

13TH ANNUAL GUIDE TO RECORD PRODUCERS

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- *Pop
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- *Latin
- *World
- *Electronica
- *Country / Bluegrass
- *Folk / Singer-songwriter
- *New Age

Categories

Visit
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this page photo by L.L.oney, live at club photo by jim linden.

tracks 1-4 were released as "some days" (ep) in fall 1988
tracks 5-13 were recorded in summer 1989 in a live setting
by a group of clever imposters. much to our surprise and
chagrin these tracks have appeared on the somewhat name
demo compilation. thank you for demanding some days 98

© 1991 john penny vocals, acoustic guitar, lyrics, andrew hawley guitar, step murray drums,
jean-pierre guillou guitars, vocals, lyrics (and a bit of lyrics), and eddie dean.

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FEATURES



28. Macy Gray

This Hollywood via Ohio phenomenon came to the music business on the late side. But by taking her career into her own hands, and with the help of BMI showcases, this divorced mother of three created a buzz which continues to grow.

By Gary Graff

34. Hard Disc Recording

From building home studios to learning the ins and outs of digital engineering, hard disc recording has musicians scratching their heads. *Music Connection* queried a number of experienced engineers and producers to present this essential primer.

By Bernard Baur



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CALENDAR

—MICHAEL MOLLURA

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Current

The American Society of Young Musicians (ASYM) Spring Benefit Concert will be held at the House of Blues on Sunset Strip on Tuesday, May 23rd. As a national non-profit organization, ASYM is comprised of musical artists and executives within the music community who share a common commitment to the enrichment and advancement of promising young artists. Among this year's honorees for their musical contributions will be Bonnie Raitt, Eric Clapton and the Isley Brothers. The governing board of ASYM asks that you bring a gift bag donation of your choice which will then be provided to the approximately 500-plus guests in attendance. For additional information please contact 310-285-9744.

The Harrison School of Music in North Hollywood, teaching pop and jazz to adults, is launching a brand new 10-week certificate program. Students in this program have the opportunity to choose from keyboard, guitar, bass, vocal or composition emphasis and will attend six two-hour classes per week. On April 1 and 2, the Harrison School will be hosting free introductory seminars and placement counseling for new and continuing students. The new quarter begins on April 10th. For a free catalogue and additional information please feel free to call 800-828-6874.

The Songwriters Guild Foundation (SGF) is presenting the next ASK-A-PRO Song Critique to be held on Wednesday, March 15, 7-9 p.m. This event will feature Dave Powell, the music supervisor from Music Bridge. The evening will begin with a song critique followed by a Q&A session. The song critique will be limited to the first 15 RSVP callers. Please call SGA at 323-462-1108 to reserve your seat.

Nutritional pioneer Dr. Arlo Gordin is offering a free seminar entitled "Injuries, Extremities & Healing" on Tuesday, March 14, at 8 p.m. The seminar will deal with conditions regarding the causes of sports and extremity related injuries, the underlying mechanisms of these injuries and how to speed the healing of ligaments and sprains. It will also include discussions on how to prevent unneeded surgeries and how to utilize natural health care after surgery has failed to bring complete correction. This offering will take place at the Gordin Center at 3535 Cahuenga Blvd. West, Suite 206, near Universal Studios. For reservations and additional information regarding this seminar and all future lectures please contact 323-436-0303.

The Consumer Electronics Association (CEA) will host a two-day conference in May to provide manufacturers and retailers with solutions for two of today's leading business challenges including product returns and e-business. Attendees to the first day of the conference will learn proven methods for lowering product returns. Through actual case studies, they can see how companies are using training, technology and customer service to reduce their returns and how to handle returns from Internet sales. On the second day, attendees will hear about e-commerce and supply chain management through the Internet. Companies are using Internet technology to enhance their productivity, manage their inventory and increase sales. Mark your calendar for May 17-18 for this one or contact 703-907-7600 for further information.

Beginning April 5, noted vocal coach Gloria Bennett will begin a nine-week course entitled "Finding Your Voice" at UCLA's Schoenberg Hall. The class will emphasize vocal technique, breath control, and tips and techniques on how to maintain a great voice. The course will utilize Gloria's book *Breaking Through*. For more information call Steven Nily at 310-206-6237.

Recaps

This year's Emerging Artists & Talent in Music (EAT™) will take place from June 7-10 in Las Vegas. This conference is attended by industry pros that represent all facets of the industry. EAT™ is also a showcase opportunity for the best unsigned talent. To apply for a showcase or to attend you must get a registration form. For additional information please contact the EAT™ office at 702-837-3636.

Mike Campbell, head of the vocal department at the Musicians Institute, will start his vocal performance workshop on Monday night March 20 at DR studios in North Hollywood. This is an eight-week class that focuses on communication with the audience, lyric interpretation and discovering the truth within yourself as an artist. For additional information feel free to contact Mike at 818-505-1029.

CORRECTION:

In *Music Connection*, Vol. XXIV, No. 5, our A&R Report incorrectly listed the **Japan Music Industry Directory** Web site address. The accurate address for the JMID is www.newmusicjapan.com/jmid.asp.

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HEART & SOUL

—MICHAEL MOLLURA

If you or your organization is making a difference in the music community, please fax (818-755-0102), mail (4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607) or e-mail (muscon@earthlink.net) your information to Heart & Soul columnist Michael Mollura at Music Connection.

Jethro Tull Frontman Also Fronts Fund for Animals

Ian Anderson, familiar to millions of fans as the frontman of the classic rock band Jethro Tull, recently joined The Fund for Animals campaign at the organization's Have-A-Heart Spay and Neuter clinic. Anderson noted how much he enjoys spending time with his own cats, dogs, and horses at his home in the English countryside. The artist's latest album *The Secret Language of Birds* on Fuel 2000 Records includes several tracks about his passion and love for animals.

