from customer service/sales to marketing assistant for both artist relations and marching percussion.

MCA Records has announced the promotion of Robin Tacconelli to the post of Associate Director, Sales and Field Marketing. In her new position, Tacconelli, who is based at the label's Universal City headquarters (818-777-4000), will oversee the sales, advertising, merchandising and retail marketing programs.

Priority Records has promoted Eric L. Brooks to the post of Executive Director of Promotions. In addition to heading a regional staff of promotion directors, Brooks will supervise all radio and video promotion. Brooks will work out of the label's Hollywood offices (213-467-0151).

In more Priority news, Dancehall DJ Cutty Ranks has signed a record deal with the rap-dominated label. Ranks, known for his hard-core dancehall style, will have his first project released in the first quarter of 1994. **MC**

MARSHALLING HER CREW



Dancehall reggae artist Carla Marshall recently put her moniker on a new recording deal with Columbia Records. Pictured (L-R, back row): label VP/GM Fred Ehrlich, Director of Business Affairs John Ingrassia, Patrick Lindsay of Shadows International, Columbia President Don Ienner, (front row) manager Denise Jones, Carla Marshall and Columbia East Coast A&R Manager Maxine Stowe.



Rachel Matthews

Company: Hollywood Records
Title: VP / A&R
Duties: Talent Acquisition
Years with company: 3 / 12

Dialogue

Signings: "The last two signings for me were the Fluid and Machete, a Chicano rap band. The leader was in a band called Aztlan Nation."

A&R Focus: "We're not looking for anything specific, just acts that are great, unique and different."

Coming Up: "I'm really excited about the new Scream record that's coming out soon. They have a new singer called Billy Scott who replaced John who joined Mötley Crüe. Their music has taken a different and interesting turn. It's almost hip-hop rock—which is very different. With Machete, he's a very different rapper. Everything he says is up and positive. He has very heavy things to say, but he says them in a very positive and educational way. The music is more pop than hard core. And he just turned 21."

Clubbing: "I don't get out to the clubs as much as I would like to, but the truth is, I get out more when I'm on the road than when I'm here in Los Angeles. That's because L.A. is always looking for the Next Big Thing that already exists. There are a lot of bands here just following the leader, so I prefer to go out of town. Also, there's a good chance of being shot in half the clubs here."

L.A. Scene: "I think there's a new scene happening here. Music has finally crossed over the genre lines, where you can have industrial and hip-hop and rock and just about everything else all mixed together. And that's where L.A. can lead—in creating a mixed bag of new acts that draw from various genres of music. Red Hot Chili Peppers, for example, draw from funk and rap and rock. We are so diverse racially that it's finally having a positive influence on our artists."

Problems: "I think that there are too many record labels and too many artists being signed too soon. This environment does not nurture bands and allow them to become great artists. Groups write three or four songs and the next day they have a record deal. If an artist plays a club in L.A., on any given night, the chances are good that there will be an A&R person in that audience. Not enough musicians are playing for the sake of the art. Not enough of them are determined to get up there because they have something to say—and they don't care if the audience likes it or not—it's where they're coming from."

Now, kids are looking at their friends who got a deal and they want one, too. It's down to 'where's my deal, where's my video, where's my tour bus.' It should be all about—I have something to say with my music and my songs and I don't care if anybody likes it! This is what I have to say. Artists compromise for the labels. Out here, the bands expect the A&R people to be in the audience for every show. Artists also need to find out who is their champion at a label and stick with him. Instead, they go after six different labels. They need to find a person at a label who relates to their music and sees the same vision the group sees. That's the label they should be with—not who's going to give you the most money or which label has a cool artist on their roster."

Development Deals: "We do make development deals here. In fact, we made one with a band back in New York and it gave us a couple of months to watch the act grow and develop their material. And at the same time, they should be watching us to be sure they want to be with us. The label can decide if what they saw was really an artist or just a fluke show that was great."

Band Meetings: "When I meet with a band we're going to sign, I first try to explain what is expected of them and what they should expect of the label. I also try to assess where the band is coming from and who they're trying to reach. We also talk about the choice of producers to make the best record. Why is this band, for example, choosing a certain producer? Is he the best producer for the act or did he just make a cool record? Is he the flavor of the week or will he make you reach and stretch and grow?"

Identity Crisis: "There are a lot of bands playing music because that kind of music is happening right now. Also, lots of people put bands together for the wrong reasons. They might think that because they sound like somebody else, it might be profitable to keep doing that. There are plenty of bands who know who and what they are and are doing it for the right reasons—but there are still too many that aren't doing it for the right reasons. Money shouldn't be the reason a band gets together."

Bidding Wars: "Bidding wars hurt bands because you start out and your expectations are always higher. Also, bands should start thinking of labels as a bank—everything has to be paid back eventually. If I give you \$500,000, you better pay me back that money or I'm really gonna be pissed. And that's the way bands should look at it."

Collaborating: "I sometimes suggest to a band that they oughta write with another writer. I suggest they meet with the person and if they like him and have some kind of rapport, then the band could check it out. If they don't get along, it doesn't do me any good to force the situation because nothing good is going to come out of it."

TUBULAR



The Tubes are back with original frontman Fee Waybill and original members Roger Steen, Prairie Prince and Rick Anderson. Also joining the act is Gary Cambra on keyboards and Tubettes Jennifer McPhee and Amy Frence. The band will appear live at the Strand on August 26th and at the Ventura Theatre on August 28th.



Warner Bros. recording artist Vince Neil and his guitarist Steve Stevens are pictured above while making a brief pit stop at Handleman's in Kansas City. Shown from left to right are: Paul Heet, Warner intern; Bob Hathaway, local Warner promo man; Vince Neil; Sharon Jones, Handleman's buyer; Steve Stevens; Jim Scott, Handleman's Branch Manager; and Brian Hay, WEA Sales Rep.

Pitfalls: "Most bands make the mistake of wanting to compare the amount of money they got against the money other bands got. Instead of figuring out who is the best producer for them, the band will want the producer who has the biggest hits out now. Many times, they don't have a manager. I think a manager is crucial to get a band through a label. I've signed plenty of bands that didn't have managers, and it's a nightmare. I do it because of my belief in the artist, but not having a manager makes it harder. I'm not talking about having your brother or cousin manage your band—I mean someone that can talk the talk and walk the walk and get things done at the label without making enemies."

Courtesy: "I don't think bands realize that the people who work at the labels are just ordinary people and if you want them to work harder for your band, you have to be nice to them. Bands sometimes come to a label with a 'you owe me' attitude. They forget that it's still people that are going to market you and promote you and work your record to radio. You have to treat them the way you want them to treat you. If you go in and demand and tell them that their artwork sucks and their marketing plan sucks, they're not going to be jumping up and down trying to bust their asses to break your record! Bands constantly make that mistake."

Career Advice: "Bands have to learn that playing music is their career. It's their business and they have to treat it as such. If they don't, then somewhere down the road they're gonna get screwed—by a manager or a record company or another band member. Bands have this artist attitude that they don't have to worry about anything because they're artists. Well, this is your career and you better fuckin' take care of it."

Grapevine

Stevie Wonder, Lenny Kravitz, Extreme, Anthrax, Megadeth,

Toad the Wet Sprocket, Garth Brooks, Guns N' Roses, Alice In Chains, Soundgarden and Bell Biv DeVoe are just some of the celebrity acts that will be recording their favorite Kiss songs. Due out in early 1994, the album (not a tribute album according to Gene Simmons) will feature each artist doing his/her own arrangement and interpretation of a Kiss classic. Kravitz and Wonder will be teaming up for their version of "Deuce." Extreme will cover "Strutter" (both "Deuce" and "Strutter" appear on the band's historic debut album), Garth Brooks will tackle "Hard Luck Woman" and Nine Inch Nails will tear through "Love Gun." Should turn out to be quite a collector's item.

CMC International recording artists **Accept** will make their first American concert appearance since reforming when they play at the Foundations Forum on September 11th. Group just released their new CD entitled *Objection Overruled*.

Rockin' On For Narconon, a benefit to raise funds for the expansion of Narconon drug rehab and educational centers, is scheduled to take place on September 19th at the **Country Club** in Reseda. For the performance schedule and ticket prices, call (213) NO-DRUGS.

Word is that former Poison manager **Howie Hubberman** is now directing the career of C.C. DeVille.


Check out a new rock band from Oregon called **Electric Church**. Band is due in town momentarily.

Still waiting for CD packages on **Tom Jones** and the **Animals**. Any takers?

Apparently, **Jani Lane** has reunited with **Warrant** to record at least one more album before he goes solo.

On The Move

Laura Hill has been named East/West A&R Manager in Los Angeles.

At **Paisley Park Records**, label General Manager John Dukakis has named **Kerry Gordy** to the post of Vice President of A&R and Artist Development. 



Meghan

Contact: Craig Druitt
(310) 318-6934
Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

Just one look and it was obvious that Meghan McMullin took great care in preparing her demo package for the industry. Everything was in order and when the real test came—listening to the music—Demo Critique was pleasantly surprised. Meghan's tape is filled with Island melodies and rhythms—kinda reminiscent of Harry Nilsson's "Coconut" single. She sings with a powerful, clear, crisp voice filled with emotion. These songs are great to dance to but this is not a disco tape! The tunes just groove, that's all! The big surprise on the demo is a selection called "I Like Bananas," which sounds like an out of the box hit. It's refreshing and unique and has interesting lyrics, too. Never mind the suggestive interpretations. This is a tape worth hearing for the enjoyment of it.



Curt Harpel

Contact: Curt Harpel
(213) 436-0326
Purpose of Submission: Seeking label deal

- ① ② ③ ④ ★ ⑥ ⑦ ⑧ ⑨ ⑩

Harpel combines the very best features of funk, pop and rock into a mixture all his own. With a powerfully emotional voice, the artist belts out a tune in fine musical fashion. "Stranded," "Happy Together" and "Screaming Inside," the three selections on this tape, were all written by Harpel. They are well-constructed songs (all the parts are there and in the right places), but there just isn't that one tune that sticks with you after the tape is done. A good example of that is the ballad which seems to meander on and on but when it ends, you realize you can't remember the chorus. The chorus is used as a point from which to improvise rather than to drive home a hit song. The closer is more along the lines of Stevie Wonder but this time, the artist really over sings. A good effort but not the one that will get you a deal. Keep at it because you're on the right track.



Manito Park

Contact: J.A. Creed
(818) 567-0052
Purpose of Submission: Seeking label deal

- ① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Manito Park is a tight, four-piece rock unit hailing from Spokane, Washington. The band recorded this demo with producer/engineer Clark Stiles who is credited with having worked with Def Leppard and Queensryche. Named after a famous park in their area, the band has a very solid vocal sound and a knack for composing tight rock tunes geared perfectly toward AOR play. It is their vocal blend that sets the band ahead of the pack—even on a first listening. Check out the ballad "One Last Look" for a real tearjerker. It's got CHR written all over it! The closing track, "Oh Father," is a Crosby, Stills & Nash sound-alike that'll have you tapping your feet until the very end. This is a professionally recorded tape by a band that should happen. Call and get a copy of this one and let's hope they come down to L.A. so we can enjoy them live. Excellent!

To submit product for analysis, send your packages (including photo, bio & contact #) to: Music Connection Demo Critique, 6640 Sunset Blvd., Hollywood, CA 90028. Demo Critiques are not for purchase. All submissions are reviewed by committee. All packages become the property of Music Connection magazine.



Hey Kids! Get out your pencils and jot down the following dates. It's back to school...

CALENDAR

Auditions for the next R&B/Real Deal showcase (September 14 at The Roxy) will be held at Cole Studios, 923 Cole Avenue in beautiful Hollywood on August 24, 7 p.m. For information, call 213/962-0174.

On September 4, 1993, ASCAP will host its annual Bumbershoot showcase in Seattle featuring seven of the Pacific Northwest's finest. Confirmed on the bill are **The Violets**, **Peach**, **Maxi Badd**, **Sage**, **Lazy Susan** and two bands from Seattle's too cool C/Z Records: **Gnome** and **Alcohol Funnycar**. Past showcases have included such acts as Epic's **Pearl Jam**, Zoo/BMG's **Odds** and MCA's **BESTKISSERSINTHEWORLD**.

ASCAP is proud to be a co-sponsor of Rock Against Rape, a benefit concert on Wed., Sept. 8 at Club Lingerie. The show will feature an acoustic set by **Johnette Napolitano** of **Concrete Blonde**, a spoken word performance by ASCAP writer **Exene Cervenka** of **X** and sets by C/Z recording artist **7 Year Bitch**, **Pinching Judy** and **Civil Defiance**. Proceeds go to First Strike Rape Prevention.

Quiet On The Set is September 21 at Largo Pub...Be there, be quiet. Shut Up and Listen...

Hats off to new members **Blind Melon** whose hit single, "No Rain" has these guys soaking up a downpour of well-deserved success with heavy rotation everywhere!

Yea! ASCAP welcomes **Wamer Bros.** recording artists **The Williams Brothers**. Their long awaited release, "Harmony Hotel" is in the stores now. Buy it, you will like it.

ADVERTISEMENT



CHRISTMAS IN JULY



Singer-songwriter **Judith Owen's** recent performance at the **National Academy Of Songwriters' "Christmas In July"** benefit show at the **Troubadour** showed once again why she is garnering so much industry attention. Her brief set included a guest appearance (pictured above) by **Spinal Tap** bassist **Derek Smalls** (Owens' husband **Harry Shearer**), as they ran through **Tap's** hilarious tune "Christmas In Hell." For those industry people who have yet to see **Ms. Owen**, you can catch her again at the **Troubadour** on **October 21st** at 7:30 p.m. The performance is sponsored by the **National Academy Of Songwriters**. Contact **Blythe Newlon** at **NAS** for more information at 213-463-7178.

Western Beat Celebration

Western Beat celebrates its two-year anniversary at **Highland Grounds** on **Thursday, September 2nd**. The only showcase in America that is jointly sponsored by **ASCAP** and **BMI**, **Western Beat** was one of the originators of the current acoustic music movement sweeping the country.

Co-sponsored by **Music Connection**, **Windswept Pacific Publishing**, **Curb Records** and the **Nashville Songwriters Association**, **Western Beat** is the brainchild of **MC's** own **Billy Block** and this special occasion promises to be a dream event for songwriters and music fans alike. More than twenty songwriters and artists will be performing, including **Jerry Fuller**, **Randy Sharp**,

Larry Bastian, **Steve Diamond**, **Christopher Ward**, **Alan Whitney**, **Jill Colucci**, **Karen Tobin** and the **Borrowers**.

In addition to **Block**, this special evening will be co-hosted by other co-sponsor representatives including **BMI's Paige Sober**, **ASCAP's Brendan Okrent**, **National Academy Of Songwriters' Steve Schalchlin** and **Los Angeles Songwriters Showcase's Len Chandler**.

Block says, "We look forward to another year of bringing together the vital music scenes of Nashville, Austin and Los Angeles, as well as furthering a music scene built especially for the songwriter."

The **September 2nd** show will feature open mic sign-ups at 6:00 p.m. with open mic sets beginning at 6:30. The regular event will begin at 8:00 p.m. For further information contact **Billy Block** at 310-372-8306.

HAVING HIS CAKE



Jesse Dupree, lead singer of the rock band **Jackyl**, was honored by **PolyGram Music** representatives at the **PolyGram** offices in honor of the band's debut album turning gold. Pictured (L-R): **PolyGram** executives **Jim Moreno** and **John Baldi**; **PolyGram Music VP, Creative, Michael Sandoval**; **Jesse Dupree**; **PolyGram's Danny Benair**; and **Jackyl** attorney **Jim Zumwalt**.

Tracking The Classic Albums



Steve Howe of Yes

Close To The Edge

(Reached #3 in 1972)

Throughout the Seventies, **Yes** set the standard for progressive rock. Guitarist/songwriter **Steve Howe** spent ten years with **Yes**, 1971-80, a period in which the band sent ten albums into the **Top Forty**, including six that cracked the **Top Ten**. Songs like "Roundabout," "I've Seen All Good People" and "Yours Is No Disgrace" remain **FM** rock standards, possessing that timeless quality that marks all great songwriting.

The 46-year-old guitarist is currently signed to **Relativity Records**. **Howe** talked with us about **Yes'** landmark album, *Close To The Edge*:

"**Yes** was successful because of quality, not commercial pop songs. We never wrote pop music and we even tried to hide it by taking out the hook or whatever. We consciously tried to de-commercialize the early **Yes** albums.

Very often we started with three chords like any other pop song but then they became—dare I say—works of some significance through **Rick [Wakeman, keyboardist]**, **Jon [Anderson, vocalist]** or I throwing in other ideas. But that kind of songwriting has to take place in the rehearsal studio because that allows the musician to change the course of a song and to better help the song develop, and that's how songs got better and better with **Yes**.

I think we reached our peak of combining innovative technology with some very original songwriting with the *Close To The Edge* album. That was at a time when we used a lot of studio skullduggery, as well as spending time re-thinking songs in the studio. It was usually that re-thinking process that brought about some of our most creative moments.

Unfortunately, most musicians today want to beat songs around in the recording studio with a 'click' track. The only way we could come up with songs like those on *Close To The Edge* today would be to get together and rehearse like we did in the early days, but most musicians don't have time for that anymore.

That's why I'd say that *Close To The Edge* was a monumental movement for a pop group to make. It was a very adventurous record that was still a very big commercial success, which isn't an easy thing to accomplish.



BMI recently congratulated singer-songwriter Brenda Russell backstage at the Wilshire Ebell on the success of her recent release *Soul Talkin'*. Pictured (L-R): Co-producer Ron Fair; songwriter Allee Willis; BMI Assistant VP, Writer/Publisher Relations Barbara Cane; Turner Management President Dennis Turner; Brenda Russell; singer Oleta Adams; actress Rosie O'Donnell; and attorney Gary Gilbert.

New Songwriter Signings

EMI Music Publishing recently made a couple of new signings. First, critically-acclaimed singer-songwriter PJ Harvey signed a worldwide publishing deal that incorporates her first album *Dry*, as well as her current album *Rid Of Me*.

EMI also inked a five-year deal with world-renowned composer Vangelis. The agreement includes his formidable back catalog, as well as current and future product. Vangelis' back catalog is spearheaded by such classic works as *Chariots Of Fire*, *Blade Runner* and *Missing*.

Bug Music announced a slew of



ASCAP recently held its 2nd Anniversary "Quiet On The Set" showcase, held at Largo in Los Angeles. The festivities included performances by ASCAP singer-songwriters, including Phil Roy (pictured). Roy, who is a Sony Music Publishing writer, co-wrote the title track for the latest Ray Charles album entitled *My World*. Roy also completed recording an album's worth of material and is currently shopping for a record deal. The audience, which included numerous publishers and A&R reps, was also treated to performances by Amy Kanter, Stephen Richardson, To Be, Valentine's Revenge, Jenny Yates, Laura Zambo, Rick Nowels & the Wild Strawberries and Judith Owen.

new signings including Cry Of Love, Kaora Mansour, John Sharp, Bill Johnson, Don Nix, Joseph Wooten, Roy Wooten and Robin Holcomb.

Industry Grapevine

Peermusic announced the appointment of Brady L. Benton to the post of Assistant Manager of Film and Television Licensing in their Los Angeles office. Reporting directly to Peermusic Vice-President Kathy Spanberger, Brady will assume full responsibility for licensing the company's catalog in advertising, television and theatrical productions.

Industry Accolades

Congratulations go out to the Santa Barbara-based alternative rock band dish, who recently won the Los Angeles Local Showcase for Soundcheck - The Ticketmaster Yamaha Music Showcase.

Five Southern California acts performed fifteen minute sets before an industry panel of judges at the Palace on July 29th. The other L.A. finalists were Liquid Sunshine, Primal Tribe, Skin and John Bossman.

dish now moves on to the Regional Showcase and if they are successful there, they will advance to the National Showcase in Dallas on September 9th. For more information on the event, call 800-451-7625.

Publishing Activities

It's true that the work of great songwriters will always live on. Bug Music announced that the late blues great Willie Dixon's "Wang Dang Doodle" has been recorded by PJ Harvey on Island Records, and his classic "Little Red Rooster" was recently recorded by Jesus & Mary Chain for Blanco Y Negro (Warner).