Hootie & The Golf Tournament

Atlantic Records recording artists Hootie & The Blowfish announced the plans for this year's Sixth Annual Monday After The Masters Celebrity Pro Am Gold Tournament. The event will include an all-star line-up of PGA professionals including John Daly, Peter Jacobsen and Paul Stanekowski who will join celebrities including Dan Marino, Governor Jim Hodges, Coach Lou Holtz, Edwin McCain, Sister Hazel and Creed. The Pro-Am golf tournament weekend festivities will include a Sunday practice round and a live auction. Proceeds from the tournament will benefit the South Carolina Junior Golf Foundation and the newly formed Hootie & The Blowfish Foundation. For more visit www.hootiegolf.com or call 803-251-2222.

President Clinton Receives Some Sound Advice

At a recent fundraising event in Syracuse, a well-wisher handed President Bill Clinton a video for aspiring musicians entitled *How to Find Gigs that Pay Big Bucks*. From the podium, the President held up the video and said with a grin, "I just received a video on How to Find Gigs that Pay Big Bucks"... this is something I can use as soon as I leave office."

The event was held at Mulrooney's, a sports bar in Syracuse's historic Armory Square district, on behalf of New York State senatorial hopeful Hillary Clinton.

The video features a series of interviews with well-known musicians such as Willie Nelson, *The Tonight Show's* Kevin Eubanks, Joe Satriani, Richie Sambora of Bon Jovi, Kevin Cronin of REO Speedwagon, and many other widely known and respected stars. These artists recount the trials and tribulations of how they got their big breaks and moved into the music mainstream.

The content is also peppered with helpful "dos" and "don'ts" from talent buyers for Carnival Cruise lines and major Las Vegas casinos, as well as top concert promoters, booking agents, and club owners. A must-have for bands who need pointers on how to get recognized, create higher visibility and avoid instant disaster. For more information on obtaining a copy feel free to visit the Web site at www.gigsvideo.com or contact 800-724-9700.

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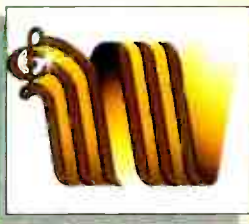
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CLOSE-UP

Dano's Digital Audio

By Jonathan Widran

Dan Morehouse named his one man, one room Burbank mastering facility after the classic *Hawaii 5-0* line "Book 'em, Dano" when he opened for business three years ago, and the name has turned out to be a self-fulfilling prophecy. In a city full of much bigger competitors who seemingly offer musicians the moon, the stars and everything else, Dano's Digital Audio has succeeded due to reasonable pricing and the use of a handful of unique equipment which make the final copy as perfect sounding as possible.

"Don't forget 'loud,'" says Morehouse, "the equipment I have warms up the normally cold sound inherent in the straight digital audio experience. I've worked in this business for years, and I'd often hear clients complain about this. I 'warm up' the sound with the TC Electronics Wizard Finalizer 96K, which is a 24 bit mastering device from Denmark. It has over 90 parameters that can be adjusted depending on the depth of sound the client wants."

Dano's also uses the 24 bit Pro Tools; the Plexwriter 8/20 disc-burner; a Sony PCM-R500 DAT; the Steinberg VST/24 plus many plug-ins and other equipment by Mackie, Hafler, Alesis, Philips and BBE. His audio CD mastering in-



Dan Morehouse, owner of Dano's Digital Audio.

client calls. Morehouse will often master one song on their project free to show them what he can do. Bring in a DAT or CD the client has burned and he'll give you back a tune louder than you might ever expect to hear it.

"I use the demo to show them the different sonic tricks that can be done; to give them even more

DANO'S digital audio

cludes EQ, Sequencing, Compression/Expansion and equalizing levels between takes. The result can be the loudest if that's what one is after, or, assuming the client brings in a classical music project, it can be gentle, smooth and tasteful.

"I also use retro equipment like the 24 bit Joe Meek, which was designed by the late English engineer who rediscovered photo electronic processing," says Morehouse. "I use his stereo compressor SC4 which has DAD — the digital input turns to analog, which enhances the mix and then converts back to digital, and out, all while staying in the 24 bit domain."

Then there's the Meequalizer, which does high, mid and low end equalizing using old fashioned tune controls. "Other services out there rely strictly on computers or use the conventional Sonic Solutions equipment," Morehouse explains. "Those are powerful, of course, but the things I use give the project a more personal, organic touch."

While anyone can talk a good game on the phone, Morehouse believes in the concept of "hearing is believing." When a prospective

than they might have imagined," he says. "It's a good way to attract and keep business in a competitive marketplace."

Dano's can make up to 100 clones of the mastered project from the supplied CD, CDR or CD-ROM. His very reasonable prices include a label with one color printing and a jewel box. Materials used are the finest TAIYO YUDEN discs, and the average turnaround for mail orders is typically two to three working days. Dano's attitude to packaging, especially for artists seeking to submit to A&R representatives, personal managers or club owners is, "a simple label is a happy label."

"The bottom line is that I like helping people help themselves, to work with good music and offer a service free of attitude and committed to customer satisfaction," says Morehouse. "Again, I'm a small facility, but quality is what counts. I've found that many of the big CD manufacture who offer the whole package under one roof are actually farming out some of their mastering to me because they know just what I can do to make things better."

Contact 818-846-6880



SIGNINGS & ASSIGNMENTS



Gihan Salem

Elektra Entertainment Group recently announced that **Gihan Salem** has been appointed Senior Director of Press and Artist Development for the label.

Also at **Elektra**, **Leesa Brunson** has been appointed Manager, A&R, for the Elektra Entertainment Group. For more information contact 310-288-3800.

Music industry veteran **Stuart Ross** has joined the **ArtistDirect Talent Agency** as an agent. In addition to artist representation, Ross is now heading up the newly formed touring division as well as coordinating the logistics of tour packages and concert events. For more information contact 818-758-8700, ext. 244.



Elizabeth Chanley

Levine Communications Office has appointed **Elizabeth Chanley** as their new Director of Publicity. Chanley now oversees Levine's publicity staff and is in charge of developing campaign strategies and spearheading the re-launch of LCO's music division. For more information contact 323-692-9999.

MCA Records has appointed **Aaron Foreman** as the Vice President, New Media. At his new post, Foreman is now responsible for developing artist and album marketing and promotion strategies for the Internet, as well as for other emerging technologies.

Also at **MCA Records**, **Rick Haayen** has been appointed International Marketing Manager. At his new post, Haayen is now responsible for coordinating product releases,

planning concert and promotional tours, creating marketing plans and ensuring that MCA subsidiaries have the necessary tools to maximize the success of MCA artists outside the U.S. For more information contact 818-777-4000.




Paul Schwartz

Otari Corporation, the industry's leading manufacturer of production consoles and digital audio recorders, has appointed **Paul Schwartz** to the position of Marketing Communications Coordinator. In his new position, Schwartz is responsible for coordinating all aspects of marketing communications including advertising and sales support, media relations and placement, trade shows and conventions. For additional information contact 818-594-5908

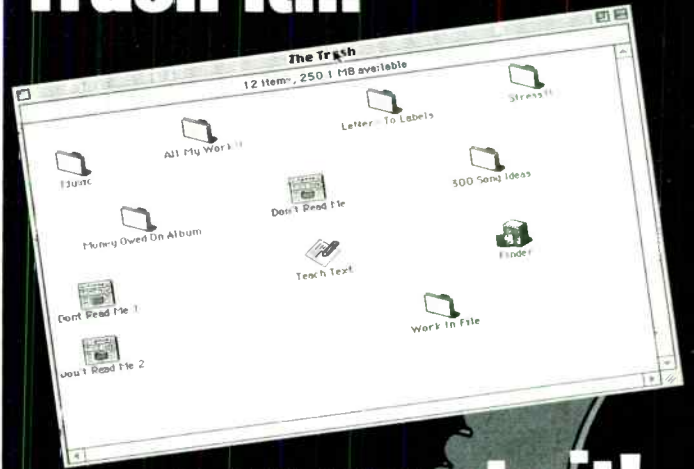


Deborah Wagnon

The **Greenberg Traurig** law firm has announced that **Deborah Wagnon** has joined them as a new attorney and shareholder. Focusing her practice on music and film, Wagnon is based out of their office in Atlanta. For more information contact 323-852-1043

Arista Records announced the promotion of **Corey Williams** to the position of Manager, Rights and Clearances, for the label. In this capacity, Williams is responsible for international business affairs, including clearing tracks for foreign compilations for Arista's overseas licensing opportunities. For additional information please contact 310-789-3934. 

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Lee Schartzler
President

Canto Veritas Records

Years with Company: 1
Mailing Address: 12228 Venice Blvd., #439, Los Angeles, CA 90066
Phone: 310-578-0091
Web site: www.cantoveritas.com
E-mail: Shartzler@cantoveritas.com

BACKGROUND: Based in Los Angeles, Canto Veritas Records is a dedicated support system and outlet for the song-oriented artist. It is also dedicated as a tribute to the late Grammy-winning producer, Nik Venet. In keeping with Venet's artist-friendly spirit, the label has taken the unusual step of setting up a 50/50 split between artists and labels for product profits and publishing rights. Distributed via Valley Distribution, the label is currently home to singer/songwriters Leslie Claussen, Bill Berry and Mark Bruce, all signed out of Los Angeles mainstay club Genghis Cantina.

Nik Venet: Nik had a class for songwriters where I got to hang out and watch them develop and write these songs. That's where it started. As things progressed Nik invited me to participate in more of the business side of it because that's where my talents are. I got to watch him produce and hear him talk about producing songs. In listening to that and experiencing these writers I definitely wanted to share this experience with others. There's a need for this music.

Quality vs. Commercialism: I've seen the record business and where it is now. I think that right now they have placed the writer pretty much at the bottom of everything as opposed to treating them with respect. Without them you don't have anything else. I guess the current trend with music is to find a pretty face to sing a pretty song and hopefully they'll all disappear in the next year. It's so expensive to have to support an artist and do career development. That's so expensive. "If we could just find a pretty face and give

them a pretty song to sing and we will make lots of money off that and then all the teenagers grow up we'll discard this artist and we'll have a new batch of teenagers to sell to." I'm not about that. I really want the career artist and the career songs.

Longevity: I saw Paul Simon and Bob Dylan in concert last year. Here are songs they wrote, some of them 30 years ago, and they're still playing them and they're still great. That's what I want. I want songs that have a chance of being around for 30 or 40 years. If they don't have anything to say now, what's the chance they'll have something to say in the future?

Profits: I don't have to put out tens of thousands of CDs. I've got it where I have the artist that I'm working with, Leslie Claussen, extensively touring now. Soon I'm going to have Mark Bruce up next. You were talking about how quality takes a while to catch on, which is true. I've got it structured to where I put out a smaller quantity at a time so the initial investment is smaller. I can continue to prime that pump as more material is needed and move things forward. I think that with an artist on the road and CDs to sell they have a better chance of at least breaking even. The money it takes to keep them on the road and keep them performing is paid for by the CDs they sell. Structuring it that way makes it fun. It is profitable enough.