Bug also announced that the late Del Shannon's immortal hit, "Runaway," was recently licensed for the film version of Stephen King's *The Stand*. MC



MARTIN BANDIER

This EMI Music CEO credits company's growth to its diverse talent roster.

With a record-breaking hot streak this past quarter, EMI Music Publishing continues its reign as the world leader in music publishing. Led by Chairman and CEO Martin Bandier, EMI Music Publishing controlled all or part of six of the Top Ten albums on the recent *Billboard* album chart. In fact, eighty albums on the *Billboard* 200 contain EMI songs, and last month EMI songs held fifteen video slots on MTV's playlist. To top it all off, the company was named ASCAP's "Publisher Of The Year" in the Pop, R&B and Latin categories.

"This particular period of time has just been astronomical for us," says Bandier, "and I think that has to do with the diversity of our music. I've always claimed that we were almost recession-proof because if things waned in one area of music, we were protected by our strengths in other genres."

The "B" in SBK, Bandier and Charles Koppelman sold their publishing interests to Thorn-EMI in 1989 for a record \$295 million. As part of that agreement, the two men formed SBK Records and went on to huge success with such artists as Wilson Phillips, Vanilla Ice and Jesus Jones.

Two years after launching SBK Records, Bandier and Koppelman sold their 50 percent stake in the label to Thorn-EMI for \$31 million and an estimated \$100 to \$400 million in deferred considerations. Seven months later in November of 1991, Martin Bandier was appointed to his current position of Chairman and CEO of EMI Music Publishing. In order to concentrate on his new post, Bandier left his position as President and Chief Operating Officer of the SBK Records Group.

"At SBK, we used to be known as the 'SBK Difference,' states Bandier proudly. "Jim Fifield [President and CEO, EMI Music Publishing Worldwide] told me that he wanted me to run the company as if I owned it, making the same decisions, keeping the same attitude and enthusiasm, and we've managed to do that."

As for what he feels differentiates EMI Music Publishing from other publishing entities, Bandier would only say, "I think what separates us from the rest is that we've never thought of ourselves as bankers or investment people. We're expansive, creative and pro-active. Everyone in this company—from the receptionist to the manager of business affairs—knows how many hits we have on the charts. Everyone gets very excited when we win something and depressed when we lose something. Fortunately, we've won a lot more than we've lost [laughs]."

A veteran of the publishing business for nearly twenty years, Bandier sees a change over the past decade. "What we've seen is a continued growth of self-contained music, bands or artists who write their own music. As a result of that, our business has been to focus on self-contained artists. We've also had to look at the other areas of song-exploitation such as television, motion pictures and commercials."

It's these other avenues which are showing publishers that the value of songs never disappears. Giving a very recent example, Bandier points to the success of the Top Ten soundtrack from the hit film *Sleepless In Seattle*. "We have seven songs on that album," explains the publishing executive. "Songs that were written in the Thirties, Forties and Fifties. I think the newest song on that album is 'Stand By Your Man,' which was written in the Sixties. To me, that album is just an indication of how songs retain their value over time."

Though the easy-going Bandier's enthusiasm is contagious, he is certainly serious about his business, as evidenced when questions were asked about the size of his company being a hinderance to its writers, artists and producers.

"In a big company, writers could get lost in the shuffle," admits Bandier, "but they won't when you add Creative staff. You have to have a ratio of writers-to-Creative staff that isn't unwieldy. When you have a company like ours, that can afford to continually expand its Creative staff, I think the writers are being serviced even better because they have more opportunities to cross-pollinate with artists and producers."

In summation, Bandier describes his love for his profession. "I've always said that there are two artists in this business. The artist who writes the song and then there's the song itself. To own a song like 'Over The Rainbow' is to be involved with a star. The music publishing business is like the fabric of all our lives. We're part of everyone's life, whether through radio, television or film."

EMI Music Publishing: 1290 Avenue of the Americas, New York, NY 10104, phone 212-492-1227. MC



PARAMOUNT RECORDING STUDIOS: Ex-Policeman Sting, in Studio B, mixing a remake of the Police song "Demolition Man" for the soundtrack to the movie of the same name, with sessions produced by Stoker...Producer Richard Dashut (Fleetwood Mac, Matthew Sweet) and Burning Hands, in Studio C, recording tracks for an Atlantic demo, sessions engineered by Keith Barrows...Delicious Vinyl act Brand New Heavies, also in Studio C, cutting tracks for their next opus, with engineer Voytek Kochanek manning the console.

DODGE CITY SOUND: L.A. rock band 7% Solution, completing tracking and mixing chores with producer/engineer Jeffers Dodge...Third Stone act the Charthogs, recording tracks with producer/engineer Gavin Mackillop, who has also been adding his studio magic to folk rock artist Melissa Ferrick's Atlantic debut opus...Producer Richard Wolf, finishing a tribute album to the late Freddie Mercury that includes rare and unreleased Queen material, with engineer Rick Wood assisting.

SKIP SAYLOR RECORDING: Sony Music/Canada recording artist Celine Dion, mixing the single "No Living Without Loving You" with producer Guy Roche, engineer Ken Kessie

A SUNNY CHRISTMAS



LESTER COHEN

Red-hot producer David Foster and the man behind the mask, Michael Crawford of Phantom Of The Opera fame, recently spent some time in the studio recording the track "O Holy Night" for Foster's upcoming Christmas project, entitled Grown-Up Christmas List. Also featured on this all-star project are Celine Dion's version of the holiday favorite "The Christmas Song," Tom Jones performing "Mary's Boy Child" and Johnny Mathis crooning "It's The Most Wonderful Time Of The Year."

and assistant Eric Flickinger...Relativity act Noisescapes, mixing their forthcoming debut album with producer Devin Townsend, engineer Michelle Garuik and assistant Eric Flickinger...Atlas artist Matt Goss,

mixing the single "House Of Accused" with co-producer/engineer Bobby Brooks, co-producer James Allen and engineering assistant Eric Flickinger...Fellon act Brownside, mixing their upcoming opus, with

De-La, P.O.W. & Boom producing and engineer Louie Teran manning the boards...Producer/rapper D.J. Quik and Profile act 2nd II None, recording tracks with engineer Louie Teran...BMG Japan artist Emi Kaneko, mixing her forthcoming album with producer Mark Feist, engineers Joel Stoner and Rob Chiarelli and assistant Eric Flickinger.

NRG RECORDING SERVICES: David Pack, cutting tracks for an upcoming release, sessions engineered by Mark Ettel, assisted by Wade Norton...John Agnello and Atlantic act Chainsaw Kittens, completing tracks for a new opus, with assistant Raymond Taylor-Smith manning the boards...Guitarist Coco Montoya (John Mayall) and producer Albert Molinaro, working on tracks for a new project, with engineer Jay Baumgardner supplying the sonic expertise, assisted by John Ewing and Thomas Schelly...Capitol artist Tracy Spencer, working on vocals with producer Dr. Jam, engineer Elliot Pierce and assistant Wade Norton.

MIXING MANIA: L.A.-based remixer/producer Alexx Antaeus, remixing and producing "Land Unter" by Germany's Herbert Gronemeyer, and mixing the U.S. single "Desire" by Thailand sensation Manee, on Trilog Records International. **MC**

PATRIOT SESSIONS



J.H.S. PHOTOS

Patriot Records has been recording various projects at Dino M. II Recording Facilities in Torrance. P.K. Mitchell is producing several acts, while Mitchell's solo album is being helmed by Dino M. mainman Dino Maddalone. Pictured (L-R, standing): Dino Maddalone and label President Michael Betts, (sitting) engineer Chris Maddalone and P.K. Mitchell.

DEFIANT SESSIONS



PAT LEWIS

Los Angeles-based band Civil Defiance gather round the console during final mixing sessions for their upcoming opus, helmed by Alex Woltman. Pictured at Can Am Studios are (L-R) band members Gerry Nestler and Jent Kent, engineer John Jackson (Aerosmith, Soundgarden), band members Mike Kent and Brad Hornbacher and engineer Jim Schwartz.

YAMAHA ACOUSTIC GUITAR FORUM

YAMAHA UNVEILS REVAMPED FG ACOUSTIC GUITAR LINE

Country/Western music and MTV's "Unplugged" series, both red hot these days, have inspired more and more people to play guitar—specifically, the Yamaha FG series acoustic guitar, a standard for three decades. Now, Yamaha

has revamped the line to offer a full range of feature options, expanding the total selection to nearly 20 different models.

The new acoustics, based on the classic FG design, range from traditional steel string flat tops to cutaways and contemporary-styled models featuring sophisticated electronic pickup systems. All models are avail-

able in a spectrum of attractive colors, including the 12-string and left-handed versions.

The FG Series is supported by the continued commitment to quality that characterizes Yamaha manufacturing. With more than 100 years of woodworking craftsmanship, Yamaha produces guitars with a combination of superb sonic quality and un-

surpassed playability. For this reason, Yamaha confidently offers a limited lifetime warranty on the new FG Series, as they do with all other Yamaha guitars.

For more information, write Yamaha Corporation of America, Guitar Products, P.O. Box 6600, Buena Park, CA 90622-6600, or call (714) 522-9011.

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FRANK WOLF

As Peter Asher's sound man, Wolf has provided sonic magic to a variety of artists' albums.

By Jonathan Widran

The cliché that every young musician with a band aspires to be the next Beatles was part of Frank Wolf's fantasy life when he and his group Maxus cut an album for Warner Bros. circa 1980. But when the Michael Omartian-produced project stiffed, the young pianist re-examined his priorities and realized that "my aptitude was less as a player-performer and more as someone who enjoyed fusing my musical side with the technical aspects of recording the demos."

Fortunately for Wolf, his Maxus bandmate, Robbie Buchanan, was heading for bigger and better things as a solo artist, and Buchanan suggested to his producer that Wolf's engineering and mixing skills be used on Buchanan's first album. A subsequent project in 1985 with Jennifer Warnes led Wolf to well-known producer/engineer George Massenburg, who, in turn, recommended the young upstart to Peter Asher.

Wolf struck up an instant studio chemistry with Asher and has been the legendary producer's right-hand recording and mixing partner ever since. Working with Asher, Wolf has amassed an amazing who's who kind of resumé, in all genres and styles, including projects by 10,000 Maniacs, Diana Ross, Neil Diamond, Julia Fordham, Ringo Starr and Olivia Newton-John. Though Wolf has also amassed an impressive amount of studio time apart from Asher, recording orchestras for Johnny Mathis and Randy Newman as well as rock tracks for Richie Sambora and Little Feat, the ongoing relationship with Asher has provided Wolf with his most memorable and enjoyable professional experiences.

"Peter likes the fact that I'm multi-faceted. He knows I can go from recording a 90-piece orchestra to working with some trashy rock band," explains Wolf.

"Peter's genius lies in bringing people together, calling the perfect arrangers and musicians for any given session," says Wolf. "But since he's not a conductor, he has to find a more subtle way of steering things. I mix things as I hear them and try to make everything sound great. When he asks for changes, I listen, and if I make a suggestion, he listens to me. In that sense, it's collaborative. But he makes it clear he's the producer. We build the house together, but he's the contractor and architect."

Since Asher is not an engineering-minded producer, Wolf must act as the technical ears for every Asher project. And he has learned to be diverse as well, working on projects that require very little sound scrutiny as well as those where "every little hi-hat sound was agonized over," explains Wolf.

"It's all about having an ear for sound, being able to translate a producer's idea onto the board," continues Wolf. "Knowing what mic to use, what kind of tape, being able to combine every variable to achieve a sense of what you want to hear. You have to let the music speak to you. This is hardest with an orchestra, due to the sheer organization and the need to discern individual instruments so as to avoid a confusing wall of sound."

While he has loved every minute of his engineering career, Wolf has always envisioned it as a stepping stone to the more high-profile, higher responsibility realm of being the producer himself. While one would think his credit sheet would be a big help in leading him toward that goal, Wolf sees the magnitude of his star-studded associations as a somewhat of a mixed blessing. His eye is not solely focused on producing some huge, established act, yet record companies don't seem to feel comfortable calling him for a small-name development project.

"When I get done working on Neil Diamond's latest, or this new star-studded Randy Newman musical, I'm producing demos for a local band called the Big Sky," Wolf enthuses. "But I have to convince A&R people that I'm eager for any opportunity to produce and will take a no-name band in the hopes of turning them into superstars."

Wolf's one major production credit to date—producing the AOR hit "Days Like These" for Asia in 1990—proved conclusively that he has all the tools necessary to call the shots. Yet it involved somewhat of a compromise for someone so capable. "John Kalodner at Geffen knew my work and called me, saying we have two days to do the track and there's not very much money, would I be interested?" Wolf recalls with a laugh. "Now I'm hoping some record company will go out on a limb and call me when they have a project they feel is right for me. I'm attracted to great music, not just great names."

Frank Wolf can be reached through Peter Asher Management: (310) 273-9433.



Waldorf WAVE Synthesizer

Along side its predecessor the MicroWave, the new Waldorf WAVE is in a separate class of synthesizers. Called an Advanced Modular Wavetable Synthesizer, the WAVE is a truly open-ended synthesizer that allows for both future software and hardware additions or modifications.

The WAVE has two oscillators and two wavetable generators per voice. The system is expandable from 16 to 32 to 48 voices. There is graphic wavetable editing via the large 480 X 64 pixel LCD display equipped with eight display buttons and eight display faders. You can process with true analog circuits, four envelope generators, two LFO's with six shapes and analog high/low and bandpass filters. One truly unique feature is the ability to extract single spectra or spectral groups from sampled sounds, including their timbral evolution over time. This sample analysis capability makes possible completely unheard of sounds since this technology is not available in any other keyboard synthesizer.

Modulation capabilities have been improved over the Microwave with the addition of MIDI-Clock, playspeed, and keyboard-status has mod sources. The master MIDI keyboard can address 32 channels over two MIDI outputs and there is a built-in real time sequencer with a

high-density disk drive to store all patches and database information. All editing functions are intuitive with three edit modes: Multi-Edit where several sounds of different instruments can be altered at the same time, Group-Edit where a single parameter of all instruments can be edited in parallel and Quick-Edit where several related parameters can be scaled together for radical timbral changes. In my short space I cannot go into everything this synth can do but I can list some of the features and options you can add since new stuff will be coming out Germany all the time.

You can add additional 16-voice analog expansion boards for up to 48 voices for a total of 96 oscillators, a 76 note keyboard (61 note is standard) and you may have the unit color customized in two levels. Features include: up to eight part multi-timbral setups with 256 sounds and 256 performances, three stereo outputs, two auxiliary outputs, pitchbend wheel, mod wheel, free wheel (user definable), two play buttons, two transposition buttons, sustain pedal, two assignable footswitches, eight performance faders.

For more information, contact Waldorf Electronics at 3710 26th Place West Suite B-4, Seattle, WA 98199. Phone (206) 285-0262 FAX (206) 285-2944.



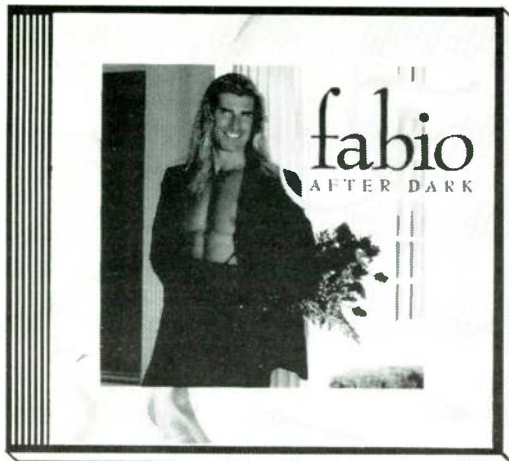
Soundcraft's Folio 4 Console

Part of the Spirit Folio Line, the Folio 4 is a 20 input and four output buss live portable mixer. There are eight auxiliary sends with two pairs of stereo sends. There are four sets of stereo returns and by the way the busses can be used as sub-groups.

The 20 inputs are divided into twelve mono and four stereo channels with the monos having sweepable mid-range EQ. There are also high pass filters on each input and EQ in/out switching. All mic inputs have 48 volt phantom powering and all mic and line inputs are balanced.

Metering is handled by LED bargraph meters that can monitor mix output, tape return, stereo returns, and group output. There is also a handy LED peak light next to each mono input fader. Made from the highest quality parts, the Folio 4 has an angled case for improve accessibility and colored-coded knobs for easy control recognition.

For more information, contact Soundcraft Electronics, JBL Professional, 8500 Balboa Blvd., Northridge, CA 91329. You can phone (818) 893-8411 or FAX at (818) 893-0358.



man-made materials—and tries to explain them in a way everyone can understand. There are exotic locations and adventurous footage all set to a rock beat. Keeping with the rock theme, artists from the genre drop by to help explain science. For instance, **Ritchie Sambora** (pictured) talks about his Ovation guitar and how the materials it's

"Buongiorno. I am **Fabio** and I am very interested in what makes romance work. When I play a special song, it is very important because it can express what I feel so perfectly." So begins this new offering from **Scotti Bros.**, *Fabio After Dark*, wherein the man whose biceps have graced the cover of many a romance novel becomes a kind of DJ. Coming off as a cross between Arnold Schwarzenegger and Barry White (whose "I Like You, You Like Me" is included), Fabio raps intros to romantic standards such as Billy Ocean's "Suddenly" and the Dionne Warwick and Kashif duet "Reservations For Two." If you don't buy this for the music, buy it for the artwork. The closest this cover boy comes to covering up is on the cover. The fantasy shots inside—at the steam room, by the pool, in bed—are much more revealing.

We hope you've been keeping up with the new PBS three-part series, *The Stuff Of Dreams*. If you haven't, be sure to catch the final installment November 2. (Check your guide for air times.) The series explores new developments in material science—

made of keep the sound superb, curtail feedback and preserves the dwindling supply of old spruce trees used in constructing many guitars. **Todd Rundgren** also drops by to tell how distribution of music via digitalized phone lines will someday enable musicians to sell their music directly to consumers. The **Dow Corning Corporation**, who is pretty heavily involved in material science themselves, underwrote the series.

Local bands looking for radio play should contact **Jordan Schaffner**. His *Real Dreams Radio*, which airs on **KCLA FM** and **KLAS FM**, is a forum to explore eclectic music, dreams, politics and anything else that suits their fancy. Bands and solo artists can use this format, which includes an in-studio interview to get airplay and promote concerts. Send a CD or cassette, with your phone number, to **Jordan Schaffner's Real Dreams Radio**, 7949 Lasaine Ave., Northridge, CA 91325. To hear KCLA FM on your touch tone phone, call 213-461-6675.

The Los Angeles run of *Sang Sista' Sang*, the original musical at the **El Rey** theater in the Wilshire



Patricia Hodges portrays Bessie Smith in *Sang Sista' Sang* at the El Rey

area, has been extended through December 31. This is a blockbuster show, featuring the extremely talented **Patricia Hodges** as Bessie Smith. Heartened by the success of the Los Angeles company, co-producers **Smokey Robinson** and **Mickey Stevenson** now want to explore new territory. It has been announced that road companies are currently being cast for limited runs in San Diego and San Francisco.

Dolly Parton has broken ground for the first of three planned country music concert halls in Pigeon Forge,

Show, The Countdown with Walt Love, The Retro Show and The Beatle Years. Westwood One is the nation's largest producer and distributor of radio programming.

There's a new disc MCA has released by performance artist **Holly Penfield**. Her third album, *Parts Of My Privacy*, underscored the one-woman show of original songs *Fragile Human Monster* performed recently around town. Previously, she took the show around London, her second home. It also had a successful run at the **Edinburge Fringe Festival** in 1992. Penfield's material is a mix of romantic excursions, songs of inner conflict and struggle and psycho-social observations. A neat

TN. About 250 fans turned out for the ceremony at the site of the first \$6 million, Victorian-style theatre. The next two theatres are expected to cost an additional \$14 million.

Westwood One Radio Networks have teamed with the makers of **Trojan Condoms** to air over 1,000 **AIDS Awareness** announcements through July, 1994. The **AIDS Awareness Campaign** will be the largest promotion of safe sex ever done by a manufacturer and radio network. Listen for the spots on programs such as *The Larry King*



Ritchie Sambora on PBS



MCA artist Holly Penfield



MATTHEW CUREW

Cast of *The Frogs*, completing its run at the Attic Theatre Centre

new CD from a woman who may be the American counterpart to Kate Bush.