50/50 Split: After the costs are taken care of — of actually pressing and promoting the CD — I found out that the industry expects the artist to pay for the record company's business whether it was business spent on the artist or not. I don't think that's right. It's like a department store charging you for putting product on their shelves without you buying anything. It's like you should pay for us to be in existence. If they put in the effort of writing these songs and I'm putting effort into releasing them out then what we gain out of that is mutually beneficial.

Expenses of having a company are not charged to the artist. The expenses of pressing and mailing their packages to someone and to pay a person to do PR? A lot of that comes out of sales of the album. Everything after that, of course, is split.

Empowering Artists: I definitely think everyone has one song in them. I sign the people that have many songs, that have taped in and know all the work it takes to write a song and are willing to put that work into it so this is a career thing. If I treat them correctly now and we achieve success they're going to stay pretty much right where they are because no one can make them a better deal. I don't know if any of these acts will

be willing to go back and take a dollar per CD — especially once they're successful. Once they become really successful that makes my label more successful and I think their audience would have to double or triple to have a major label make them as successful.

Songwriting: I think that everything starts with the ability to write the song. Mostly right now I'm dealing with singer/songwriters. I have not made that jump to bands because groups have that added expense which would put me in a more dangerous position. When it comes to recording I can always hire a band to play and get really great people to tour with them.

You can have a great studio album and then these songs, even without all the players, stand on their own. When it gets down to the voice/ guitar or the voice/piano, they're as solid as when you put a nice beautiful frame around them. The picture is still as profound.

Label Growth: I have more writers in mind than I can support. If I can get an audience for Leslie [Claussen] then it connects, and I'm getting that for Leslie. I could do the same thing for Mark [Bruce]. Then I can do the same thing with Bill [Berry]. As those fan bases grow, I can go after the other writers I have in mind. Once I get through all that I'll look for more. Give me a couple of years down the road and as things come together I'm at least going to have all the songs I want recordings of.

Genghis Cantina: All three of our artists were mainstays. They were

considered what we would call the "campfire conspiracy." For that whole year they all were playing pretty much every Sunday. That really added to their talent just to have that recurring performance in that venue.

I've seen these artists and I know they can write and I've seen them go through many songs and show that ability to dig down into what they're trying to say and say it in such a way where it's not just something for themselves but something that communicates to many people. You'd be surprised at how much talent there is floating around that just haven't been told what it means to write.

The Market Outside L.A.: Even though most of our songwriters are not based in L.A., I'm still able to catch the peoples attention. Our artists are mostly connecting in Northern California and other rural areas of the country where people are listening. That's what this music is about. If you're there and available and listen to it, it has an emotional effect. It's not about fireworks or kind of that instant gratification microwave thing. It's about something profound and it's about life and there is so much that went into writing it.

I just think that the market is adults or at least adult-minded people that want to hear something real. The listeners don't want to hear the same thing over and over. I think that the songs we have have the kind of melodies people will come back for.

—Tom Kidd

JETHRO TULL'S LOVE OF LABOR



It's always nice to know you've touched someone's life with your work and after a recent concert, Jethro Tull leader Ian Anderson got to meet two of his biggest fans and accept a plaque commemorating the band for their live shows and for their song, "Steel Monkey." The song, taken from the Grammy-winning album *Crest of a Knave*, pays tribute to the work of the ironworker, and that's just what appealed to Randy E. Williams (Ironworker Local Union #66, San Antonio, TX) and Cory Hendrix (Ironworker Local Union #396 Missouri). "I was damn glad I was able to present this plaque to Ian Anderson after all these years," said Williams. "If it wasn't for his production manager, Kenny Wylie, or the band's road manager, I wouldn't have accomplished my goal." Pictured (L-R): Hendrix, Anderson and Williams. For further information contact Anne Leighton, 718-881-8133.

Beastie Boys Re-sign to Capitol

The Beastie Boys have signed a new long-term worldwide recording agreement with Capitol Records, with the newly released anthology, *The Sounds of Science*, as its first fruit. For further information contact Steve Martin at Nasty Little Man Public Relations, 212-343-2314.

Take Note on Music

A new cable TV program from the Los Angeles South Bay is looking for bands and singer/songwriters to appear on the show. Send CDs, gig flyers and promotional material to: **Take Note on Music**, Attn: Wendy Hanley, 1601 N Sepulveda Blvd., #252, Manhattan Beach, CA 90266 or call 319-716-0783 or 818-816-9571.

Moonshine Announces Digital, Trad Distribution

Amplified.com, a business-to-business digital music distributor providing download and custom compilation services to online music retailers and record labels, and electronic music label Moonshine Music, have signed an exclusive distribution agreement that allows amplified.com to distribute content from Moonshine's catalog digitally, via both custom CDs and multi-format secure downloads.

Additionally, amplified.com will provide digital distribution solutions for Moonshine's own sites, moonshine.com and overamerica.com. On a more traditional front, Moonshine has also signed an agreement with Koch International to put Moonshine product in stores just as soon as the company's current distribution agreement with RED Distribution expires. Moonshine has also extended its current distribution pact with Koch's Canadian distribution subsidiary. Moonshine's roster includes Superstar DJ Keoki, Carl Cox, Circus and Micro. For further information contact Hayley Sumner, the Hayley Sumner Company, 310-203-4200.

First Sinatra Sighting of the Season

The first Frank Sinatra release of the century from Capitol Records is the aptly titled *Classic Sinatra*, due in stores March 14th. This 20-song CD is drawn from the singer's "concept" record period including such well-known songs as "I've Got The World on a String," from his 1953 set *This Is Sinatra* and includes such classics as "I Get a Kick Out of You," "My Funny Valentine" and "The Lady is a Tramp." The set is marked by the arrangements of Nelson Riddle and Gordon Jenkins among others. For further information contact Jonna Winnicki at EMI Music Distribution, 818-587-4757.

LAGUNA'S RECORDING RETURN



During the last few years, Kenny Laguna (Pictured in 1970) has been known as the business half of Blackheart Records and the man behind such hits as business partner Joan Jett's seminal "I Love Rock N' Roll." What's not as celebrated is Laguna's own work as a recording artist behind such big names as Tony Orlando and Darlene Love and with such once-big bands as Tommy James and the Shondells. All that is changing now with the release of *Laguna Tunes*, a collection of the man's "almost hits." Just don't expect Laguna to tour in support of the opus. "I wish I could do it, but I just think if I saw someone like me doing it I would make fun of it," he says. "I'm not going to go out like some of my friends who were elders when I got into the business. Some of them are still touring but it's just a shell of what it was." For further information, contact Lois Najarian at Susan Blond Inc., 212-333-7728 ext.105.

Korn's Sick & Twisted Tour

Korn has launched a major North American tour in support of their triple-platinum *Issues* album with dates all over the States. For the nine-week tour, the group will play a set list comprised of songs suggested by fans via their official Web site (www.korn.com). In keeping with the tour's unconventional theme, highlights from *Spike & Mike's Sick and Twisted Festival of Animation*, the birth place of Beavis and Butthead, air before and after the set by opening band Staind. Just recently the tour hit Anaheim's Arrowhead Pond and these groups put on some show. Korn's impressive New Orleans influenced stage design was awesome. Check the Web site for updates on the tour or call Amanda Cagan at The Mitch Schneider Organization, 818-380-0400.

Classic Bob Marley Released

British label Trojan Records has a 6-CD box set of Bob Marley on the market. *The Complete Upsetter Collection* features every track (113 in all) Marley recorded for Lee Perry's Upsetter label including dub, instrumental, and alternative versions. The set also features reggae legends such as U Roy, Peter Tosh, Bunny Livingston, Dave Barker and Big Youth. Trojan also has a new Desmond Dekker CD, *Halfway to Paradise*, featuring 17 new recordings of reworked classic tunes plus two new tracks. For more in-

formation visit their Web site at www.trojan-records.com.

DEVO Whips Anthology Into Shape

Warner Archives/Rhino Records is preparing the release of *DEVO: Pioneers Who Got Scalped (The Anthology)* for May 9th. This is the first career-spanning collection from Akron's favorite spud boys, revisiting their own classics including "Whip It," "Uncontrollable Urge" and "Freedom of Choice" plus their famously skewed covers including the Rolling Stones' "(I Can't Get No) Satisfaction" and Nine Inch Nails' "Head Like a Hole." Of potentially greater interest for completists are such rare tracks as "One Dumb Thing" from the CD-ROM game Interstate '82, previously unused sound bites by group mascots General Boy and Booji Boy and five soundtrack recordings, all previously unreleased. For further information contact Yvonne Gomez at Rhino Media Relations, 310-474-4778.

Pop Goes AJ Croce

With *Transit*, the new Om-Town/Higher Octave release from A.J. Croce, the singer previously celebrated for his jazz and blues leanings makes his stab at pop music. "Even though I have a great affinity for roots music, and always will, the idea of *Transit* was to get back to the music I loved when I was a kid," said the singer. The music he loved incorporated

PANEL EXPLAINS WORKING IN MUSIC



Relationships, rehab, versatility and experience were cited among the keys to getting a job in the music business at a recent panel held by the Los Angeles Music Network (LAMN), an event co-sponsored by the Los Angeles Chapter of the Recording Academy. Panelists from some of the industry's most powerful human resources personnel gave advice on the proper protocol for seeking employment and the state of job opportunities at their respective companies. Pictured are speakers at the "Get a Gig in the Music Biz" event (L-R): Sandy Roth, Director of Human Resources, EMI Music Distribution; Erinn Whiteside, Director of Human Resources, The Recording Academy; Barbara Wardell, Manager of Human Resources, William Morris Agency; Tess Taylor, President, NARIP; Marjorie Gayle, Director of Human Resources, Sony Music; Karen DeMarr, Associate Director Administration, Atlantic Records. For further information contact Phyllis Pollack at Def Press Public Relations, 818-843-8026.



influences from the Beatles to Elvis Costello with a fair share of American roots mixed in. The overall effect is not unlike the Eels, but without the sardonicism. *Transit* may well be Croce's ticket to the pop charts. For further information please contact Patti Mitsui at PRP, 818-766-0443.

Hard + Heavy Comp Out

Out on Redline Records is *The Hard + The Heavy*, a compilation CD serving as a who's who of everything that is heavy in music today. Featured tracks come from such premier artists as Kid Rock, Monster Magnet, Sevendust, Fu Manchu, Powerman 5000, Ministry, Queens of the Stone Age, Fear Factory, Sepultura and Limp Bizkit among others. *The Hard + The Heavy*, distributed through Bayside, is now in stores everywhere. For further information contact Rob Goldstone at Oui 2 Public Relations, 212-541-5698.


Red Hot Chili Peppers Tour

The Red Hot Chili Peppers are on a tour of the U.S. The first two legs will keep them on the road from late March through the middle of May with additional dates,

likely including some in California, expected to keep the band away from home through much of 2000. The tour, which features special guests the Foo Fighters, is in support of the band's multi-platinum Warner Bros. Records release *Californication* and its latest single, "Otherside." For more information contact Warner Bros. Records publicity, 818-953-3223.