One of the best places to catch new talent, whether music, comedy or spoken word, is the **Natural Fudge Company** in Hollywood. They have quite the eclectic booking policy, sometimes allowing for hard rock, poetry and comedy all on the same night. While there, be sure to catch club regular **B.J. Douglas**. You've seen him on such network television shows as *Good Times*, *One Day At A Time* and *The Jeffersons* and at such venues as the **Comedy Store** and **Laff Stop**. Now, the comedian is holding court almost nightly at the Natural Fudge. Catch him before he



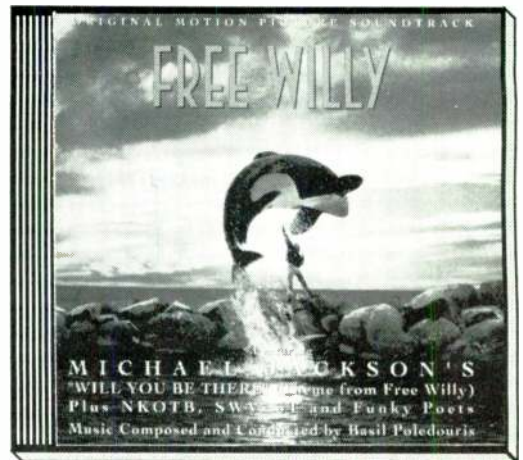
Comic B.J. Douglas

gets too hot.

Just completing its run at the **Attic Theatre Centre** in Hollywood is *The Frogs*. This is the original play by **Aristophanes** as adapted by **Burt Shevelove** and **Stephen Sondheim**. Though this is one of Sondheim's least-known works, it is also one of his funniest, filled as is its plot with wine, theatre and a band of frogs. The Attic Theatre Centre is located at 6561 1/2 Santa Monica Blvd. between Highland and Cahuenga. For showtimes and ticket information call 213-462-9720.

Just launched is **The International Radio Exchange**. This means, thanks to pioneering stations such as **National Public Radio's KCRW** at Santa Monica College, listeners will get to hear such intriguing new programs as *Radio Nova* from Paris. The independent Paris radio station mixes new music with lively on-air personalities and casual actualities from the streets of the French capitol. You can check it out yourself over **KCRW FM 89.9** Monday through Friday evenings, excluding Tuesdays, from 11 p.m. to midnight.

The **Free Willy** soundtrack seems to be holding its own on the sales charts. No doubt, this is at least partly thanks to a relatively strong new single, "Will You Be There," taken from Michael Jackson's **Dangerous** CD. For those who will pick up the Epic Soundtrax soundtrack as a reminder of this fine film about a boy and his orca,



be aware that aside from the Jackson track, a new one from **NKOTB** and three others by lesser artists, what you're buying is mostly an orchestral score. Which is not a bad thing to have, by the way. For a full album of like-sounding Jackson, go back to *Dangerous*.

Recognizing the popularity of music videos, **Malibu Comics** has created **Rock-It Comix**. This new line of comic magazines features stories based on today's hottest musical acts, as well as legendary figures in rock & roll. Initial titles include **Metallica** (a three-issue retrospective), **Lita Ford**, **Ozzy Osbourne** and **World Domination** (an alternative record label battles the system). Following them will be issues featuring **Pantera**, **Anthrax**, **Black Sabbath**, **Naughty By Nature**, **Pharcyde**, **Soundgarden** and the **Doors**. Artists also get to participate in and approve all aspects of the production of their magazine, including selection of the artists, writers and story lines. Look for **Rock-It Comix** everywhere when they debut in November.

Now on book stands everywhere is *The Good Frenchman*, a biogra-

phy of the late **Maurice Chevalier** by **Edward Behr**. The book chronicles the life of the great French entertainer who died in 1972 after a career that began in childhood and continued for six decades. Chevalier is best-remembered for film roles such as *The Love Parade* with **Jeanette MacDonald** and *Gigi* with **Leslie Caron**. His signature song, which we note with some sadness has not yet been released on CD, was "Thank Heaven For Little Girls."

In the new **Touchstone Pictures** release *My Boyfriend's Back*, **Andrew Lowery** plays Johnny Dingle, a teen who finds himself in a grave situation when he accidentally dies just before the big prom. Not letting a little death stand in his way, Dingle returns as a zombie determined to keep his date with the most popular girl in high school. There are all sorts of interesting songs in the film, though the old classic "My Boyfriend's Back" is not among them. Instead there are offerings from **Julianna Raye**, **House of Freaks** and our favorite Huntington Beach surf/trash band **Standard Fruit**. There are no plans to release the soundtrack. **MC**



GARY FINE

Cast of Touchstone's *My Boyfriend's Back*



SURF'S UP...AGAIN: As the invitation read: "Thirty years ago, the Beach Boys brought the beach to America. Thirty years later, we're bringing the beach to Capitol Records." And true to their word, on August 5th, in honor of the Beach Boys and their first Top Ten hit, "Surfin' U.S.A.," and to celebrate the label's new five-CD Beach Boys retrospective, *Good Vibrations*, the Capitol Records parking lot, thanks to 650 tons of sand, was turned into an early Sixties beach party—com-

plete with vintage cars, hot dogs and hamburgers (courtesy of In-N-Out) and even a volleyball tournament. In addition to the dogs and the booze, the Beach Boys—minus a sorely missed Brian Wilson, proof that Brian and the Boys (in particular, Mike Love) have yet to patch things up—gaily performed a set filled with some of the best-loved music of the era. Newly crowned Capitol head Gary Gersh and various label heavyweights, including mainmen Charles Koppelman and

James Fifield, were on hand to help celebrate the past and to present each Beach Boy with a plaque commemorating them as "the biggest selling American band in Capitol Records history." And in case you were wondering what happened to the 650 tons of sand, Capitol had it picked up and donated (that's right, *donated*) to the City of Los Angeles Parks and Recreation Department. Pictured (above left): Beach Boys Carl Wilson and Mike Love; (inset) one of the vintage

Woodies; and (above right, L-R): Beach Boys lawyer John Branca, EMI's Terri Santisi, Brother Records President Elliot Lott, Carl Wilson, EMIRG CEO Charles Koppelman, EMI Music CED James Fifield, Bruce Johnston, Capitol President/CEO Gary Gersh, Al Jardine and Mike Love.



BEVERLY SUE JASTEN

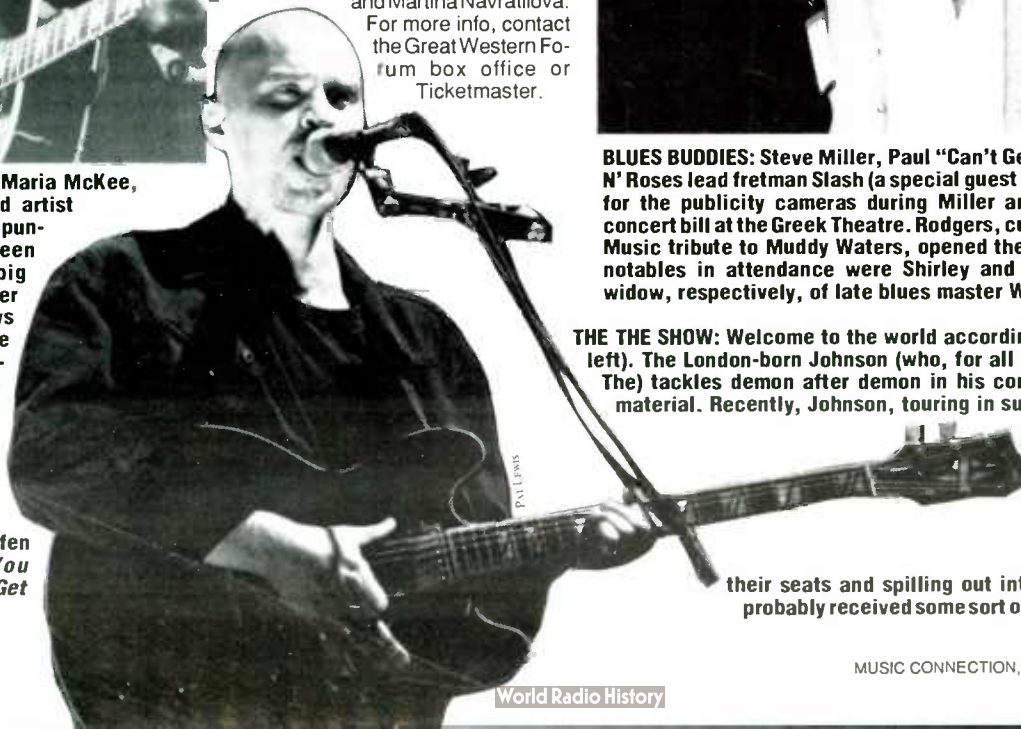
ELTON'S 'SMASH HITS': Elton John and Billy Jean King recently announced an all-star "Smash Hits" fund-raiser benefiting the Elton John AIDS Foundation. The two-day event, which will take place September 22 and 23 at the Great Western Forum, will feature world team tennis, followed on the second evening by a private Elton John concert and invitation-only dinner at the Regent Beverly Wilshire. John and King, who are longtime friends (Elton and lyrical cohort Bernie Taupin penned their 1975 hit, "Philadelphia Freedom," in honor of King), will play together against many of tennis' top players, including Jimmy Connors and Martina Navratilova. For more info, contact the Great Western Forum box office or Ticketmaster.



LESTER CONYER

BLUES BUDDIES: Steve Miller, Paul "Can't Get Enough" Rodgers and Guns N' Roses lead fretman Slash (a special guest during the show) stop to pose for the publicity cameras during Miller and Rodgers' recent sold-out concert bill at the Greek Theatre. Rodgers, currently promoting his Victory Music tribute to Muddy Waters, opened the show for Miller. Among the notables in attendance were Shirley and Marie Dixon, daughter and widow, respectively, of late blues master Willie Dixon.

ND JUSTICE: Maria McKee, an acclaimed artist who industry pundits have been predicting big things of ever since her days fronting Lone Justice, recently performed an acoustic set at Tower Records on Sunset, in support of her new Geffen release, *You Gotta Sin To Get Saved*.



PAUL LEWIS

THE THE SHOW: Welcome to the world according to Matt Johnson (pictured left). The London-born Johnson (who, for all intents and purposes, *is* The The) tackles demon after demon in his conceptual, dark and brooding material. Recently, Johnson, touring in support of The The's strongest album to date, *Dusk*, shared his demons with 6,000 of his closest friends at the Universal Amphitheatre. And considering that the audience spent the entire hour and a half dancing in their seats and spilling out into the aisles, in a sense, he probably received some sort of redemption. —Pat Lewis

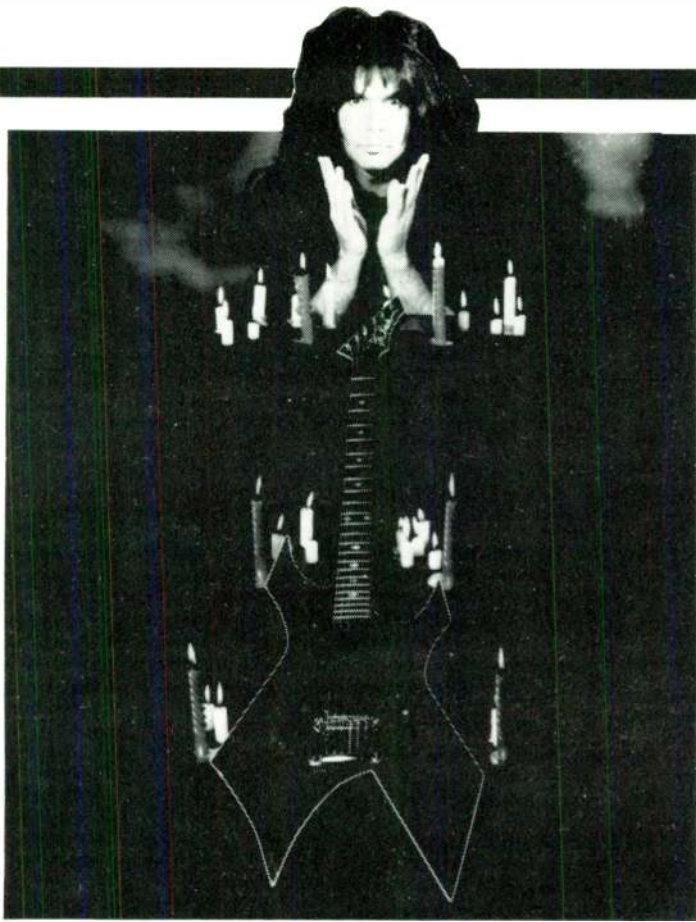
FUNNY MONEY: On August 10, armed Federal agents burst into the Bayfront Amphitheater in Miami, where Perry Farrell's new band, Porno For Pyros, was scheduled to play, and seized large amounts of phoney \$100 bills. Apparently, though it's somewhat hard to believe (or then again, maybe it's not), a fan tried to pass one of the bills, featuring Farrell's mug and used as a stage prop during the band's song, "Meija," at a Denny's restaurant, where it was accepted as the real McCoy. Since there are laws against printing and trafficking phoney money, Farrell and band were detained for several hours while Treasury officers counted the fake cash. The police had been "tipped off" to the bills by a phone call from the aforementioned Denny's restaurant in Tampa (the band had performed in Tampa the night before). And though no charges were made, all of the funny money was confiscated, with Farrell now forced to throw *real* dollar bills into the audience.



PAT LEWIS

ADAMS SHOWCASE: Fontana/Mercury Records found a novel way to present soulstress Oleta Adams' latest material via a special, invitation-only performance at the Director's Guild of America in Hollywood, during which she performed selections from her new album, *Evolution*. Following her stellar, hour-long performance, which was met with numerous standing ovations, a gala party was thrown in her honor at the Gate. There, she was greeted by media, family and friends, including Tears For Fears mainman Roland Orzabal (with whom she is pictured). Orzabal discovered Adams while she was singing in a Kansas hotel lounge a few years back and was so impressed with her performance that he took her on tour with Tears For Fears as a backup singer. Orzabal also produced Adam's debut album, *Circle Of One*. —Pat Lewis

DO NOT TRY AND ADJUST YOUR CD BOOKLET: In keeping with their new album's pulp sci-fi theme, veteran metal band Voivod has released their first album for MCA, *The Outer Limits*, in a special limited edition with great 3-D artwork and mini-3D glasses. And as a gesture to their fans, Voivod, who will embark on a tour with special guests Damn The Machine in late August (they will be appearing on August 28th at the Marquee in Westminster), even discounted the package.



NICK MATTHEWS

LAWLESS RELEASE: "I'm not the same guy who sang 'Blind In Texas,'" stresses Blackie Lawless, vociferous frontman for L.A. heavy metal bastion W.A.S.P., talking about *The Crimson Idol*, the group's new concept album on Capitol Records. Lawless was quick to point out that the band's days of buzz saw blades, flame-shooting codpieces and backless trousers are behind them, and that *The Crimson Idol*, which tells the story of an abused youth who goes on to become an abusive rock star, is serious stuff. The band has a video out as well, and though the concept is a bit

cliché-ridden, Lawless insists, "There's a lot of hidden meaning on this album."

—Tom Farrell



Sentimental Journey

RHINO



PHOTO: SHOW TIME MUSIC ARTISTS

SENTIMENTAL JOURNEY: With Rhino releasing a cornucopia of great product recently, it's been a challenge, albeit a welcome one, to digest it all. One series of recent vintage which deserves special mention is the label's four-CD retrospective of classic pop singers from the Forties and Fifties, *Sentimental Journey*. Volumes One and Two, which cover the years 1942-46 and 1947-50, respectively, feature great pop songs sung by some of the best male and female crooners of the era, including seminal tracks by Frank Sinatra (pictured with Billy Eckstine), Peggy Lee, Dinah Shore, Bing Crosby and Judy Garland. Volume Three (1950-54) focuses on the talent discoveries (Tony Bennett, Johnnie Ray and Rosemary Clooney) of goateed Columbia A&R chief Mitch Miller, credited with ushering in the modern era of record producers. And Volume Four (1954-59), which contains Peggy Lee's "Fever" and Bobby Darin's "Mack The Knife," documents how this popular form of singing adapted amid the birth of rock & roll. Highly recommended.



TONY C. HODDAY

MORE PIECES OF THE ROCK: The third edition of the American Rock Connection, the only industry showcase devoted entirely to straight-ahead rock & roll, was held recently at the Palomino in North Hollywood. Co-sponsored by *Music Connection*, Third Encore Instrument Rentals, Mesa/Boogie, DW Drums and L.A. Vision Entertainment, this installment featured sets by Dan Bern (pictured above), Andy Hill, Steve Cochran and the Blue Healers (featuring MC's own Billy Block on the skins), Last Train South and Bay Area's Chain of Blue, featuring the gutsy vocal bravado of Danna Aliano. —Keith Bearen

MUSIC CONNECTION Tidbits from our tattered past

1984—YEAR OF THE MET: For the third time in ten years, Los Angeles radio station KMET was voted "AOR Station of the Year" by *Billboard* magazine. The album outlet was named at *Billboard's* Annual Radio Awards in Washington, DC. The station won in 1973 and again in 1977.

1985—ARE THEY NOT MEN?: Devo was recently at the Record Plant cutting a scandalous remake of the early Sixties classic, "Bread And Butter." The new version will underscore the much-talked about erotic eating scene in the upcoming movie, *9 1/2 Weeks*, starring Mickey Rourke and Kim Basinger.

1988—IF AT FIRST YOU OON'T SUCCEED...RE-RELEASE: When the rock band Sheriff released their ballad, "When I'm With You," in the spring of '83, it spent two months on *Billboard's* Hot 100, peaked at #61, then dropped off the charts like hundreds of records do every year. Now, the big rock ballad is back and enjoying a second life similar to UB40's "Red, Red Wine." Currently, the record is climbing the *Billboard* charts with a bullet—even though the band is now defunct; original members Arnold Lanni (he wrote the song) and Wolf Hassell are currently a part of Frozen Ghost, and lead singer Freddy Curci and Steve De Marchi are no longer even in the music business.

By Chuck Crisafulli

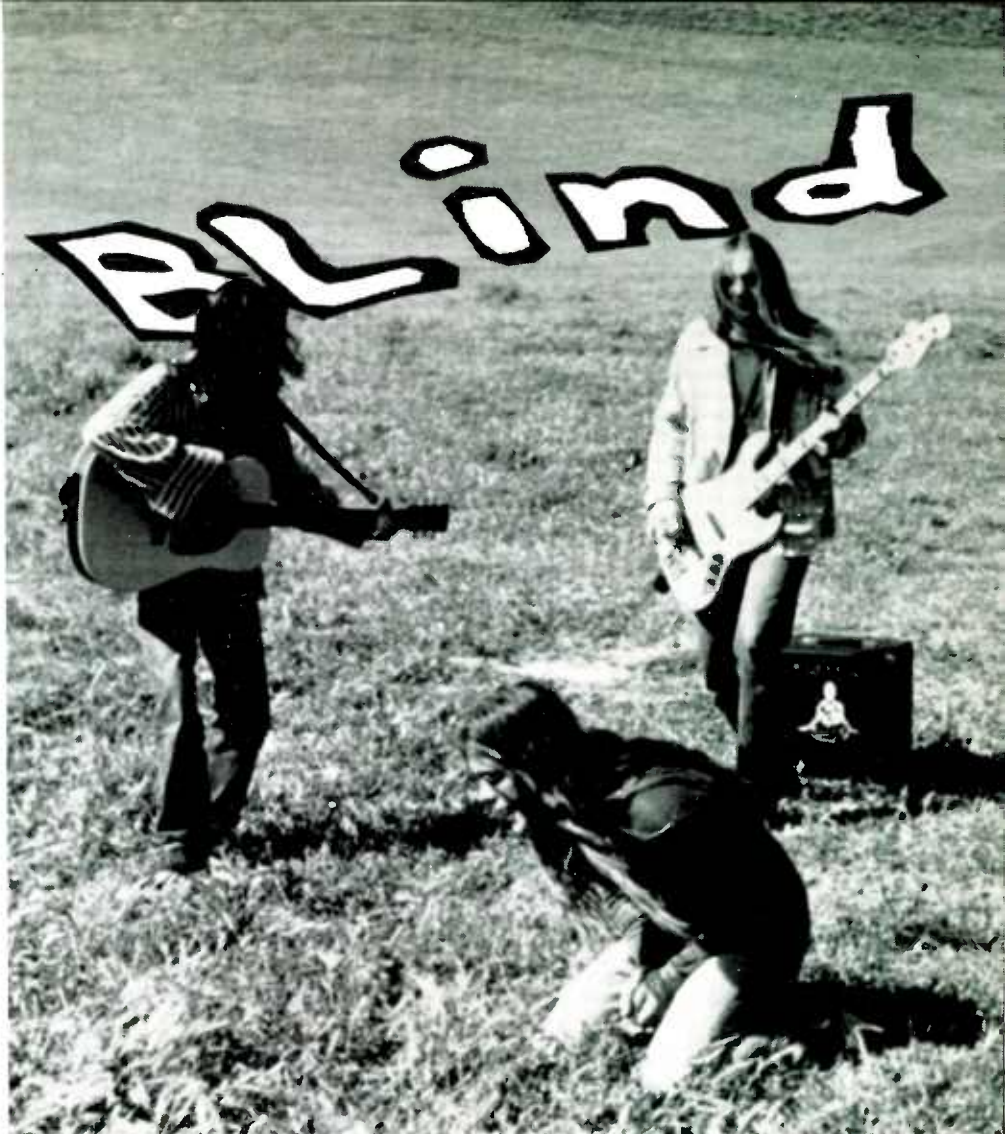
God bless the Bee Girl. It's been a hell of a year for the five young men of groove-rock outfit Blind Melon, and their success has at least partly hinged on the little girl in bee garb who graces the cover of their Capitol debut and who is featured prominently in their Buzz Bin video for "No Rain." But Shannon Hoon, the distinctively smoky voiced lead singer of the group and an all-around easy going, down-to-earth, likable kind of guy, isn't too ready to have his band pegged by any particular video image, or even by their recorded output.

"People come up all the time and say, 'I love the record, and the Bee video is great,' and I want to tell them that they ought to wander a little further than their remote control takes them. Get out of the house and come see a show," he suggests with a chuckle. And over the last year and a half, it's become easier for more and more concert-goers to catch Blind Melon gigs, as the band has supported their release with an almost relentless touring schedule. The band, which includes guitarists Christopher Thorn, Rogers Stevens, bassist Brad Smith and drummer Glen Graham, has only been together three years, but in their brief life they've already shared bills with heavyweights like Soundgarden, John Mellencamp and Neil Young. Hoon says he's starting to get used to hanging with the big-timers of rock & roll.

"Before I ever left my home in Lafayette, Indiana and I was just sort of

"Blind Melon isn't really a graduate of the L.A. club scene. We just weren't interested in all the politics involved in trying to get the good time slot at the hot club on the hot night."

—Shannon Hoon



Christopher Thorn

Shannon Hoon

Brad Smith

looking out the window of my mom's house, this world was a universe away. Now that I'm a part of it, it's exciting and flattering, but real life is never quite as exciting as your expectations and fantasies. Music is a lot more enjoyable when it has some mystery to it. It's not that much fun to have stuff figured out, and sometimes it's more exciting to chase something than it is to catch it. Then again, sometimes I think of being on the same stage as Neil Young, and it makes my knees buckle."

On the day we spoke, Hoon was, as usual, on the road, but on this day he'd been relieving the tedium of his hotel room with a rarely indulged pleasure. "I've actually been listening to the radio today. The alarm went off and Carole King was playing, and I decided to just leave it on. It's been sounding good today. In fact, they just now played some Neil Young." Hoon was asked if he heard any Blind Melon on the playlist. "No. But if I did, I'd probably turn it off."

If the singer sounds a little wary of being a part of the starmaking machine, he has a right to be. Just as Blind Melon was beginning to take shape in Los Angeles in 1990, a major label bidding war started on the strength of their four-track demo. Hoon also raised his profile by looking up an Indiana buddy named Axl Rose and then appearing in the Guns N' Roses video for "Don't Cry." The band found itself in the odd position of having to stall the majors while they tried to figure out what kind of a deal they wanted. They were musical naifs in a vulnerable position, but they haggled their way into a deal with Capitol that ensured them creative control of their budding sound.

"I think we handled the early hype pretty well," Hoon explains. "We kept our heads together and figured out what mattered to us and what didn't. In this business, you run into a lot more stuff that doesn't matter at all to the health of a band—like hype. But we were dedicated to building the band in a grass-roots fash-



Glen Graham

Rogers Stevens

ion. We wanted to play shows for ten people, then build it up to sixteen and then get really psyched when we pulled in 25. Now it's evolved into something bigger, but we did it the way we wanted to."

At this point, Hoon is tired of hearing about "Don't Cry" and being known as "the guy who's friends with Axl." He hopes that over the last year, people have come to enjoy Blind Melon on its own merits. "I think anybody that likes us, likes us because of the music and not because I happened to be around the day they shot 'Don't Cry.' That was irrelevant to us as a band, and it should be to our fans. I still think of Axl as a friend, but we don't sit around talking about the music business or publicity stunts, because that kind of talk doesn't matter much to either of us. We always seem to find much more interesting things to talk about."

All the members of the band hail from smaller towns, and when it came time to record their album, they decided that the

bustle and distractions of L.A. were working against them. They relocated to an old house in Durham, North Carolina, where they wrote and recorded their groove-driven, folk-tinged, neo-Southern debut. "We've got nothing against LA," Hoon is quick to point out. "We really did some growing up in that town, but we spent our formative years in calmer environments, and we wanted to get back to that before we recorded. And we like L.A. as a city, but Blind Melon isn't really a graduate of the L.A. club scene. We just weren't interested in all the politics involved in trying to get the good time slot at the hot club on the hot night. If you don't conform, you don't play. I think we did two shows the whole time we lived in L.A. But we played for a lot of friends."

The songs on the self-titled debut range from the sprawling boogie-funk of "Soak The Sin" and the harder edges of "Tones Of Home," to the comfy, sunny charm of "No Rain" and "Sleepyhouse." Even when the beat is rock solid, there is a gentleness

to the swirling guitars of Stevens and Thorn, and Hoon's soaring vocals give every track a kind of "playing hooky at the swimming hole" feel. His intriguing lyrics usually work harder at setting a mood than they do at telling a story or sketching an explicit point of view, and that's the way he likes it.

"I get asked a lot what each song is about, but even my idea of the songs changes from time to time and place to place. We're playing these songs every night, and a lot of them start to take on new meanings that don't even match up with the original lyrics sometimes. I think that's the way it should be. I don't like to explain what my songs are about, because I like to have my version and let the listener have his or her version. That keeps it from getting monotonous for all of us."

One theme that Hoon does seem to address in songs such as "Dear Ol' Dad" is the dangers of the conservatism and small-mindedness sometimes found in small towns. Hoon admits that the biggest change in his life was not brought about by the success of his band but by the fact that he expanded his horizons and perspectives by leaving Lafayette. "I love where I'm from, but I think I was slowly becoming the kind of small-minded, prejudiced person that I didn't want to be. I adapted and overcame and became a better person—not by becoming a 'rock star,' but by moving away and opening my mind. The guys in Blind Melon are from different geographic locations, but we all dealt with the same environment, which was communities where it's hard to walk your honest walk. Now I can enjoy my hometown, because I've got it figured out."

Hoon recently got the chance to bring

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"Songwriting is the way I reflect, but it's also like a great-tasting candy—you have to be careful not to eat yourself sick with it."

—Shannon Hoon

GiantTM RECORDS

Connie Young, Product Manager

By Jonathan Widran

The enormous growth of Giant Records since its inception in early 1990 has given Product Manager Connie Young more opportunity to focus on the guitar-driven music she loves. One of the company's earliest additions in August, 1990, Young—who came to the upstart label after three years at Geffen doing CHR singles promotion and a year and a half as a local rep for PolyGram—was Giant's only marketing rep until expansion led to the hiring of PMs for pop, urban and country releases.

Though she seems genuinely enthusiastic about the non-rock artists on Giant like Jade, Miki Howard and an upcoming all-country Eagles tribute (she even spares a compliment or two for resurrected romantics Air Supply), Young bubbles over when discussing the rock and alternative bands on her own pal-



ette, everyone from vets like Oingo Boingo and Deep Purple to breaking acts like Boom Crash Opera, death metal group Morbid Angel and the label's current "pride and joy," blues rockers Big Head Todd and the Monsters.

"With Todd, I was so committed to getting them on the map that I went a step beyond my regular job description and did unconventional things like sending product to managers of established bands so fans could hear Todd before that show," says Young, who cites well-packaged tours and a great live show as being responsible for the band's initial sales of over 250,000 without significant airplay. "I also sent the tape to clubs around the country, sent questionnaires to other bands' fan clubs along with samplers...anything to give my guys the edge."

While acknowledging that a PM at Giant may have a slightly more hands-on approach due to the label's unique situation of being an indie with the resources of a major (Warner Bros.), Young describes her position as a fast-paced, multi-faceted whirlwind that involves her in an artist's development every step of the way, from recording and packaging to videos and touring.

"Basically," she begins, "the PM is an over-

seer, the liaison between the artist and his manager and the record company; sort of a central communications center. When an album is being recorded, I'll talk with the band and find out where their heads are at in terms of imaging, which is a big part of my job. Once we all agree on an approach—which is often dependent on the band's music—I start the packaging process, working with an artist and an art director to keep that imaging on line. It's all the retail point of purchase stuff—posters, bin cards and special retail promotions."

She explains her good fortune in having Warner's vast art and video departments available to her before continuing, "Then come the videos, and I'll make calls to solicit reels so we can pick a director. Then I oversee the approval of the concepts, the budget, and before long, it's time to put a travel itinerary together, coordinate calendars, call booking agents, etc. Often, I'll attend shows to check on how the merchandise is selling. All this time, I'm calling to make sure the product is in the stores."

"On a more intangible scale, we act as cheerleaders," she adds, imaginary Giant pom-poms at her fingertips. "We're the people on the sidelines, getting people excited, upping the enthusiasm level."

Once she acknowledges that the imaging on a CD cover is as much a part of an artist as the music on the disc itself, it seems logical to ask her about the importance of video in promoting these artists. When working with non-Top 40 acts, must a band be on MTV for the world to be aware of them? Or, in an ever-expanding media world, are there other options?

"We're the people on the sidelines, getting people excited, upping the enthusiasm level."

—Connie Young

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Young says it's crucial that promoters realize that while exposure on MTV can work wonders, other smaller outlets can get the job done just as well. "There are 300 regional channels that are more open, less particular to format, than MTV," she explains. "In fact, some of the local stations are more aggressive with playing videos of new acts, and can create more awareness just by added air-time." She adds that videos can also have great industrial use, with new technologies available to excite retailers, WEA reps, radio stations and press.

True, the right video can make things explode, as in the case of Zoo's Green Jelly. But nothing works toward creating a buzz on a new group better than getting the music out there, getting people to talk about it even before the album is out, testing it with the so-called tastemakers."

With the acts she promotes, Young finds live shows and relentless touring to be the key element in the initial response to any newcomer, but, as with every aspect of a PM's job, everything ultimately depends on the strong points of the artists themselves. "Each project is totally different," she explains. "Some are tour-driven, others press-driven, some depend on radio airplay, others on retail marketing. You focus based on what you and the artist and his or her management agree should be the focus."


With the kinds of bands she's found success working, Young feels that many of the measures of her work performance with Giant rely on intangibles, rather than multi-platinum status. "I'm doing my job well as

**"There are
300 regional
channels that
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—Connie Young

long as I'm cost-effective, keeping spending in line with what sales are projected to be," she says. "As long as I'm keeping things on track, keeping within reason, I'll have job security. I have enough insight based on my experience to know how to be cost effective."

On a more emotional level, Young concludes that she's done well by herself and her employers because of her great love for and belief in the music she handles. "When I hear something new and I get chills all over my body, I realize then that I truly love what I'm doing," she muses, but one can see she's serious about her commitment. "When I love the music and respect the artist, I'll do anything to make them successful. It's all about going the extra step and sticking with your convictions."

Connie Young can be reached at Giant Records: 310-289-5500. 

◀ 21 Blind Melon

Blind Melon back to Lafayette for a show and says that though it was great to see family and old friends, he also saw some of the behavior that he's happy to have left behind. "Well, people in Indiana like to get drunk and fight, and now that's very disturbing to me," he explains. "When I lived there, yeah, we'd get drunk, and if you couldn't find someone to fight, you'd fight your friends. Pretty pathetic. And going back, I saw that time had stood still. And it's still standing still. But at least I understand it now."

As Hoon and Blind Melon have grown, their music has become an improbable source of fame and fortune. But Hoon says that the most important function music serves in his life is as a tool of therapy. "Songwriting has become a therapeutic artery for me. Music is like this invisible person that's always around for a good discussion. My songs are always about some real emotion I'm feeling, so they become a kind of mental journal and a mental journey. It's been a great feeling to therapeutically bleed myself with music. But I have to be careful. If you force too much into the music, you give yourself a hernia. Songwriting is the way I

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Q: How Important Is A Formal Music Education?

By Sue Gold

Years ago, children were told that getting an education was critical to their success in the business world. Today, children are making multi-million-dollar deals. While it's still important, Music Connection asked industry leaders from all areas just how important a music education is to becoming a successful artist in today's world.

JEFF ALDRICH

A&R Executive, Giant Records

“I don't feel it's important in the songwriting process. Many of our most creative artists are self-taught. On the other hand, from an instrumental point of view, some knowledge of music theory can be helpful. If an artist feels it's necessary or a plus, I don't see a formal music education as hurting them in any way, but I also don't feel it's necessary.”

JOHN ROBINSON

Drummer

“I think that a formal education is very important because it allows you to cover all situations, whereas if you don't have a formal education, you usually specialize in only one or two situations. It's important for a musician to be well rounded, a 360-degree circle.”

DANNY GOLDBERG

Vice President, Atlantic Records

“I think it's really helpful to some of them, but it's not a requirement in making music today. But at the same time, I don't want to discourage anyone from getting an education.”

ROB KAHANE

Kahane Entertainment/Acme Records

“If you look at the charts and from a commercial point of view, it's probably less important than it's ever been, because most of the people who are making the hit music are the producers that were brought up on computers, verses being technically trained musicians. However, if I put on my record company hat, I would say the only type of people we're interested in are people who have a musical background, history and knowledge of traditional songwriting and recording.”

PAT HICKS

Musician's Institute

“I feel it's very important. The truly great artists have a thorough knowledge of the art and science of their craft in order for them to be great. It just doesn't happen without any effort. A formal music education includes composition which gives the artist the tools in which to create. Without these tools, they're creating in the dark.”

RHETT LAWRENCE

Producer

“I think that it's helpful, but not imperative. I do want to say, though, that the more things an artist has to draw from on the palette and the more knowledge they have behind them, the more it will allow them to take their creativity in different directions. But it depends on the artist and what they want to accomplish in their career.”

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“ I think it has very little importance. Personally, I don't think in this age of electronics, sampling, and so much modern tech production that a formal education is really that important for a mainstream singer. I just don't see any need or reason for it. We're making deals for children, from 8-18 years old and that's what the market is looking for. It's a very youth oriented market right now. On a personal level, I love to see people with education and background because it's nice to talk about it, but I'm not even sure that it doesn't, in some ways, stifle originality. ”

TOM WERMAN
Producer

“ Considering the large role which keyboards play in both computers and reproduction, an artist is limiting himself if he doesn't have at least a basic grasp of music theory. ”

Until recently, this hasn't been essential, given the popularity of organic instruments like the guitar. Regrettably, in the future, a facility with both the musical keyboard and computer keyboard will be vital for the majority of recorded music. ”



TIM DEVINE
Vice President, A&R, Capitol Records

“ I say that reading and writing music for those who compose and perform is basic. Formal education is certainly not the only way to get there, but I think understanding how to read and write music is bottom line essential. I would add to that understanding the history of music, even for pop writers, is also important because I think history is an incredible resource for music of the future. ”

“ I don't think it has anything to do with anything. If you look at the charts, my guess is not all of these people went to college. While I'd like to encourage everyone to get a good education, it's hard to say that it's a factor in terms of chart success. An artist is an artist, and it's something that's not taught in school. ”

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Compiled by Tom Kidd

□ A RICHMAN PIANO/SYNTH TRAINING

7616 Lindley Ave., Ste. F
Reseda, CA 91335
818-344-3306
Contact: Howard Richman
Program: Private professional instruction
Degree: None
Duration: Customized to individual student needs
Cost: Call for rates.
Notes: Training in every talent needed by the modern pop musician including sight-reading, improvisation.

□ ADG PRODUCTIONS

15517 Cordary Ave.
Lawndale, CA 90260
310-379-1568
Contact: Andrew Gordon
Program: Various, including keyboards. Instruction from beginning to advanced—songwriting, arranging, producing, sequencing, programming.
Degree: None
Duration: Varies
Cost: Call for rates
Notes: Has published five books/cassettes instructional packages available at over 500 music stores.

□ CALIFORNIA INSTITUTE OF CONCERT SOUND ENGINEERING

1733 S. Douglas Rd., Suite. F
Anaheim, CA 92806
714-634-4131
Contact: Jim Paul
Program: Concert Sound Engineering Program
Degree: Certificate
Duration: 15 months
Cost: \$1800 complete
Notes: Comprehensive education for those seeking a career in live concert sound reinforcement. Students get hands-on training by mixing a wide variety of musical groups under the guidance of an instructor. Course in-

cludes troubleshooting, repair and equipment maintenance. Graduating students learn to plan, staff, manage and mix off-campus concerts and shows in a real-world environment. Begins Oct. 9. Limited class size.

□ CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC

24700 McBean Parkway
Valencia, CA 91355
805-255-1050, FAX 805-254-8352
Contact: David Rosenboom
Program: Composition (includes computer music and technology)
Degree: BSA, MSA
Duration: 4 years
Cost: \$12,875 (basic tuition)
Notes: Fully accredited college curriculum.

□ CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS

1000 Victoria Ave.
Carson, CA 90731
310-516-3543, FAX 310-516-3971
Contact: Dr. Rod Butler
Program: Audio Recording and Music Synthesis (ARMS)
Degree: BA
Duration: 4 years
Cost: \$505-\$808 per semester
Notes: Accredited college curriculum.
Contact: William Davila
Program: Beginning Guitar Workshop
Degree: None
Duration: 15 two-hour meetings
Cost: \$112
Notes: Learn the rudiments of guitar playing including chords, strums, finger picking and reading music. Includes popular styles as well as classical technique.
Contact: William Davila
Program: Contemporary Guitar Workshop
Degree: None
Duration: 15 two-hour meetings
Cost: \$112

□ CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION

1250 Bellflower Blvd.
Long Beach, CA 90840-8002
310-985-5561, FAX 310-985-8449
Contact: Bernie Pearl
Program: Acoustic Blues Guitar Intermediate/Advanced
Degree: None
Duration: 6 two-hour sessions
Cost: \$80
Notes: Focuses on repertoire of major acoustic stylists including: Lightnin Hopkins, Robert Nighthawk (slide), Mississippi John Hurt, Mance Lipscomb and Fred MacDowell. Also emphasizes improvisation.
Contact: Bernie Pearl
Program: Learn to Play the Blues
Degree: None
Duration: 57 minute self-help video
Cost: \$24.95

□ GOLDEN WEST COLLEGE

15744 Golden West St.
Huntington Beach, CA 92647
714-895-8780
Contact: David Anthony
Program: Commercial Music/Recording Arts
Degree: Yes
Duration: 2 year program
Cost: Call for tuition and admissions information
Notes: Model program with 24-track and 16-track rooms controlled by Macintosh computer system and various software programs. Offers cross discipline learning with Television Production and Operations and Theater Technology programs.

□ THE LEARNING ANNEX

11906 Wilshire Blvd., #26
Los Angeles, CA 90025
310-478-6677
Contact: Toby Berlin
Program: How to Start and Run Your

Own Record Company
Degree: None
Duration: 3-hour seminar
Cost: \$29 non-member/\$24 member
Notes: Taught by Neville L. Johnson, a music industry lawyer since 1975 and co-owner of Cool Records. Highlights include how to attract investment capital, developing the best channels of distribution and creating word of mouth buzz. Course is being offered Sept. 15, Oct. 19, Nov. 17.