Bosstones' Warped Tour

The Mighty Mighty Bosstones have signed on for the third annual Vans Warped Tour along with Social Distortion, the Suicide Machines, Helmet and the Descendents. This will mark the debut by new guitarist Lawrence Katz, most recently teamed with Fishbone drummer Fish, who replaces Nate Albert, departing after 14 years with the band to continue his education at Brown University. The band's new CD, *Pay Attention*, is scheduled for release May 2.

The Warped Tour is slated to begin July 2 in San Diego and end a month later in Miami. Other bands rumored to be included in the tour package are Green Day, NOFX and the Long Beach Dub Allstars. For further information, visit the Bosstones' Web site at www.bosstones.com. 

RIFFAGE ON THE ROAD



Riffage.com and CDS Graphics are producing a promotional compilation CD for the upcoming SXSW 2000 conference in Austin, Texas. It will be the first all-audio CD compilation for the Palo Alto-based company and a new collaborative endeavor for CDS Graphics. The CD, entitled *Off Line and On The Road*, will feature bands on the Riffage Web site that will be performing at SXSW. For more information on Riffage contact 650-812-7406. For more on CDS Graphics contact 818-241-9193.

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TAXI

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Pete Searcy

Date Signed: December 1, 1998
Label: Time Bomb Recordings
Manager/Contact: Rich Levy/Stress Management
Phone: 404-636-4494
Address: 623 Webster Dr., Decatur, GA 30033
E-mail: stressmanagement@mind-spring.com
Booking Agent: Scott Clayton/PGA
Legal Rep: Steve Sidman at Greenberg Traurig
Type of Music: Alternative Pop
A&R Rep: Pete Giberga

At 15 years of age, Peter Searcy was the raging frontman for the Louisville punk band Squirrel Bait. His next band, Big Wheel, recorded for Giant/Rockville and Mammoth Records. After their breakup, Searcy fronted an indie band, Starbilly Now a solo artist, he has evolved into a compelling songwriter with an evocative voice on his debut, *Could You Please and Thank You*.

After a brief stay in Atlanta, Searcy is once again living back in his hometown of Louisville, Kentucky. "It's a very bizarre little town," he relates. "For years it was so behind the time that you had to create your own thing here."

His debut for Time Bomb Recordings is a collection of songs he and his producer, Tim Pataian, honed on a fishing trip. "I had all the tunes written, but we went down to the Keys and discussed arrangements and got a rapport so there didn't have to be long discussions about where the song was going. We parked the RV in Key West, played guitars, drank beer, ate good food and snorkeled."

How did he enter into the deal with Time Bomb? "Tim and I worked on demos and put together a CD and sent it out to see what the response would be. There's an online service, Demo Diaries, where this guy who searches out CDs helps filter out the music so A&R guys can go to his site and get a lead on some things. It's a great thing. I went out to Los Angeles and I had meetings set up with a bunch of record labels. Time Bomb called me and I met with Pete Giberga and just really got a great feel for him," says Searcy.

This talented artist is clearly enjoying the autonomy of being a solo artist. "It's so much easier to write songs now that I don't have to write in a particular vein, or play to anybody's ability. If I want a drummer who can hardly drum, because it will give the song a certain feel, I can go and get that person, if I want the guy who is so good you have to rein him in, I can get that person too. It's a great opportunity."

—Dan Kimpel



Sister 7

Date Signed: Fall 1998
Label: Arista Records
Manager/Contact: David Passick/Jack Leitenberg
Address: 3 E. 28th Street 6th Floor New York, NY 10016
Phone: 212 696 9077
E-mail: dpent@earthlink.net
Booking Agent: Jeff Frasco/William Morris Agency
Phone: 310 859 4000
Legal Rep: Jim Zumwalt
Band Members: Patrice Pike, vocals, guitar, percussion; Wayne Sutton, vocals, guitar; Darrell Phillips, vocals, bass; Sean Phillips, drums.
Type of Music: Modern Rock
A&R Rep: Pete Ganbarg

Based almost solely on the strength of their live show, Sister 7 has been signed three times. The band's first break came in '93 when SBK/EMI A&R executive Pete Ganbarg attended a Dallas, TX, industry showcase. On a whim, he entered the venue where Sister 7 was performing and as Ganbarg relays the story, "It was your typical scene, jaded A&R reps hanging around outside of the club while inside this amazing band was playing to a packed house full of kids just going nuts."

Completely taken by the undeniable live presence of the band, Ganbarg traveled to Austin to see the band perform again and thereafter signed Sister 7 to SBK/EMI. During the course of their tenure at the label a new group of executives took charge of EMI. Sister 7 recognized that the new executive regime did not share the same priorities as their predecessors. Consequently the band's request to be released from their contract was honored by EMI.

Sister 7 continued their busy touring schedule and eventually landed a showcase at the Nashville Extravaganza held in February '96. After being duly impressed with the Sister 7 demo attorney Jim Zumwalt had sent, Arista A&R executive Steve Schnur attended the band's Nashville showcase and was immediately drawn to lead singer Patrice Pike's "amazing star power, musicality, voice, energy and proactivity." Schnur signed the band to Arista Austin and Sister 7's debut recording on Arista Austin yielded the band's first hit single, "Know What You Mean." By the end of '98 Arista Austin was streamlined into a promotional arm for Arista and Sister 7 was left with the possibility of no longer having a record deal. Pete Ganbarg, now an A&R executive at Arista, jumped at the chance to once again sign Sister 7, this time to Arista proper. The band's debut, *Wrestling Over Tiny Matters*, will be in stores April 4, 2000.