□ LONG BEACH CITY COLLEGE

4901 E. Carson St.
Long Beach, CA 90808
310-420-4309
Contact: Priscilla Remeta, George Shaw
Program: Commercial Music Program
Degree: Certificate
Duration: 2 years
Cost: Call for tuition and admission information
Notes: Facilities include 24-track, 16-track, 8-track and 4-track studios. Has state-of-the-art MIDI classroom with 21 individual computer-controlled songwriting stations. New facilities currently under construction.

□ LOS ANGELES RECORDING WORKSHOP

12268 Ventura Blvd., Studio City CA 91604
818-763-7400
Contact: Christopher Knight, Annebritt
Program: Recording Engineering Program/Video Engineering Program
Degree: Certificate
Duration: 300 hour music, 300 hour video or 600 hour combination
Cost: \$2,995
Notes: Hands-on training facility calling itself a "driving school for audio and video training." Facilities include three 24-track multitracks, a 16-track, an 8-track, three fully-equipped recording studios.

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 Lily Blvd. at W. 80th St., Los Angeles CA 90045
 310-338-3033, FAX 310-338-3030
 Contact: Patricia Oliver, John Michael Weaver
 Program: Recording Arts
 Degree: BA
 Duration: 4 year
 Cost: \$20,000 per year
 Notes: Emphasizes both the art of music recording and the creative use of sound in film and television. An inter-disciplinary course of study requiring classes in mass communications, the art of cinema, screenwriting, acoustics, recording technology among others.

☐ **MULTI-MEDIA COMMUNICATION AND TRAINING (MCAT)**
 22416 Ocean Ave., Ste. 117 Torrance, CA 90505
 310-375-0768, FAX 310-791-1075
 Contact: Sherman Keene
 Program: Sound Engineer Home Study Course
 Degree: None
 Duration: Self-paced audio tape
 Cost: \$99
 Notes: Offers choice of beginning, intermediate or advanced audio tape.

☐ **MUSICIAN'S INSTITUTE OF TECHNOLOGY**
 1655 McCadden Pl. Hollywood, CA 90028
 213-462-1384, 800-255-PLAY
 Contact: School advisor
 Program: Bass, percussion, keyboards, vocals, guitar
 Degree: Certificate
 Duration: 1 year/6 months/3 months/10 weeks
 Cost: \$7800 for year plus \$100 registration/\$4800 for 6 months/\$1900 for 2 months/\$2400 for 10 weeks.
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 800-777-1576, 310-448-7880, FAX 310-558-7891
 Contact: David Lebrun, Andy Romanoff, Rosey Guthrie
 Program: Sound Recording Education on Videotape/Variou others
 Degree: None
 Duration: 65-984 minutes per video
 Cost: \$49.95 average

☐ **SOUND MASTER RECORDING ENGINEER SCHOOL**
 10747 Magnolia Blvd. N. Hollywood, CA 91601
 213-650-8000
 Contact: Barbara Ingoldsby

Program: Record Engineer/Video Production
 Degree: Certificate
 Duration: 9 months
 Cost: Call for rates.
 Notes: Fully accredited school offering training in Recording Engineering, MIDI, Video Production, Technical Maintenance, Mastering and Synchronization. Three studios

☐ **TREBAS INSTITUTE**
 6464 Sunset Blvd., The Penthouse Hollywood, CA 90028
 213-467-6800
 Contact: David P. Leonard
 Program: Recording Arts & Sciences
 Degree: Diploma
 Duration: 1 & 2 year programs
 Cost: \$9000 per semester
 Notes: 100 courses in 11 tracks of study including music, production, synthesis and MIDI, video, computers, digital, audio engineering theory and studio recording, electronics, music business, management and general education. Accredited.

☐ **UCLA EXTENSION**
 10995 Le Conte Ave. P.O. Box 24901 Los Angeles, CA 90024
 310-825-9064
 Contact: Lisa Brewer Herring
 Program: Various including Certificate Program in Recording Engineering.

Degree: Certificate
 Duration: 2 years
 Cost: \$125-950
 Notes: Covers both theory and practice in audio technology, equipment, musicianship and business practice. Additional certificate programs are offered in recording arts, songwriting, electronic music, film scoring and film/television/video.

☐ **UNIVERSITY OF SOUTHERN CALIFORNIA**
 USC-School of Music, MUS 409 Los Angeles, CA 90089-0851
 213-740-6935
 Contact: Richard J. McIlvery
 Program: Bachelor of Science in Music Recording
 Degree: Bachelor of Science
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 Cost: \$35,000 per course of study
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LOS ANGELES RECORDING WORKSHOP



The Big 6

DISTRIBUTION SPECIALISTS

By John Lappen

The distribution of recorded product is obviously an integral function of the music industry. But most people—including many within the industry—would draw a blank if asked to explain the distribution process.

In a nutshell, a distribution company takes the music from the point at which it has been recorded and packaged by the record label and delivers it into consumer outlets (e.g., retail stores, one-stops and racks a la K-mart, Target and Wal-mart) nationwide. There are six major distribution companies: Sony, UNI, WEA, PGD, BMG and CEMA. *Music Connection* spoke to key executives at five of the Big Six (Sony Distribution declined to participate) to inquire as to the inner workings of this important aspect of the industry.

All five executives agreed that one of distribution's major current issues is the used CD dilemma (whereby retail outlets are purchasing used CDs from consumers and reselling them at a cheaper price). CEMA's Russ Bach feels that "used CDs could take up to 20 percent of the total unit marketplace in the future. If we lost 20 percent of our unit volume, we'd have to look toward letting people go, taking on less business and raising our prices. I am concerned."

UNI's John Burns and BMG's Pete Jones agree. Both feel the situation bears monitoring. "We haven't issued a policy of action at BMG yet," says Jones, "but I feel this issue will be a key one facing the industry." Says Burns, "If a consumer can go to the store, buy a CD and then sell it back, it comes close to renting product."

Each exec also agreed on why there are only six major distribution companies. "One key word: consolidation," says Burns. "If you're a small label, it's very costly to distribute your own products. There used to be many more distribution companies, but the cost factors of this business have driven companies to consolidation and reduced the field to the major players for the most part."

Another commonality amongst the companies is payment terms. "Retail receives a two percent discount rate if they pay us within 45 days," says Bach. "Otherwise it's net within 60 days. It's standard in the industry."

Thus, while the basic tenets of distribution are common to each company, they also strive to be unique in the manner in which they do business.



Russ Bach, president of L.A.-based CEMA (Capitol-EMI-Manhattan-Angel) Distribution (818-563-6300), explains the overall process. "A number of factors enter into the distribution process. Initially, the records have to be sold. Our sales team needs all the pertinent information possible from the labels that we distribute. This information includes significant selling points like background on the artist, previous chart success (if any), artwork and packaging, tour information and singles to be released.

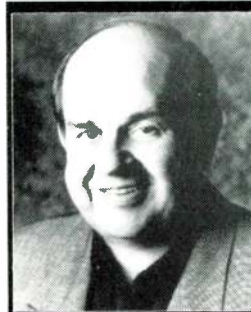
"Meanwhile, we're constantly receiving goods into our shipping warehouses from the manufacturers that we'll eventually take into the field to sell. We coordinate with the labels the record's release date so we can get the goods into every store or outlet on time at the

same time. We actually meet with the different label departments to discuss release plans. This isn't true for every release, but mainly for ones that the label feels will be worked over a lengthy period of time.

"The bigger the record, the more there is to do. For top-selling acts, a year-long business plan is not uncommon. For medium-selling artists, the plan may be half that. And for acts that might be unknown but to which a label is extremely committed, we really need to work hands-on with the label in order to work together to sell and market this piece of music that may not have a previous sales track record.

"After taking initial sales orders, we receive the finished product from the labels. A number of things then happen: We ship product from our warehouses to our

customers to hit the street date; we, hopefully, then get reorders from the accounts; we service the record to the media and to radio; we coordinate various types of promotions with the stores and the labels; we discuss the records in our sales meetings; we have our field staff meeting with store personnel to discuss displays and in-store marketing techniques; and, if there is a tour, we make sure the stores in each tour site are well-stocked with music. Of course, we collect money from the accounts to which we've shipped



"The bigger the record, the more there is to do. For top-selling acts, a year-long business plan is not uncommon."

—Russ Bach, CEMA President



"We've been able to increase our market share from 10-13 percent. I look for things to continue to improve."

—Pete Jones, BMG President

product so we can pay the record labels, and in the end, we take back some returns (unsold or defective product that is returned by the outlet to the distributor) from our customers. I think that returns can be cut down with better and tighter marketing. It also comes down to adequate storage capacity to make enough product to remain just in front of your customer demand curve. It's really a complete cycle, one that involves a myriad of details both major and minor—distribution process traits that are basically common to each of the Big Six."

CEMA, which has eight branch offices around the country and approximately 675 employees, currently has 12.5 percent of the market share, which, says Bach, "is fine because we're able to give detailed attention to our clients. I don't see any of the Big Six as having any kind of saturation point with having too much product in the system. I think the process between our company and retail is very smooth. The surviving retailers are getting bigger and more complex."

Overall, Bach, who lists CEMA's biggest success stories as Hammer, Garth Brooks and the breaking of new bands like dada, feels the company is in good shape. "We have a good attitude toward our customers. We put out over 400 records a year and each one means something to us. To me, it's the people and the relationships that make this business exciting."



Pete Jones, president of New York-based BMG Distribution (213-468-4067), feels that BMG has earned its niche through having the best people, systems and results: "The quality and motivation of our people is clear to both our accounts and our labels. They have the tenacity and pay the kind of attention to detail that make possible our integral role in huge successes like the *Bodyguard* soundtrack, new breakthroughs like SWV and Green Jelly.

"Also, our systems are the best in the industry, based on both NARM and R.I.A.A. scoreboards. It's the attention to detail and the commitment of Bertelsmann that have allowed us to be the only company meeting every NARM (National Association of Retail Merchandisers) operational standard for four years running. In conjunction with the goal of remaining one of the leaders in the use of new technologies to forward the company, I feel

that BMG will continue to be a force with which to be reckoned. Given these key ingredients, we think we have delivered our best results, not only for our owned and ventured labels, but also for our distributed labels."

Jones, who administers to nine branch offices and two additional sales offices, is optimistic about BMG's successful attempts to improve upon its sixth-ranking market share of the recent past. "I'm encouraged by our recent success with Arista, our classics division, overwhelming success in the country area and other associated ventures. We've been able to increase our market share from 10-13 percent. I only look for things to continue to improve."



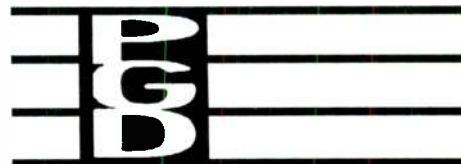
John Burns, president of UNI Distribution (818-845-0365), feels that his company is unique in the sense that "we've been in the video business since 1978 whereas our counterparts have just recently gotten into it. We've been selling video longer than any of the others. That's the main difference between UNI and the other five companies."

UNI has seven branch offices around the country employing approximately 1,200 people (including manufacturing facilities). Burns says that UNI aggressively pursues new business. "We are always looking for new, larger volume labels to distribute. With regard to new accounts, we pride ourselves on the various products that we have. We're into outlets beyond the normal outlets. For example, we're into the distribution of educational and children's product; we're always trying to broaden our distribution by carrying different product lines."

When it comes to distribution challenges, Burns feels that one of the biggest is "our industry's shrinking customer base. There are more mega-chains than ever now, which makes it difficult to break new product. Those accounts are terrific on tonnage but it's tougher there to break new product. But another challenge for us is to look at new ways to deliver the product. There will be retail stores, of course, but product will be delivered on demand. The technology is there to do it. We may never have to cut out a piece of product like we do now. Everything will be available on de-

mand. The challenge for us is to continue to sell like we do today but working in tandem with new technology that will create product on demand right on the retail location."

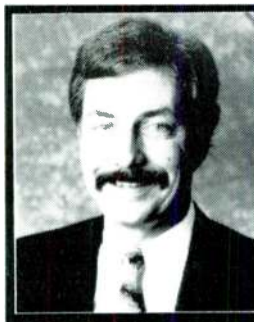
According to Burns, UNI also uses the latest tools to control how much of their product is in the pipeline at one time. "All of the six companies use SoundScan and BDS to determine what retail sales are and how many times a record is being played on the radio. This has enabled us to control our inventory in a much better way and therefore lower the amount of product that is returned. The main goal is to be in a stocked position so that we can fulfill all of our orders. Our key is that we want to have the product and be able to turn the product as quickly as possible."



New York-based PGD (PolyGram Group Distribution; 310-996-7200), with nine branch offices and approximately 200 employees, is headed by President Jim Caparro. "Two things set us apart. One is our practices and interaction with our customers; it's based on a vision of tomorrow. We try to be as proactive and sensitive in accommodating both ourselves and our customers. Secondly, our entire focus is predicated upon the music that we sell. Three areas affect our philosophy. We look for our unequal fair share everyday. We sell; we don't just take orders. We act, not react. Our customers feel that we're a step apart from the other companies because of these goals."

Caparro feels that certain distribution trends have developed. "Short term, it's a question of quick response by satisfying our customers' replenishment process sooner rather than later. Connected to that is the technological link between customer and distribution company that will allow that process to be even quicker. Capturing the company's point-of-sale data married to a quick response replenishment philosophy is what will evolve as time goes on. We use technology to determine our customer's needs; there are no gut-level estimates any longer. Retail will remain part of the mix but technology will complement new and different alternatives for people buying audio and video."

Regarding the question of whether or not there is too much product in consumer outlets, Caparro feels there isn't. "I think when



"The challenge for us is to continue to sell like we do today, but working in tandem with the new technology...."

—John Burns, UNI President



"We sell; we don't just take orders. We act, not react. We're a step apart from other companies because of these goals."

—Jim Caparro, PGD President

you consider the size of the U.S. marketplace and this marketplace's variety of taste, it's not being choked with too much product. There are too few opportunities for consumers to be exposed to all of this product. Retail locations aren't always physically equipped to handle all of the available selections or by taste considerations; retail can influence what may not be available."

Caparro says that PGD's market share remains at approximately 14.5 percent, placing the company third behind WEA and Sony. "That fluctuates some, but ours has remained

the most aggressive teams in the industry."

wea

WEA (Warner, Elektra, Atlantic) Distribution (818-709-4190), based in Burbank, with seven branches elsewhere and approximately 1,000 employees, is the leader in market share with roughly 30 percent.

quite steady."

When it comes to successes, he points to "creating PGD and having it evolve to where it is today. Our overall performance of efficiency and success with our customers is our greatest success. I'm also pleased with our sales and marketing staff being one of

decisions based on what is happening in their own markets, which, of course, will be different from region to region. This enables us to change direction quickly within a region autonomously instead of having to go through a red tape process of changing as one company entity."

WEA sells and distributes the labels within their system and doesn't actively pursue new accounts.

Aliberte feels that the company has a good handle on the products in their pipeline. "We have adequate staff to watch over all of our product as it goes through the distribution process. Also important is that WEA has very little turnover. Many of us have been working together for years so we really function well as a team. We also have long-term trust with our labels which has given us major credibility. There's not a lot of politics that goes on."

Fran credits new technologies with helping WEA "cut down on returns, have better inventory and ordering control, get product into the system faster and with overall management of the business. But the challenge that faces all of us today is how we go about exposing our new artists. Our hands-on approach with retail helps get the buzz about artist development started. Things like in-store play and promotions, street-level marketing and making sure we get retail excited about our product so they can help get the consumer excited is our goal."

Biggest success stories for WEA in Aliberte's eyes are "obvious choices like the Black Crowes, but the real success is the fact that we are a team-oriented company that works together on everything we do. No one person is bigger than this company." **MC**

Senior VP Fran Aliberte feels this is because "WEA is set up horizontally rather than vertically. Each branch manager, although adhering to policy set by the label, runs his own branch like it's his own business; they have lots of autonomy at the local level. They can make



"Each branch manager, although adhering to policy set by the label, runs his own branch like it's his own business."

—Fran Aliberte, Senior VP, WEA

◀ 23 Blind Melon

reflect, but it's also like a great-tasting candy—you have to be careful not to eat yourself sick with it."

Critics have fallen over themselves trying to draw comparisons between Blind Melon's music and that of other bands. Jane's Addiction references can show up next to Allman Brothers influences, and Hoon's vocal stylings have even been compared to those of Janis Joplin. Hoon isn't too eager to have his band's music picked apart influence by influence. "If I got up every morning and thought about all the comparisons people are making, I wouldn't get anything done. That's why I try not to read a lot about us. We certainly try to capture the feeling of some of the music that meant a lot to us, but I think everybody does that. Everybody's influenced by something, and if they say they're not, they're lying."

And so, with the blessings of the Bee Girl, Hoon and his bandmates continue their musical travels. The MTV-watchers may just be catching on, but the Blind Melon success story is almost old-fash-

ioned in that the band has won over most of its fans through hard work and great live shows rather than a couple of hit singles. In-store performances in New



York City resulted in complete pandemonium, which the band graciously quelled by playing long enough for hundreds of waiting fans to get a chance to hear them. Extra shows had to be added at the legendary Stone Pony in New Jersey when overflow crowds turned up for a gig. The tour with Neil Young is selling out city after city, and the same is expected with an upcoming Lenny Kravitz tour. Hoon says it is the energy and good will of crowds like these that have kept the band's year-plus roller coaster ride enjoyable.

"Our live shows are looser than when we started out. We make everybody a part of the show. It's not just about the band. It's amazing to me that there's still something that rekindles the flame of excitement that we had when we first did the songs. A lot of that comes from the enjoyment of the people we're playing for. The people at the shows are really important in the life of Blind Melon. On a night you feel that the song is a chore, the crowd rekindles the flame. Then I can only smile a mile wide and enjoy the song again for another night in row." **MC**

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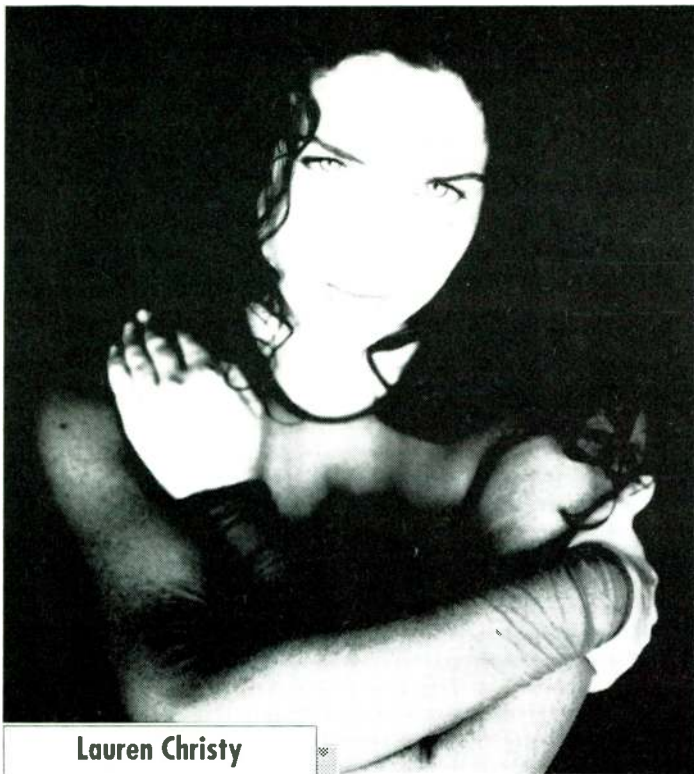
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Lauren Christy

Label: Mercury
 Manager/contact: Andrew Tribe, Andrew Tribe Management
 Address: 31 N. Audley St., Mayfair, London
 Phone: 818-788-1736 (L.A.); 071-0495-1733 (London)
 Booking: N/A
 Legal Rep: Robert Lee, Lee & Thompson
 Type of music: Adult pop
 Date signed: August, 1991
 A&R Rep: Tom Vickers

By Jonathan Widran

Hedonists by nature and evolution, few of us would intentionally go out of our way to make our life more difficult and painful, no matter what positive payoff may lurk down the line. But for Lauren Christy, taking cues from her idols Sting, Kate Bush and Peter Gabriel, there was really no other choice. The London native, who left all safety nets of her home behind to rough out the record business in our enigmatic city, felt that only by challenging herself this way could she develop into the honest songwriter reflected on her self-titled Mercury debut.