—Jorge Hernandez



U.S. Crush

Date Signed: August 1999
Label: Immortal/Virgin Records
Management: Warren Entner Management, Karl Louis, John Vassilou
Telephone: 323-937-1931
Booking Agent: The Agency Group
Band Members: Denny Lake, vocals; Hodgie Haynes, guitar; Dave Hanson, guitar; Ky Lambert, bass; Dennis Wolfe, drums
Type of Music: Rock
A&R Rep: Paul Pontius

Rock band U.S. Crush know a thing or two about reincarnation. Formed in 1997, the group was originally known as Kickball; their specialty was hardcore punk jams, but the boys modified their sound after getting some sage advice. "We did a demo and met this producer, Jim Pratt. He saw a lot of potential in the songwriting, but felt we sounded like a ton of other punk bands," says vocalist/songwriter Denny Lake.

Pratt, who went on to produce the band's eponymous debut album (to be released April 11), loved everything about the writing except the thrash-punk speed of the songs — he suggested that the guys slow their music down. "We had many discussions and arguments about where rock was going, where rock had been and what we were doing, and just kinda came up with a philosophy of me trying to write a little bit different," Lake recalls.

The first song that Lake wrote under these new parameters was called "Jimmy Crack Rock." They got the song over to some friends at KROQ, where it became a pick of the month.

The band decided a name change was in order, to reflect their new sound, and U.S. Crush was born. The KROQ exposure set the ball rolling as far as label interest was concerned, with the group ultimately deciding to sign with Immortal. "We went with Immortal because Paul Pontius was the only label guy who got the fact that this band came from a punk background," explains Lake. "I think they're way more committed to artists than to profit," he continues. "Look at how they dealt with Korn — it took them a long time to break them but they kept Korn out on the road because they believed."

Subsequent to signing U.S. Crush, Immortal joined the Virgin Records family; the new status suits the band just fine. "The impression I'm getting is that we're a real high priority," Lake concludes. "No matter how good your record is, if your label isn't behind it, it's really hard to make it."

—Al Black



MCA RENAMES ITS MUSIC MEDIA STUDIOS: MCA's Music Media Studios has officially renamed its facility "Universal Mastering Studios West." Please make a note, though, that there has been no change in their address or contact numbers. For additional information contact 818-777-9200.

NEW DOORS FOR MUSIC ANNEX: Music Annex in San Francisco recently opened the freshly painted doors of Studio 5 and the newly renovated adjacent space on the third floor of its facility. The opening of Studio 5 marks the second generation of a 5.1 mix environment, as the facility's Studio 1 has been 5.1 capable for the past three years. For additional information contact 650-328-8338.

DIGI DOG INSTALLS AN OTARI: The seven-year-old production company and recording studio, Digi Dog, has chosen the Otari Elite+'s digitally controlled analog console as the engine that should project the facility into a much larger market. The 32-channel, 40-frame Otari Elite+, combined with an Otari RADAR II hard disk multitrack digital recorder already in place, should create an impressive one-two punch technology package that makes anything possible.

LARRABEE STUDIOS: Terry Date has been in mixing and producing the upcoming Deftones album for Maverick Recording. Kevin Davis has been mixing a Boyz II Men project in studio three. Dave Way mixed a Megadeth song. **MC**

EKSTRAND AT LOCAL 47



The Eric Ekstrand Ensemble was caught here performing at the Professional Musicians video shoot in January. These video sessions happen three times a year for Local 47 Musician Union members only. For further information regarding availability and production fees contact 323-993-3157.

SOUL IN THE KITCHEN



Multiple Grammy-winning gospel music pioneer Vestal Goodman recently released the first in a series of three duet projects called *Vestal & Friends* through Pamplin Music. The record was launched at a listening party held at the Sound Kitchen in Nashville, the multi-room facility which boasts an extensive selection of 40 Audio-Technica microphones. Shown at the party using the AT 7000 Series UHF Wireless mics are (L-R): Andrae Crouch, piano; Howard Goodman, Carman, Jake Hess, Dolly Parton, George Jones, and Vestal Goodman.

SOUNDCASTLE OPENS A NEW ROOM



SoundCastle has recently added a fresh new room to its facility. The studio now features a completely redesigned room with an 80-channel Solid State Logic SL 9000 J Series console with the SL 959 surround monitoring module. Pictured above in the new room are (L-R): Mike Pandos, assistant engineer; Ray Coomer, runner; Michael Hunter, traffic/client services; Michelle Reiner, client services; Buddy King, owner/manager; Pat Rieffanaugh, office manager; Thom Roy, chief engineer; Jeff Moses, assistant engineer; Shin Noh, runner, and Rob Worthington, assistant engineer.

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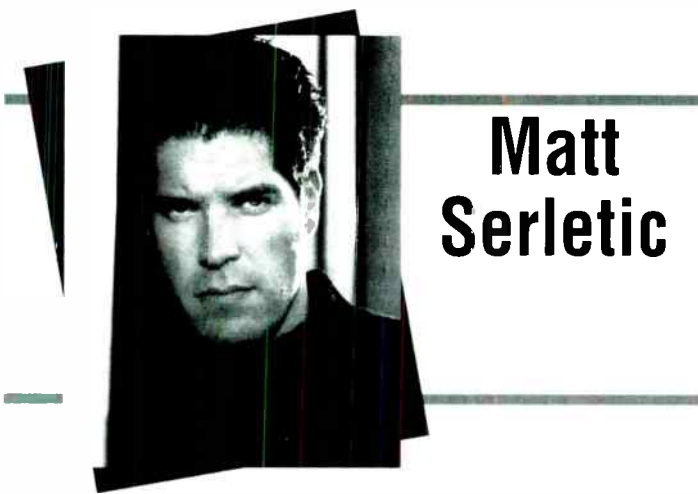


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Matt Serletic

Supernatural's "Smooth" Producer Talks The Talk

By Jonathan Widran

Matt Serletic has to think for a second when asked to list all the hit songs and albums he helmed in 1999 which won him two Grammys last month including Best Song of the Year for Santana Featuring Rob Thomas' "Smooth." Today, Serletic is more excited about the six new songs he's just completed recording with Thomas' group Matchbox 20, not to mention the upcoming debut from another artist he discovered, nurtured and produced, singer/songwriter Angie Aparo.