"I was very content living in London, with a nice little flat, shopping once a week and settling into a cozy life with no problems," says the 25-year-old whose other artistic outlet as a child nearly led her to a career in the Royal Ballet. "It's not like you have to put yourself in a horrible situation, but you should look to do different things that'll make you learn about life. Even if it means being hopeless and broke."

Though she'd had her share of "starving artistry" in London as a teen while struggling in several hapless band situations, her "true hell,"

as she calls it, didn't begin until she'd been signed to a publishing deal with EMI and moved to America on the advice of her manager, Andrew Tribe. Tribe convinced Christy that she could get a record deal State-side.

Not unexpectedly, despite middling interest from a variety of labels, Christy hit myriad low points while waiting for one to put his cash where his compliments were. She originally signed to Atlantic, but it's possible that writing an ode to the industry like "Beast Is There No Passion in You" turned off a few of the powers that be. Christy remained honest to her true feelings, and in retrospect, that was the wisest course.

Besides, she insists, "I like to operate on a level of extreme happiness or complete unhappiness. I hate all that stuff in the middle 'cause I think that's what breeds contentment, which stifles creativity. Living in L.A., on my own, would either be wildly exciting or incredibly lonely. Both these emotions would be good for me."

Emotion is the best word to describe both Christy's songs and the passionate approach she takes toward their creation. Having all of six months of piano lessons in her life, she relies purely on a wide range of romantic feelings, both intimate and ambivalent, in expressing the secrets in her musical heart. "When I tell people I should take more lessons, they say don't, thinking about what I'm doing will hurt the process," she laughs. "I'm never aware of the technical aspects of what I'm playing, or of things like chord structure. Everything's on the raw emotional level, both musically and lyrically."

All of Christy's songs possess a unique combination of wistful youth

and hardened maturity, "something that bares my soul to a certain extent," and which compensates for what she feels is a generally shy personality. While most of her lyrics reflect the joys ("Take Me To The Church") and pains ("My Jeans I Want Them Back") of her real life love connections and miscues, some real songwriting depth and technique emerges in the poignant "Vanessa's Father," a child abuse drama with a twist.

"A few of my songs were a matter of me locking myself in a room for three hours and it just poured out," she muses, "but 'Vanessa' was much harder to write. Basically, I wrote a twenty-page story, which I then edited down to poetry form. Then I applied it to an older piece of classical music I'd written. I don't expect much radio play from it here, but maybe in Europe. I'm just glad it's on the first album."

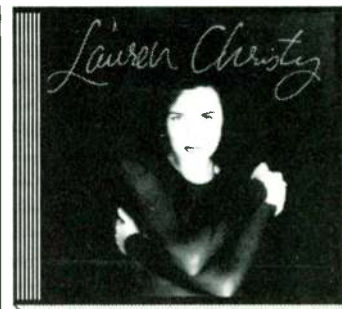
Christy is the first to acknowledge that such a personal, intimate approach to her two favorite talents, singing and songwriting, lead her first project most naturally into the Adult Contemporary market, rather than the higher profile world of the Top 40. Both she and Mercury accept the fact that her intelligent music is more apt to grow on listeners than immediately bowl them over, and their unconventional marketing campaign (which Christy is very involved in) seems to capitalize on Christy's artistic strengths while allowing for slow but steady commercial growth.

One of these strategies has been a "boutique" campaign directed at more than 600 non-music retailers nationwide—restaurants, clothes stores, salons—involving "Now Playing" Christy counter displays containing CD coupons good for a small discount. In addition, recipients of the Tweeds women clothing catalogue received a Christy cassette sampler, with a similar giveaway for Metropolitan home readers.

The most important aspect of all this for Christy is that the suits at Mercury are committed to "making her feel special" as they attempt to create a fan base for her. One of their greatest contributions was allowing her to choose her own producer, and she found working with veteran Tony Peluso "an amazing experience."

Despite the idealism, which she insists defines her true self despite some of her songs' cynical edges, Christy is very realistic about finding her niche in the business she sought so hard to break into.

But from someone who prides herself on honesty, such truths should be self-evident: "I don't expect this to have the impact of Mariah Carey's debut," says Christy, "it's just a buzz to finally be able to perform and be part of it all. If I just did a cover of 'Locomotion' and was a one-hit wonder, I might make more money, but I'd have no self-worth. This way, if I fail, at least I liked what I did. All in all, I quite like 'The Beast' now."



Lauren Christy

Lauren Christy

Mercury

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Producer:** Tony Peluso
 □ **Top Cuts:** "Steep," "You Read Me Wrong," "Woman's Song."

□ **Material:** This is where the newcomer shines. Musically, her melodies are sweet, bright and memorable, growing on you long after you've heard them. Lyrically, Christy cuts deep, while at the same time keeping things fairly simple. "Vanessa's Father" is a stirring novel told in only five minutes, and Christy's honesty and even a touch of humor shines through on the bittersweet "My Jeans I Want Them Back" and "Take Me To The Church." When she's up, she's way up; when she's down, the songs are pretty enough to overcome the sadness.

□ **Musicianship:** Because Christy is a pianist, the primary instrument employed by her and Peluso is the keyboard, and players like John Andrew Schreiner and Jay Oliver play with all the tenderness she intended. The other instrument standing out in these strong but sparse arrangements is the dreamy acoustic guitar of veteran session man Dean Parks. Christy's phrasing is often interesting, but her voice is more about wistfulness and range than power, and stronger vocals would better help bring the depth of emotion she longs to convey. Her pipes aren't bad, but they don't always give her songs the passion they deserve.

□ **Production:** Peluso is marvelous at surrounding Christy with magnificent accompaniment, which helps bring alive the depth of her considerable artistry. There is a nice balance of tempos and an orchestral flair which turns strong tunes into moving experiences. While the production is powerful in providing harmonies, it's never overblown to the point where the message is lost.

□ **Summary:** Christy says it best when she admits her true talent is songwriting, while she's a good but not incredible singer. But neither Sting nor Kate Bush is a powerhouse vocalist, yet each achieved superstardom through emotion and intelligence. Based on this promising rainbow of emotions, in which the content of the songs are emphasized over their performances, Christy could be headed in a similar direction. —Jonathan Widran

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ROCK



TOM FARRELL

Raging Slab

Okay, so I haven't made mention of any of the demos sent my way, probably because I've been busier than a one-legged man in an ass-kicking contest. So far, one standout has been the self-titled homegrown CD by Standard Fruit. The Huntington Beach band kicks out charming pop rock a la R.E.M. You can reach the Fruits at 714-843-0052. More demo stuff soon.

In case you haven't noticed, **No-mads** is history. Blame our economy. Better yet, blame Reagan and Bush.

Fresh from the **Low Rider Car Show**, dance diva **Stacey Q** will be plugging her new single, "Two Hot For Love," on Pomona-based **Thump Records**, via her first L.A. club gig in years at **Rage** on Santa Monica Blvd., August 25th. You can reach Rage at 310-652-7055 for show time. You can reach Miss Q through Thump at 909-595-2144.

Congratulations to **dish**, the Santa Barbara-based alternative rock band who grabbed the gold in the Los Angeles Local Showcase for the **Ticketmaster Yamaha Music Showcase**. For more info on Soundcheck, bands can call 1-800-451-ROCK.

Recommended: Def American's

press darlings **Raging Slab** at the **Whisky** August 26th; **War** rides the Seventies retro vibe at **Pelican's Retreat** in Calabasas on August 27th (you can reach the club at 818-222-1155); **Tears For Fears** hits the **Wiltern** August 31st.

Speaking of Seventies retro, boogie rock pioneers **Savoy Brown** plan to release a three-disc CD set on **GNP Crescendo Records**, and I've heard rumors that the band may play a retrospective tour of some of the local clubs they haunted nearly two decades ago. They've popped up now and again at the **Strand**, **Coach House** and **Ventura Theater**. I guess they wouldn't pre-sell, so the **Sunset Strip** was out...Savoy Brown may be reached through their label, **GNP Crescendo Records** at 1-800-654-7029. Operators are standing by.

If you are in a local heavy metal band (signed or unsigned) that will be playing at or in conjunction with the **Foundations Forum**, fax me some info at 818-986-0817. Make it brief, informative and neat, please!! My deadline is Monday, August 30th at 12 noon, no exceptions. And please, absolutely no phone calls—just the fax, ma'am.

Lots of tribute bands out there these days. Our local scene houses quite a few groups who earn a decent dollar paying homage to their heroes, most notably the **White** and **Led Zepagain** (Led Zeppelin), **Wild Child** (the Doors), **Rain, Mop-Tops** (the Beatles) and **Stone Temple Pilots** (Pearl Jam—just kidding, I think). **Kiss** clones are pretty abundant: There are our own now-defunct **Cold Gin**; **Strutter** (pictured below, who recently wowed 'em at the **Troubadour**—look for my upcoming review), **Hotter Than Hell**, **God of Thunder**, **Alive** (who just played the **Whisky**) and **Firehouse**. I'm thinking of starting one called **Gene's Addiction**, but I hear someone's beat me to it. With the much-hyped **Kiss** "tribute" album on the horizon, I'd like to see Gene and Paul reunite with Ace and Peter, put the make-up back on and do one last tour. I promise, I won't call you a Seventies retro band. —Tom Farrell

WESTERN BEAT



BILLY BLOCK

Ray Doyle

Curb Records, the musical home of **Hal Ketchum**, **Lyle Lovett**, **Wynonna**, **Sawyer Brown**, **Delbert McClinton** and **Rick Vincent**, has another hit act on their hands. That's right, our own **Boy Howdy** has a Top Twenty hit record with "Cowboy's Born With A Broken Heart." The band was in town recently with concert performances in Orange County at the **Crazy Horse Saloon** and some dates with the **Charlie Daniels Band**. They are currently recording tracks with producer **Chris Ferron** for their next album, reports drummer **Hugh Wright**. **Boy Howdy** was made for country radio!

L.A./Nashville songwriter **Jan Buckingham** has been making the scene at all the hot music spots on her recent visit. She was a featured artist at **Ray Doyle's CCMA** spon-

sored **Country Songwriter's Spotlight**. Jan is enjoying the success of her hit, "Cleopatra, Queen Of Denial," co-written and recorded by **Pam Tillis**.

I stopped into **Genghis Cohen** for their gefilte fish tempura and lucked into a great triple bill. Songwriter/video producer **Allan Wachs** was showing off with wonderfully picturesque rural American folk songs to a very appreciative **Genghis** crowd. He was followed by **Anye Osbourne**, who was magnificent with her soulful country style and able backing by **Paul Morris** and members of the recently resurrected **Trailer Park Casanova's**. The capper was an electrified **Dan Bern** muscling a Fender Telecaster in one of his last shows before heading into the studio with producer **Chuck Plotkin**. Big fun.

Hamstein Music writer **Stephen Allen Davis** was also in town making the songwriting rounds with performances at **NAS' Writers in the Round** show, a set with full band at the **Barndance Birthday Bash** and writing sessions with the likes of **Will Jennings**. Davis, as he proved on this trip, is undoubtedly one of the most soulful people on the planet.

The **Neon Angels** have embarked on yet another sojourn across the pond. As well as our dates throughout Europe, **Angels'** axeman **Chris Lawrence** will lay down steel guitar tracks on several recording dates he has booked in London.

The **Western Beat American Music Showcase** celebrates its **Second Year Anniversary**, Thursday, Sept. 2, at **Highland Grounds** (742 N. Highland), with a star-studded show featuring L.A.'s top songwriters. **Rene Engle**, host of **KPCC Radio's Citybilly** show (89.3 FM), will present a special Western Beat Writers In The Round broadcast on Monday, August 30, at 8:00 p.m. with **Randy Sharp**, **Larry Bastian**, **Alan Whitney** and **Pam Rose**. If you haven't yet attended Western Beat, this is an excellent opportunity to experience the real sense of community that has grown from this monthly gathering.

—Billy Block



TOM FARRELL

Strutter



BILLY BLOCK

Stephen Allen Davis, Jan Buckingham and Alan Whitney

JAZZ



JIM GALANTE

Terence Blanchard

The **Hollywood Bowl** recently hosted joint tributes to drummer **Art Blakey** and altoist **Cannonball Adderley** that, with its many peaks and valleys were quite memorable. The Adderley section was unfortunately dominated by **Nancy Wilson** whose embarrassing mannerisms and phony emotional climaxes were laughable. Cornetist **Nat Adderley's** quintet (featuring the fine alto of **Vincent Herring**) had just two instrumentals with **Nat** proving that his chops are only good for one song. **George Duke** was impressive during his one solo but then disappeared as if he did not want anyone to know that he can still play! The Blakey half was divided into four mini-sets. Altoist **Lou Donaldson** (playing **Charlie Parker's** solo on "Now's The Time" for 22 choruses and delivering plenty of stunning doubletime runs) and trumpeter **Donald Byrd** (in better form than

expected) shared a quintet before the brilliant pianist **McCoy Tyner** (who had no real connection with Blakey) played impressive solo piano for fifteen minutes. Backed by a brilliant rhythm section and joined by tenorman **Benny Golson** and trombonist **Curtis Fuller**, **Fredde Hubbard** (who 20 years ago ranked as the king of the trumpeters) was in horrible form, splattering all during "Arabia"; he seems to be intent at throwing away his career. The group that sounded most like **Art Blakey's Jazz Messengers** was a sextet featuring trumpeter **Terence Blanchard**, altoist **Gary Bartz** (very impressive on "Moanin'"), **Billy Pierce** on tenor and pianist **George Cables**. Even with its off moments, this was a fun concert, giving listeners an opportunity to see many jazz greats in one sitting.

One almost felt sorry for alto star **Eric Marienthal**. Used to playing to huge crowds as part of **Chick Corea's Elektric Band**, Marienthal only drew 19 people to **Catalina's** and his exaggerated movements (analogous to a stage star appearing in a movie) made it clear that he is used to playing stadiums. Once he got over the shock of the light applause, Marienthal and his quartet enthusiastically played their blend of happy jazz, rhythmic grooves and easy-listening rhythm and jazz that is heavily influenced by **David Sanborn**. The so-so material made it clear that **Eric Marienthal** is at this point best heard as a sideman.

The Jazz Bakery (310-271-9039) presents **Dave Frishberg** (Sept. 3-4), **Billy Childs** (Sept. 10-11) and, later in the month, the great 87-year old trumpeter **Doc Cheatham** (Sept. 24-25). Blues singer **Diana Harris** will be at the **Mint** (213-937-9630) on Aug. 31 while **Catalina's** (213-466-2210) hosts the **Louie Bellson** big band (through Aug. 29). And don't forget the highly recommended **Los Angeles Classic Jazz Festival** (310-521-6893), a four-day marathon of dixieland, swing and mainstream jazz held Sept. 3-6 that should not be missed! —**Scott Yanow**



Eric Marienthal

URBAN



Hank Wylie, Jr.

Two deaths marred the past several weeks; one close, one no closer than an admiration for his musical abilities. The first death was an associate within the music industry, **Hank Wylie**, formerly **Urban Product Development Manager** for **UNI Distribution**. He drowned in a swimming accident on his first day of vacation in **Hanalei Bay**, August 1. **Hank & I** first met fifteen years ago when I worked at **Sound Music Sales**, the distribution end of **Platterpuss Records**. We struck up an immediate friendship, though never super close, but one that was borne of mutual respect. He was one of the few in the industry who you could count on to never toss the BS. **Hank** was straightforward, unassuming and always a gentleman. After the 1992 riots, he spearheaded the **L.A. Music Relief Committee**, an organization of music executives formed to aid record retailers hit hard by the rioting. I am planning to move to **Mt. Washington**, where he lived, and was looking forward to

cementing our relationship, to have someone in the area to simply hang out with. That part of the plan will have to be revamped.

Remember the thrilling vocal/sax duet by **Earth, Wind & Fire's** falsetto, **Philip Bailey**, and alto saxman **Don Myrick** on the live version of "Reasons," from the group's 1976 **Gratitude** album? Toward the end of the song, Bailey says, "He plays so beautifully, don't you agree?" And the audience responded positively and enthusiastically. Indeed, **Myrick** added much to the **EWF** sound as a part of the mighty **Phenix Horns**. Two days before **Wylie's** death, **Myrick** was senselessly gunned down by **Santa Monica** police. Details are sketchy, due to the police department's reluctance to issue a report of the incident. From what I've been able to gather, **Myrick** was stopped by the police as he was driving through **Santa Monica**. When he was told to get out of the car, the police noticed something in his hand. As **Myrick** was preparing to show them what it was, an overanxious policeman shot him. The object turned out to be a **Bic** butane lighter. Little was made of the incident because **Myrick** wasn't a household name. He won a 1977 **Grammy** for the **EWF** instrumental, "Runnin'," played with such jazz greats as **Stanley Turrentine** and **Santana**, as well as having made appearances on **Ramsey Lewis' Sun Goddess** album and **Phil Collins' single**, "One More Night."

On an up note, **Tuff Break Records** held its coming-out party on August 12 at the **Gate** restaurant/club. A packed audience heard material from **Intelligent Hoodlum**, **Straight G**, **Dred Scott** and **Babaloo Bad Boys...Young MC** just released his third album, **What's The Flavor?**. And if you haven't picked up on them, **Cypress Hill's Black Sunday** and **Mad Flava's From The Ground Unda** album releases merit serious listens. —**Gary Jackson**



Don Myrick

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CLUB REVIEWS

The Wild Stares

Coconut Teaser

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Ace Of Hearts Records: 617-536-1770

□ **The Players:** Steve Gregoropoulos, vocals, guitar, Midi; Justin Burrill, lead guitar, vocals; Fran Miller, bass, vocals; Kyle C. Kyle, drums.

□ **Material:** Hard to categorize. The Wild Stares don't try to sound like anyone else, that's for sure. The best way to describe their material is artsy, experimental and pretty different. Part of their sound still depends heavily on Midi equipment. Gregoropoulos' vocals are a big part of the band's sound and give it a kind of chaotic, hectic feel.

□ **Musicianship:** It's nice to see a female bassist that can actually play well in an otherwise all-male band. At times, Miller reminded me of Sonic Youth's Kim Gordon, and it's good to see that her role in the band is one of talented musician and not just something to look at. Gregoropoulos could be a younger, stockier David Byrne, and on several occasions he even sounded like the former Talking Heads frontman. Although the range in his voice is somewhat limited, he makes up for it with emotion and feel. Burrill's guitar work and Kyle's drumming did not stand out as anything spectacular, but both fit their respective roles in the band well, and their actual playing ability leaves nothing to be desired.

□ **Performance:** Gregoropoulos wants to entertain you, make no mistake about that! The man is definitely captivating and really gets into the spirit of the whole thing. He throws himself around behind his microphone, whipping his curly mop of hair about in the process and manages to get a good rapport going with the audience between songs. He's very much the focal point and the showman in this band. The others seem distinctly laid-back in comparison, but this balances the band out well. If they were all like Gregoropoulos, it would probably be mayhem onstage!



TOM FARELL

Wild Stares: Artsy and experimental.

□ **Summary:** Maybe not everyone's taste, the Wild Stares will please some and do nothing for others. Then again, that's probably what they're aiming for—they want to be different. They've already found more than a few fans in mainland Europe, where bands like this are all the rage. If you're looking for something a bit left of center and you like the unusual, this band is where it's at.

—Nick Douglas

Verve

The Whiskey

West Hollywood

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

□ **Contact:** Beth Kittrel, Virgin Records: 310-278-1181

□ **The Players:** Richard Ashcroft, vocals; Nick McCabe, guitar; Simon Jones, bass; Pete Salisbury, drums.

□ **Material:** Calling to mind a plethora of influences including Floyd, U2, Echo & the Bunnymen, the Stone Roses and "Spirit of Eden"-era Talk Talk, Verve unleash a swirling flood of minimalist noise that breathes and moans under waves of echo and throbbing mantra rhythms. Awash in every idiom known to psychedelia, their languid yet compelling sound flows into your consciousness and oozes out of every pore, with Richard Ashcroft's melting vocals, Nick McCabe's glimmering, ultra-distorted guitar, Simon Jones' simple, distinct bass lines and the muted persistence of Pete Salisbury's drums. The jaunty, upbeat tunes "Slide Away" and "Blue" offer the greatest chance at commercial appeal with their nearly discernable vocals and vague semblances of melody. But Verve's forte



CHRIS REZABEL

Verve: Poised for a breakthrough.



TOW FARBELL

Table Talk: Lotsa strong melodies.

lies in the floating headrushes of ambient music on "Beautiful Mind," "Already There" and "Make It 'Til Monday," all of which take on a life of their own and haunt the room with a lingering, mystical beauty.

□ Musicianship: Ashcroft's whispery vocals slithered about the room stealthily under the blanket of noise, creating a distant dreaminess, which, at times, recalled Bono, Ian McCulloch and David Gilmour. McCabe's expert use of space as music enabled otherwise simple constructions to metamorphose into radiant, powerful entities. But his strength also proved to be his downfall, as he often overwhelmed the room with heavy handed sludge, thus drowning out the dynamic and dramatic subtlety that marks his best work. Amid the surge of sound, Jones' bass cut through clear and crisp to impose a modicum of song structure and create a sway in the crowd, while Salisbury's predilection for mid-tempo meditations, though bordering on monotonous, displayed the consistency of a well-oiled machine.

□ Performance: If they weren't going to provide a laser light show to accompany their music, the least Verve could've done was plop down a few dozen bean-bag chairs to line

the Whisky floor and hook up a few black lights to complement the plumes of smoke billowing from the stage; this music is best heard sitting down, or better, reclining (know what I mean, nudge). Aside from Ashcroft's disoriented stupor and semi-autistic contortions, the other mates offered little in the way of a show. McCabe seemed to have his hands full, fiddling with the knobs and effects pedals of his guitar. And Jones, like so many of his fellow Brits these days, seemed mesmerized by the shoes on his feet. The overall result was disconcerting, given the quality of the group's songs.

□ Summary: Call them the Black Crowes of psychedelia. Verve's music hearkens back to Floyd's *Dark Side Of The Moon*, U2's *Unforgettable Fire* and Echo's *Ocean Rain* without ever sounding blatantly derivative, which, I guess, is the mark of genius. If pop music is cyclical, and trends repeat themselves every generation or so, then Verve could be poised for a major breakthrough among the hallucinogenic crowd. If not, they'll still find an audience because they create moody, touching songs that few British acts have equalled since the Stone Roses went on hiatus. —Sean Doles

Table Talk

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ★ ⑦ ⑧ ⑨ ⑩

□ Contact: John Browers: 213-871-5892

□ The Players: Elizabeth Mehr, vocals; Robin Roth, drums; Alaina Pepito, bass; Barbara Degnan, guitar; Stacey Dimock, keyboards.

□ Material: Kind of a mixture between Sixties-linted kitsch pop and Nineties alternative rock. The addition of keyboards make for a lighter feel than a traditional alternative band, and give Table Talk a poppier edge. Although some of the material seemed at times a little bland, several songs featured great choruses and good melodies and were very radio-friendly. With a little more work on the arrangements perhaps the remainder of the material could get up there, too.

□ Musicianship: The old story is that girl bands supposedly can't play, but usually look good. The exception to that rule is, of course, L7, who don't look nice, but can play! However, let's just say in reality, it doesn't matter what sex you are, the standard of musicianship varies from individual to individual, and sex has nothing what-so-ever to do with it. Table Talk can play their instruments—no one's there just to add visual excitement. In particular, bassist Pepito, drummer Roth and vocalist Mehr stood out as being accomplished in their fields, although Mehr was at times hindered by her vocals being too low in the mix. Guitarist Degnan would, it seems, secretly like to be in a metal band, as she frequently launched into a frantic ear-wrenching solo! Dimock's keyboards could be a little more to the fore, as she seemed to be mostly in the background, but she also contributes backing vocals which help to beef up the sound.

□ Performance: It's probably pretty daunting being five girls going up on stage in front of a largely male crowd, and at first, Table Talk seemed just a little bit shy of letting go completely. However, everyone has nerves, and these only go with experience. Shyness aside, these girls put on a pretty good show. Mehr is a captivating frontwoman: pretty, with long platinum blonde hair and a Sixties-inspired image, and as the set progressed, she opened up and spoke to the audience several times.

□ Summary: There seems to be a lack of successful all-girl groups—in all genres of music. This can work two ways—it can be harder for female bands to be taken seriously and get the right attention, but at the same time, there is less competition for any serious, talented contenders. The key factors are ability, persistence and determination. There's a gap in the market for an all-female, commercial performing-writing-playing act. With a bit of time, Table Talk could well be in the running to fill it.

—Nick Douglas

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CLUB REVIEWS

Trash Can Sintras

The Troubadour
West Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** Valerie Wong, PLG: 310-996-7255

□ **The Players:** Frank Reader, vocals; John Douglas, guitar; Paul Livingston, guitar; David Hughes, bass; Stephen Douglas, drums.

□ **Material:** Ever since Messrs. Morrissey and Marr parted ways, the Trash Can Sintras have become prime contenders for the throne of British guitar pop, delivering all the pure, jangly pleasure—big hooks, big harmonies and bright, crisp guitars—without any of the pomp or overwrought angst that clouded their predecessors work. These five young blokes have the honest, fresh-faced appeal of the nice-guy-next-door, charming you out of your shoes with their irrepressible compositions, which they seem to crank out effortlessly. Their first singles, "Obscurity Knocks," "Only Tongue Can Tell" and the rollicking new "Hayfever" (from their new PolyGram release *I've Seen Everything*) show the Sintras at their best. Yet, their fine array of ballads, such as "Funny," "Thurpenny Tears" and "Easy Read," display the band's knack for scanning emotional depths uncommon for most pop bands. Escaping the banalities that relegate others to mediocrity, the Sintras invent their own clichés by virtue of their incisive wit and clever irony. Thus, leading me to conclude that after two albums of top-notch material, this band's youth, their casual attitude and ability to mine musical gems should give them an enduring career.

□ **Musicianship:** Nothing the Sintras do musically will land them in the pages of *Guitar Player*, but rather than negate their ability, this economy serves to emphasize their



JEFF LEVITT

Trash Can Sintras: Honest, fresh appeal.

ear for melody, which forms the backbone of their songs. Though the band started slowly, their sound mix was locked on by the third number, "Bloodrush." Lead guitarist Paul Livingston struggled at first to find the right volume for his expressive, tingly leads, while vocalist Frank Reader also suffered a weak opening before warming up and giving an impassioned, gut-wrenching performance. Reader is a prime example of a limited vocalist who has found a comfortable, individual style and remains true to it. Rhythm guitarist John Douglas and bassist David Hughes brought up the rear, adding strong backing vocals.

□ **Performance:** How often do you see a band perform three encores? Not just three encores because they want to stroke their egos, but three encores because the crowd just won't shut up. It should be noted that, performance-wise, the Sintras as a whole weren't the most energetic bunch, but Reader more than compensated for this shortcoming with his tireless dramatics. It didn't seem to matter that no one could understand Reader's thick Scottish brogue between songs, since the tunes were

so dead-on and, judging by the Sintras' wide smiles, the lads were having so much damn fun.

□ **Summary:** It's hard to say where the Sintras' career will go, considering they don't particularly seem to crave the spotlight or exhibit the flamboyant eccentricities so often associated with rock stardom. They're just a bunch of regular small-town guys who happen to make irresistible tunes and will continue doing so as long as people keep buying them.

—Sean Doles

Richard LaForge

Night Winds
Santa Monica

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

□ **Contact:** Laird Music: 310-430-5041

□ **The Players:** Richard LaForge, steel string acoustic guitar. Guest musician Mikel Paul, bass, guitar (two songs).

□ **Material:** LaForge sticks mainly to original material, mixed in one early Steve Howe tune. His compositions are melodic, powerful, flashy and downright unique, and all his moves are pulled off on a steel string acoustic guitar. His songs never seem to stay in one groove: They'll go from a melody to a hot riff, to some finger tapping, back to a melody.

□ **Musicianship:** As far as young guitar players go, he is definitely one of the most talented and innovative on the scene. Musically, his show was flawless, nailing all the chords as well as the highest of notes. He even played several tunes over the top of the neck...again flawless.

□ **Performance:** Usually, clubs have a certain noise factor, however, when LaForge was playing, the place became extremely quiet. Impressive, describes this night. I know I was blown away, and by looking around, I wasn't the only one.

□ **Summary:** Keeping an audience completely entertained for a full hour with no vocals is extremely difficult. LaForge pulled it off beautifully. If a record company was smart, they'd launch him as the Kenny G of the acoustic guitar. —Paul Kaminski



BOB KAMINSKI/PHOTOS

LaForge: A talented guitarist.



CLUB REVIEWS



K.O.D.: Accomplished musicians.

Knock-Out Drops

Club Lingerie
Hollywood

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

□ **Contact:** The MJM Group: 213-874-3649

□ **The Players:** Gary Twinn, vocals, guitar; Thierry Le Coz, guitar, vocals; Gary Ivin, bass; Martin Henderson, drums.

□ **Material:** The Knock-Out Drops are a band who draw very much from the Fifties and Sixties. Cast your mind back to the days of people like Richie Valens and the Big Bopper and you'll get the idea of where these guys are coming from. Basically it's good time, fun, rockabilly music with the emphasis being on strong songs and a very strong dance factor. In Gary Twinn, an ex-member of Twenty Flight Rockers this band has a great songwriter and nearly every song in tonight's set could be a hit.

□ **Musicianship:** The four members of this band have all had histories of performing for quite a while and it shows in their playing. Although this type of music has its origins in the days when rock & roll was just starting to happen, it still has to be played well to make it sound tight and polished. The Knock-Out Drops are all accomplished musicians, and tonight performed like they had been playing together a lot. Particularly noticeable were the vocals—both those of frontman Twinn and the backing harmonies which only strengthened the similarities to the music of the Fifties and Sixties.

□ **Performance:** Apart from a couple of minor technical problems with the snare drum the band put on a good show. Although they went on stage quite late, and subsequently a significant part of the audience had left, those still there were not disappointed. This band look the part as well as sounding the part. Dressed all in black leather, each band member also sports a rather fetching Fifties-style quiff, completing the perfect look for their style of music. It's like being at a high school dance in the *La Bamba* movie! Throw in a little bit of the more recent rockabilly attitude of bands such as the Stray Cats and the Knock-Out Drops is the re-

sult.

□ **Summary:** The Knock-Out Drops aren't your average Hollywood band. Then again, they're not your average band period. In 1993 they're playing a style of music that may seem old-fashioned to some people; to others a great revival of a time gone by. However, tonight their brand of infectious retro rock & roll was like a breath of fresh air in a scene often saturated with second-rate clones.

—Nick Douglas

The Flood

Club Lingerie
Hollywood

① ② ★ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

□ **Contact:** David Surnow: 213-931-4874

□ **The Players:** Mark Strommer, vocals, lead guitar; Jason Bernard, guitar; Nick Sample, bass; Hugh Mangum, drums.

□ **Material:** The Flood has yet to find their own sound. Most of the material was a borrowed effort, reminiscent of the best period of the Allman Brothers, or an electric Bob Dylan with U2's clean guitar. Stand-

out tunes were "Take Me As I Am," "Slow And Easy" and "Sure Thing," which reminded me of a soulful Lenny Kravitz. The rest of the set, unfortunately, entered one ear and flew out the other.

□ **Musicianship:** These days we seem to be experiencing a vast amount of multi-genre bands. Musically, members of the Flood were born in four different worlds and don't gel at all. Quite a good slide player, vocalist/guitarist Strommer is heavily influenced by Stevie Ray Vaughan. He appears sincerely into it, sings passionately and is talented, although the Spinal Tap qualities surfaced during the final track when he spent vital bars tuning up mid-song. Rhythm guitarist Bernard expanded the sound somewhat, while Sample slapped out lackluster rhythmic patterns on his bass. Drummer Mangum, although not spotlighted, played out his part efficiently.

□ **Performance:** I didn't go there expecting anything, but I didn't receive anything much from the experience either. I felt like I was watching a versed garage band. It seemed as if the guys were given an "x" to stand upon. Strommer did take his chosen profession seriously, expressing empathy throughout. Surprisingly, Sample handled what little crowd interaction there was. Work needs to be done on perfecting expression. A non-interactive play between supposed band members only emphasized imperfections. They were okay, that's all.

□ **Summary:** I felt as though I should've been drowned in an ocean of emotion, a sea of songs, drenched in something, anything! Life's too short for tedious experiences. Sorry to appear so brutal, but the only way the Flood will create any kind of wave (pun intended) is in a totally revamped situation. Although acceptable, too often the bands material was commonplace. Let go with a creative flow...cut loose or face the noose!

—Noel Hart



The Flood: Reminiscent of the Allman Brothers.

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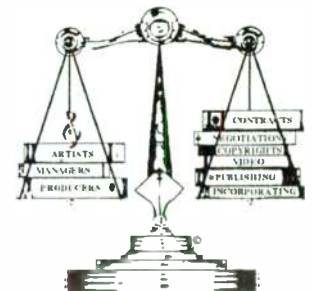
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Pete Townshend
The Wiltern Theatre
 Los Angeles

Few concerts have been more anticipated than Pete Townshend's recent solo outing at the Wiltern, and few concerts have so thoroughly lived up to those expectations.

For someone who purportedly loathes touring, Townshend, who summoned every bit of energy for this performance, was in great spirits. Accompanied by a stellar eight-piece band, including ace drummer Simon Phillips and keyboardist John "Rabbit" Bundrick, Townshend opened the show playing a snare drum on a playful version of Keith Moon's "Cobwebs And Strange," which set the tone for the evening. Regardless of how "classic" the songs were, Townshend always maintained a tongue-in-cheek playfulness, to let you know that he doesn't take himself or his revered body of work too seriously.

The most refreshing element to Townshend's show was spontaneity. Rather than barreling through a greatest hits package, Townshend's set was full of surprises, from lesser-known Who songs, to obscure early solo material (songs like "Heart To Hang On To," from the Townshend/Ronnie Lane album *Rough Mix*, sounded as fresh as ever). The set also included a beautiful version of Bob Dylan's "Girl From The North Country," which Townshend dedicated to his wife, and a fun cover of English Beat's "Save It For Later."

But the heart of the show was an inspired performance of Townshend's new concept album *Psychoderelict*, in its entirety, staged with large video screens and with the same actors performing their parts who perform on the disc. An elaborate, costly stage setup (Townshend quipped that he was "spending some of that *Tommy* money"), it was a unique and enjoyable mixture of concert and live theatre.

An added thrill was when the band



A classic pose by a solo Pete Townshend

was joined by the Who's John Entwistle, who played bass on the last few songs, including a ten-minute version of "Magic Bus" that was surely enhanced by divine intervention.

Judging from the audience's response and the quality of his show and new album, Townshend's first ever solo tour ought not be his last.

—Michael Kramer

Foreigner
Universal Amphitheatre
 Universal City

As if to defy their critics—and this band has had their share—Foreigner came onstage at the Universal Amphitheatre to rock the rafters. From the opening notes of "Long, Long Way From Home," to the blistering closer "Hot Blooded," it was apparent that the return of the band's original vocalist Lou Gramm has reinvigorated the band's songwriter/producer/guitarist Mick Jones.

Gramm's gold-throated vocals were right on the mark all night long,

as he led the band through an all-too-short fourteen-song set that focused on the band's numerous hits, including "Cold As Ice," "Double Vision," "I Want To Know What Love Is," "Urgent" and "Waiting For A Girl Like You."

Though impressive, this "greatest hits" performance does leave one wondering if Jones and company can come up with equally strong new material; "Soul Doctor," from last year's greatest hits compilation, was the only song performed that was written after 1985.

The only real problem, though, arose with the extended version of "Urgent," which included prolonged solos from every member of the band. Haven't drum solos and bass solos been relegated to the Seventies graveyard? And as much as Jones is a master songwriter and riffmeister, he ain't no lead player, so his tedious solo was a ridiculous venture into nowhere.

Ultimately, Foreigner gave their fans what they wanted, and you can't really fault them for that. Only time will tell if the renewed partnership

between Gramm and Jones will recapture the magic of a by-gone era.
 —Steven P. Wheeler

Robert Cray
Etta James
Robben Ford
Hollywood Bowl
 Hollywood

The blues certainly hasn't lost its ability to attract a huge crossover crowd, despite an abundance of festivals. With next month's must-see Long Beach Blues Festival nearing, promoters got a taste of what to expect when a near-capacity crowd filled the Hollywood Bowl for this triple bill which, unfortunately, failed to create much electricity—save for Etta James.

Opening the evening was guitarist Robben Ford, whose performance lacked muscle and inspiration, as if this was a gig he couldn't wait to finish. And the audience seemed to sense that with their perfunctory applause at set's end.

Horns, something that would have given the Ford set some needed propulsion, were aplenty during Etta James' set. Oozing regality, James was a refreshing jolt with her electric, wiry and taut vocal style. James embraced each song with a stylized approach—on "I'd Rather Be A Blind Girl" she infused the song with a tear-jerking subtlety, and on "the acoustic dual guitar backed "A Love Is Forever," James created an intimate nightclub atmosphere.

The Robert Cray Band provided what most of the audience came for: no-frills blues delivered with a strong, assured voice. However, while James was able to transcend the cavernous confines of the Hollywood Bowl, Cray could not. His Stax-influenced sound failed to generate the party-like, good-feeling aura of those days gone by. But, in his favor, Cray has a voice for the ages and his band provided concrete backing on favorites such as "Strong Persuader" and "Reconsider."
 —Gary Jackson



Foreigner's Lou Gramm and Mick Jones



Etta James



Robert Cray



MUSICIANS

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LOS ANGELES COUNTY

AL'S BAR
305 S. Hewitt St., Dwnrt Los Angeles, CA 90013
Contact: Lizzy, (213) 687-3558.
Type of Music: Original, unique. Experimental only.
Club Capacity: 176
Stage Capacity: 8-10
PA: Yes
Piano: No
Lighting: Yes
Audition: "No Talent Night" every Thursday and/or send cassette, etc.
Pay: Percent of door. No guarantees.

CHIMNEYSWEEP LOUNGE
4354 Woodman ave., Sherman Oaks, CA 91423.
Contact: Said, (818) 783-3348.
Type of Music: Acoustic material. Both covers & original.
Club Capacity: 100
Stage Capacity: 3 or 4
PA: Yes
Lighting: Partial
Piano: Yes
Auditions: Call for information or come in Sunday night and see Dan Singer
Pay: Negotiable.

CINEGRILL (HOLLYWOOD ROOSEVELT HOTEL)
7000 Hollywood Blvd. L.A., CA 90028
Contact: Alan Eichler (213) 466-7000
Type of Music: Cabaret/Jazz (No hard rock)
Club Capacity: 110
Stage Capacity: Varies (primarily small combos).
PA: Yes
Lighting: Yes
Piano: Yes—Baldwin Baby Grand
Audition: Bookings limited to known attractions.
Pay: Negotiable.

TONY LONGVAL'S COUNTRY CLUB
18415 Sherman Way, Reseda, CA. 91335
Contact: SUSETTE (818) 881-5601
Type of Music: All Styles
Club Capacity: 886
Stage Capacity: 20+
PA: Yes
Lighting: Yes
Piano: No
Auditions: Send Promo Pack.
Pay: Negotiable

FM STATION
11700 Victory Blvd., North Hollywood, CA
Contact: (818) 769-2221 Attn: Booking
Type of Music: All new, original music. All styles.
Club Capacity: 500
Stage Capacity: 12-15
PA: 4-way concert system with 24-channel board with independent monitor mix system, full effects, houseman
Lighting: Yes
Piano: No
Audition: Send tape, promo pack, SASE.
Pay: Negotiable.

FAME OF HOLLYWOOD
6633 Hollywood Blvd, Hollywood, Ca 90028
Contact: Steve Gamer (213) 877-1937
Type of Music: Original rock, pop & classic rock.
Club Capacity: 150
Stage Capacity: 6
PA: No
Lighting: Yes
Piano: No
Audition: Call for information or send tape to Steve Gamer, 13900 Panay Way, R-217, Marina Del Rey, CA 90292.
Pay: Negotiable

GENGHIS (COHEN) CANTINA
740 N. Fairfax Ave., Hollywood, CA 90046.
Contact: Jay Tinsky (310) 392-1966.
Type Of Music: Original vocal/acoustic: pop, rock, folk, blues, country.
Club Capacity: 75
Stage Capacity: 5
PA: Yes
Lighting: Partial
Audition: Send promo package to Jay c/o club.
Pay: Negotiable.

LAS HADAS RESTAURANT & CANTINA
9048 Balboa Blvd., Northridge, CA. 91325
Contact: Alex, Las Hadas Booking, (818) 766-3006
Type of Music: R&B, Jazz, Blues, Reggae & various Latin
Club Capacity: 130
Dining Capacity: 250
Stage Capacity: 6
P.A.: No
Piano: No
Lighting: Yes
Audition: Call or mail demos w/ self-addressed stamped envelope to: Alex, P.O. Box 996, N. Hollywood, CA 91603
Pay: Negotiable

THE MINT LOUNGE
6010 W. Pico Blvd., Los Angeles, CA 90035.
Contact: Jed, (213) 937-9630.
Type of Music: Authentic blues & jazz.
Club Capacity: 70-100
Stage Capacity: 6
PA: Yes
Piano: No
Lighting: Yes
Audition: Send tape & promo package/contact Jed.
Pay: Percentage of door/no guarantees.

NUCLEUS NUANCE
7267 Melrose Ave., Los Angeles, CA 90046
Contact: Susan DuBoise, (213) 652-6821.
Type Of Music: Jazz, Blues, Monday night jam session.
Club Capacity: 150
Stage Capacity: 6
P.A.: Yes
Lighting: Yes
Piano: Yamaha Baby grand.
Audition: Send tape to club care of Susan.
Pay: Negotiable.

SAMMY'S FIRESIDE
2100 N. Glenoaks, Burbank, CA 91506
Contact: Stan Scott & Associates, (818) 398-1294.
Type Of Music: 50's & 60's rock, C&W. Also comics, magicians & specialty acts.
Club Capacity: 165
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Contact Stan Scott, (818) 798-7432, & send promo to Stan at 1830 Fiske, Pasadena, CA 91104

SUNSET
322 Sierra Madre Blvd., Sierra Madre, CA 91024
Contact: Richard (818) 575-4732 Rich Prod., Mon. & Tue. from 4 p.m. to 6 p.m.
Type of Music: Hard rock, alternative, blues
Club Capacity: 248
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address, c/o Richard and Bob.
Pay: Negotiable

TILLY'S CLUB
1025 Wilshire Blvd., Santa Monica, CA 90401
Contact: Hughes Lavergne (310) 837-5535
Type of Music: World Beat, African, reggae
Club Capacity: 200
Stage Capacity: 7 - 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Send tape, bio and photo to above address.
Pay: Yes, from the door.

THE TOWNHOUSE
52 Windward Avenue, Venice, Ca. 90291
Contact: Frank Bennett (213) 392-4040.
Type of Music: All types (danceable).
Stage Capacity: 12
PA: Yes
Lighting: Yes
Piano: No
Audition: Send promo pkg.
Pay: Negotiable.

TROUBADOUR
9081 Santa Monica Blvd., L.A., CA 90069
Contact: Lance, John or Gina, (213) 276-1158, Tues.-Fri. 2-6 pm
Type of Music: All types
Club Capacity: 300
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, bio, picture
Pay: Negotiable.

ORANGE COUNTY

THE COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano, CA 92675
Contact: Ken Phebus (714) 496-8927
Club Capacity: 350
Stage Capacity: 8-15

PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for info.
Pay: Negotiable.

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INTERN FOR MUSIC industry professional. Duties relating to new artists and licensed characters. Some pay possible full time. Auto, sharp mind required. Call John at (213) 871-5892.

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MUSIC MANAGEMENT company seeking intern for general office duties and filing. Enthusiastic, reliable person wanted. Flexible hours, great experience, no pay. Call Shirley (213) 874-4206

INTERN WANTED for an intensive music internship that could lead to employment. Will learn album campaigns and tour press. Serious applicants only. Contact Maria (213) 989-1190.

ADA-ALTERNATIVE Distribution Alliance is looking for enthusiastic interns to help in the sales department. Must have some clue about alternative music. Call David Lee (818) 953-7920.

SEEKING YOUNG aggressive person for public relations and promotions. Organization and professionalism a must. Orchid City Productions. (213) 871-8055 ext. 653

EAGER, ENERGETIC person interested in the areas of publishing, film and TV music. Contact Doug at (213) 463-9780, Monday - Friday from 9:30 a.m. to 6:30 p.m.

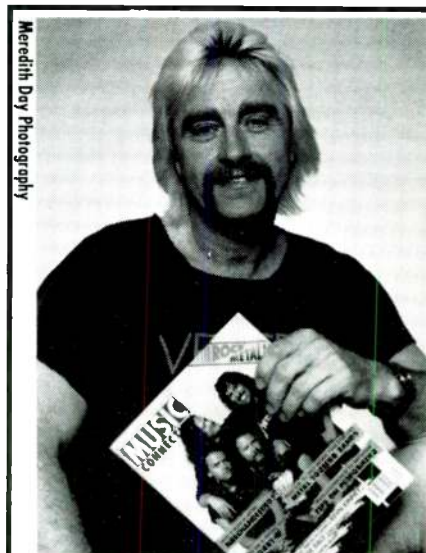
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LARRY CIANCIA - Drummer	(310) 475-2982	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	READ MUSIC. B.S. - Music Engineering and Music Performance: Berklee College of Music and University of Colorado. Experience includes: U.S.D. World Tour, several regional tours, jingles, demos, records, college percussion instructor and clinician, player references available.	Easy to work with, click proficient, good listener/drum programming and instruction.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
HENRY DAMIAN - Drummer	(714) 523-3002	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years professional experience. Worked with various bands, extensive studio and tour experience. Ability to improvise and play by ear all styles. Excellent with click. Worked with sample vocals. Great background vocals and songwriting collaboration.	Endorsements include Aquarian drum sticks, Jemm practice pads, UFIP cymbals, Aquarian drum heads. Great stage presence. Resume available.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
ROGER FIETS - Bassist/Vocalist	(818) 769-1525	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Recording and/or performances with Jeff Paris (PolyGram Records), Kim Carnes, David Arkenstone (Narada), Pat Torpey (Mr. Big), Hurricane (Enigma Records), Steve Stone (CBS Records), etc. Several USD World Celebrity tours. Resume and demo available on request.	Very easy to work with and very professional. Dedicated to the absolute best sound for your project. Currently playing with Artica. No band projects, please!!				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
BRYAN FOUGNER - Bassist/Vocalist	(818) 715-0423	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	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 Lacey. 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, with an extensive repertoire. Ready to tour anytime. Also studio, casuals and Top 40.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LISA FRANCO - Medieval Strings	(818) 569-5691	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years pro studio and stage experience. Extensive European television and radio appearances, album credits, commercial credits, B.I.T graduate. Highly skilled in composition and arrangement.	Read charts, harp score not necessary. Mystic sound textures for rock ballads, also pop, folk, traditional classical and new age. Rates are reasonable and negotiable.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
FUNKY JIMMY BLUE - Producer	(213) 936-7925	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Top 20 singles, Top 40 album, B.E.T., Soul Train, VH-1, Club MTV, #1 hit potential. Musician, producer, arranger, composer, engineer, programmer.	Fully equipped studio, hip-hop, house, rap, gospel exper. Additional phone #: (213) 525-7240.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JERRY GABRIEL - Lead Vocalist	(310) 477-9753	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Lead and background vocals. Songwriter, poet, lyricist, producer.	Loves life, loves to perform and work on new music. Confident and capable, masculine and powerful. Very soulful. Have finished 3 LP's.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
MAURICE GAINEN - Producer	(213) 662-3642	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Read music. Berklee College of Music. National Endowment for the Arts Scholarship. Discovery Records solo artist. LASS and NAS pro member. Lots of live and recording experience. Jingle and songwriting track record.	MIDI and studio consultation, Woodwinds, keyboards, arranging, composing. Complete demo and master production. Live sounding tracks. No spec deals, pro situations only.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
CARLOS HATEM - Percussion/Drums	(213) 874-5823	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Original music projects in the pop & dance field. Nat'l & internat'l touring exp. Television performance 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, and a pro attitude. Available for lessons.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JIM HOYT - Producer	(213) 466-2164	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	CD quality production. Proven record of success. Excellent songwriting and arranging skills. Access to great studio musicians. Comfortable, creative working environment, 100% satisfaction guaranteed. Nothing leaves my studio until you're completely satisfied!	I specialize in producing high quality recordings for up and coming bands and solo artists. My goal is to do great, original sounding work for all of my clients.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
STEVE KALNIZ - Guitarist	(310) 657-3930	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Graduate Berklee College of Music in Performance. Freelance sequencing experience for Yamaha and others. Player of all styles. Worked in wide variety of situations.	Strong Rock, Blues, and Funk player. Reads music and charts. Easy to work with. Club and studio experience.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
J. S. KUSHNER - Vocalist	(213) 851-0644	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	BFA Classical Voice, 4 years music theory training, 12 years experience on electric and acoustic guitars, 10 years live showcasing, touring and studio experience. Excellent stage presence and image. Very dependable.	Available: Signed hard edged rock act, studio sessions, videos, songwriting, jingles, vocal coaching.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
LANCE LA SHELLE - Vocalist	(213) 962-9487	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Twelve years professional theatre background, three years club work. Academy of Drama and Music graduate. Broadway/New York City. Versatile performer, many styles. Good with harmonies.	Good stage presence, great sense of humor, easy to work with, quick learner.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
AL LOHMAN - Drums/Percussion	(818) 700-1348	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	B.F.A. from California Inst. of the Arts, Grove School of Music, Masters from Loyola. 15 years professional exp w/ Larry Canler, The Stray Cat Blues Band, The Drifters, The Box Tops, The Cal Arts Percussion Ensemble and others. Live TV including: Evening Shade, Designing Women, Seinfeld	Gets it right the first time. Read music, tapes available upon request.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JAMES LOWNES - Bassist	(818) 841-1041	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	15 years exp. B.A. in music. Studied w/ John Scavo, Jim Lacey, Putter Smith, Alphonso Johnson. Extensive studio work with wide variety of artists, including: Bruce Hornsby, Darius, Peter Shell and David Zink. Currently doing T.V. work.	Influences: Charlie Haden, Eddie Gomez, Mingus, Alphonso Johnson, Putter Smith, Tony Levin, and artists like Peter Gabriel, Kate Bush, etc.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
JOHN MIZENKO - Guitarist	(818) 783-1405	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	10 years of live and studio experience. B.M. Berklee College of Music. Guitar Player magazine "Spotlight Artist." Roland product specialist Namm 90. Former guitarist with R&B artist J.J. Jackson. Private instruction to various artists. "Live Music Coalition" founder.	Great feel, quick learner, read music, extensive live performance experience. Great rock, blues and R&B guitarist. Private instruction available.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
KARL MOET - Producer	(714) 777-0229	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	Major label, TV, movie and jingle credits, production, composition, arrangements, MIDI programming, 15 years pro experience.	Production focus to bring out the individual style and unique qualities of the artist. Song demos to quality masters. The artist and music come first.				<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

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GLENN MOLLER - Producer/Eng.	(310) 473-9921	✓	✓	✓	✓	✓	16, 24 track analog, digital, video computer graphic 2D, 3D animation workstation. Many albums, LP's, CD's, Produced Top 10 hits, high tech music videos.	Like to work with new talents with original songs. Additional phone: (619) 931-9454.	✓	✓	✓	✓	✓
MARK NORTHAM - Pianist/Kybd.	(310) 476-5285	✓	✓	✓	✓	✓	Dver 15 years professional experience, 14 years classical training. Play and read all styles. Extensive experience including TV music (wrote and recorded current HBO series), jingles and live performances including tours, casuals, club work. Pager #: (310) 917-1616.	Like to play all types of music. Excellent sight reading, perfect pitch, great ears. Also available for composing, arranging, charts. Professional attitude and results.	✓	✓	✓	✓	✓
MARK O'BRIEN - Drummer	(213) 654-3743	✓	✓	✓	✓	✓	15 years as a freelance artist. Extensive touring and recording experience. Reads music. Berklee College of Music. Demo/bio available.	Strong "in-the-pocket" feel player. Pro drumming for the song. Locks to click. Solid, tasteful, versatile. Reasonable and negotiable rates. Drug free.	✓	✓	✓	✓	✓
JOEL PELLETIER - Bass/Stick/Voc.	(213) 851-9096	✓	✓	✓	✓	✓	Bachelor of Music, Hartt School of Music. 14 years pro experience as studio and live player. all pop/rock styles. Tony Levin/Sting approach to supporting the song and vocal. Demo and references available. Major tours considered. Also keyboardist and guitarist.	I learn VERY FAST! Experienced in all demo to 24 track environments. Schooled player with groove and feel. I won't waste your time or money.	✓	✓	✓	✓	✓
WILL RAY - Country Producer/Picker	(818) 848-2576	✓	✓	✓	✓	✓	Many years country experience including TV & recording dates on East & West Coasts. Can produce 16,24,32 trk master recordings. Have access to the best country musicians in town for sessions & gigs. Currently playing with the Hellicasters. Friendly, professional, affordable. Let's talk.	Cow thrash, farm jazz, prairie metal, nuke-a-billy. I specialize in country music, both as a producer and session guitarist. I love to discover new talent and work with established giants as well.	✓	✓	✓	✓	✓
NED SELFE - Steel Guitarist/Vocalist	(415) 641-6207	✓	✓	✓	✓	✓	Bammie award nominated player & songwriter, over 15 yrs. extensive studio & stage experience, numerous album, commercial, film & demo credits with Bay Area artists, bands, producers, including Anita Pointer, Preston Glass, Bonnie Hayes, Robin & the Rocks, etc.	Read charts, lead and back-up vocals. Excellent image & stage presence. Demo tape & resume available on request. "Pedal Steel" - it's not just for country anymore."	✓	✓	✓	✓	✓
SMITH/CARLSSON - Rhythm section	(213) 467-7420	✓	✓	✓	✓	✓	Extensive studio & live experience in both the U.S. and Europe. Read music. Credits include Byron DeLear (producer Warren Hill, Hoodoo Gurus), Jean Michel Byron (Toto), Janne Schaffer (Abba).	Groovy soulful section with excellent sound. Can play everything with taste. Good attitude.	✓	✓	✓	✓	✓
RICK STEEL - Drums	(310) 392-7499	✓	✓	✓	✓	✓	Fully endorsed. TV performances, video, clinician, producer, clinic road work with Bill Ward (Black Sabbath). Music minor. Very visual, insane performer.	Very loud, strong drummer. Uses toms melodically. Pro attitude. Fast learner. Reads and transcribes. Odd time, no problem. African rhythms. Many different sounds. Very creative.	✓	✓	✓	✓	✓
"STRAITJACKET" - Violinist	(818) 359-7838	✓	✓	✓	✓	✓	20 years experience on violin and 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 - Kybds/Prod.	(213) 878-6980	✓	✓	✓	✓	✓	Written/produced songs for Peabo Bryson, Angela Bofill, Whispers, Nancy Wilson, Shalamar and Main Ingredient. Top 10 hits and film credits.	Producing, arranging, playing keyboards, lessons, good ears and good business. Give power to music in any style.	✓	✓	✓	✓	✓
DAVID WRIGHT - Drummer	(818) 902-1629	✓	✓	✓	✓	✓	Recorded and performed with Sarzo, Black Widow, IOU, the Quin project, etc.	Adapts fast to multiple formats. Specializing in rock, funk and fusion. Experienced in live and recording situations. No drugs. Patient and dependable. Private lessons available.	✓	✓	✓	✓	✓



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- 2 Mesa Boogie Pro bs cabs, gd cond, \$300/ea or \$500/ both. Gd cond. Michael, 818-386-0159
- Acoustic guitar amp, 2 12" spkrs, \$300. Bullfrog 2 10" cab.

- \$125. Triamp PA spkrs, 15" bs, horn enclosures & tweeter enclosure, \$1200. 310-288-3469
- Amp bs amp head, model 260 w/graphic EQ & blamp capability w/GK 115 cab w/new JBL spkr. \$400 obo. 818-592-0567
- Carvin 4x12 slant cab, \$300 obo. Sunn Coliseum slant amp. \$400 obo. Sunn Beta Lead combo, 2x12, \$350 obo. 714-895-1996
- Dynamix 3000 hot rodded pro mixing console, 24x8x2, 4

- band paramtrc EQ, 4 sends, includes pwr supply & metal stand. \$400. 310-474-1850
- Fender Bassman 60 combo amp. 15" spkr, 60 wts, lks & sounds grp. \$195. 310-542-5409
- Fender Champ 25FE, brnd new, mint cond, \$295 obo. 213-654-2610
- Fender Twin w/custom 5 spc rck mnt, new tubes, fx loop, lots of extras. \$500. Call Paul, 714-494-6314
- Gallien Krueger 800RB, biamped bs amp, rck mntbl, portable, pwrhouse. Xint cond, \$500. Steve, 818-883-1961
- GK 25QML 50 watt guit amp for \$250. 818-785-1169
- GK bs cab, \$275/ea. We have 2 115 cabs & 1 410 cab. Brnd new, must sell. Jennifer, 818-559-7254
- JBL Cabaret monitor, \$300. Yamaha monitor, \$225. 310-474-1285
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- Mesa MK IIC head & 1x12 cab. Exotic wood, all options. Vinyl covers & anal cs's. Unflawed cond, 100 wts. \$1200 firm. Ed Jones, 818-980-4685
- PA cabs, Soundtech, each w/10x12 plus horn, perfect for club dates, side fills or rehrs. \$295. 818-594-2294
- Pearce BCT bs pre amp w/Billy Sheehan modification.

- Dual chnl, 4 fx loops, built in limiter. Like new, list \$1200, sell \$500. Ted, 310-923-2547
- Peavey MD-16 mixer, in cs, very clean, \$350. Peavey 112H monitor, \$40. 818-981-0643
- Polytone Mini brain bs amp head, 8 lbs. 90 RMS. Used w/frank Sinatra \$250 w/cs. 818-990-2128
- Roland JC77, \$250. Call Matt, 818-503-2824
- Spkr cabs, Roland, 2 cabs, 40x40x11, 1.8 ohm spkr each. Like new, \$70 takes both cabs. 818-784-1830
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- Yamaha MR1642 recrdng mixer, grt cond, in box w/ manuals. Asking \$1000. Larry, 310-943-6225
- Yamaha PA System, 12 chnl stereo mixer, EQ, amp console, 2 spkr cabs & cs's. Xint quality, fidelity, cond. \$2000 obo. John, eves, 310-455-4304

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 •Road crew wid for band, BACK STREETS. Bs tech & gut tech. Exp not necessary. Must be commntd & must be srs. 818-309-1653
 •Sound tech wid for 4 pc ensemble in lilywd Protestant church. Various contmpy styles. No pay but grt fellowship. Call Mark or Sonia, 213-938-9135
 •Soundmn & gut tech wid for LITTLE MISTER ME. 213-464-3655
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 •Violinist avail. Improv in rock, cntry, jazz & third world music styles. Skg studio or band proj. Eddie, 310-559-8524
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 •Wtd, mgmt for T40/orng grp. 2 term included. We have the tnt if you have the know how. Contact Michael, 818-704-5821
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 •Nid trust worth individual to train for keybrd tech, roadie, c-1st. Avail. loyally, a plus. Tom, 818-985-3576
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 •Partridge Family cover band sks muscns. Must be srs & decidid for this proj. May go long term. Howe, 818-752-8158
 •Pedal steel plyr wid for orig. altrntv. cntry proj w/ maj tabl instst & mgmt. File. 818-881-3767
 •Pop rock band lkg for violin or accordion to join us as w/e

ply catchy chordal R&R like Mellencamp. John, 818-713-1569. 818-989-0474
 •Reggae singr w/ potential remake hit style ala UB40, Big Mountain, sks mgmt & or publshr. Steve, 818-904-3499 x 456
16. SONGWRITERS
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pro gut/sngwr for collab & band. Varied styles, sott to hvy. 818-779-0757
 •ASCAP lyricst w/ imagination & exp sks collab w/other on definite recrdng proj. Pros only. Styles Christian R&B. Ask for Wesley, 818-798-5832
 •Attractv tem voc/sngwr w/ smooth style skg compsr or band. Have matrl. Jazz, new age, contmpy. Creatv, universal & srs only. Gia, 818-760-8437
 •C&W tem voc has lyrics. Nds music. Holly, 818-761-4254
 •Compsr/arrng'r wid to collab w/ keybdst. Dick Grove grad. State of art equip. Peter, 310-393-8596
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