"Whether I'm working with an established superstar, or a guy like Angie who I championed after seeing him perform at an Atlanta club, I never see myself as a hired gun type of producer," claims Serletic, who has also worked with Collective Soul, Celine Dion, and Aerosmith on their #1 *Armageddon* smash. "I Don't Want To Miss A Thing." "I want to be a driving force in building long, stable careers, and each time out I feel like I'm at the starting line of another marathon, ready to give my best. For me, creativity is a way of life."

The Georgia native recalls a wake-up moment in the studio with Aerosmith's Steven Tyler, when the legendary singer said, "A few years ago, who would have thought of us working together?" Serletic's musical life has always been like that, his rise as a rock producer is a far leap from where he saw his life going as he was earning Bachelors and Masters degrees at the University of Miami in the early Nineties. Back then, he was playing trombone in symphony orchestras and for opera companies, ballet troupes and Broadway shows. He never thought his experiences playing in meringue and salsa bands would pay dividends in the rock world, but all that changed with "Smooth."

"Once I agreed to produce the song, I saw my old club dates as schooling for the task of working with Santana," Serletic says. "Rob and I got to San Francisco and basically cut the track live in the studio with the whole rhythm section and Carlos. The challenge was to create a vocal/instrument duet, creating a conversation between Rob's voice and Santana's guitar. Carlos and I would exchange a few words and he'd instinctively go for the kind of interplay I had in mind. Later on, we added the horns and Carlos added solo fills."

"After the initial live tracks were recorded, I basically played editor for a whole bunch of collected guitar and percussion sounds," he adds. "So in essence the song was absolutely spontaneous, and yet, also a sculpture of sorts. I absolutely love working live like that."

As a songwriter himself, Serletic feels that his first responsibility is to find the perfect songs for his artists. For the Matchbox projects, that involved traveling to remote mountain regions in the South for creative writing sessions. For others, it's just a matter of finding tunes that make sense with the artist's voice. As owner of his own label, the Atlanta-based Melisma Records (an imprint of Arista), he has even more need to trust his gut instinct before committing wads of cash to launch an artist's career.

"Let's face it, getting a band out there costs about a million dollars these days, and all that money rests on my ability to judge whether an artist can deliver a song with great conviction and a unique point of view. My job is to make sure the final result resembles what I saw at the start. My role is always contingent upon what a specific artist needs. I may have to maintain a strong, forceful studio presence throughout the project, or a week could go by where I'm just there to steer gently, weaving in and out of the process. I'm there to be a creative force, a psychology coach, and resident music expert. Part of the fun is that I'm always shifting gears, and the real reward comes when it hits me that I'm helping create the soundtrack to people's lives."

Contact Fogers & Cowan, 310-201-8800



DW'S EXOTIC WOOD FINISHES

Both quilted cherry and Claro walnut veneer finishes have been added to DW's line of finishes. Other optional veneer finishes include Birdseye maple, Sapeli pommele, Tamo ash, zebra wood and ice birch. Interestingly, the particular cherry log used to make these veneers was cut down over 50 years ago and was grown in the

Appalachian region of the U.S. Claro walnut is a species of American black walnut that can grow to over 95 feet and live for 100 years. Suffice to say that you will own a unique drum when you choose either of these finishes. For more information feel free to contact 805-485-6999. Send e-mail to www.dwdrums.com.

SHURE'S BETA 87C VOCAL MICROPHONE



The new Beta 87C is a hand-held cardioid condenser vocal microphone. The tough environment of live stage sound is a natural place for this studio-grade mic with its extended and smooth top end. Users report a warmer sound with less proximity effect — especially when using ear monitors and moderate stage volumes. Other good features include high gain-before feedback, low frequency roll-off, 117dB dynamic range, minimal off-axis tone coloration and low distortion with up to 139dB SPL capability. Handling and wind noise are kept down by way of the cartridge shock-mount and internal pop filter. With swivel adapter and carrying/storage bag. More information on this product is available at Shure Incorporated, 847-866-2200. Go to the Web site at www.shure.com.

TWELVE PAQ FROM JUICE GOOSE



The Twelve Paq has six Microport™ (eight pin RJ module locking connectors) output jacks that provide your choice of 9-volts AC, 18-volts AC, 9-volts DC and 12-volts DC in either polarity. The special cables lock into the back of the unit, won't fall out and self-determine which voltage you require. All voltages are available at the same time and the exact voltage may vary only 0.5 volts depending on the consummate load. Designed to get rid of all of those stupid "wall warts," the sin-

gle-rackspace Twelve Paq also provides six, 120-volt AC outlets that are multi-staged EMI/RFI filtered and spike protected. The total 120-volt capacity is rated at 1,800 watts or 15 amps — which is the maximum for any standard household outlet anyway. The Twelve Paq sells for \$199 retail and if you would like to buy it or just need more information, you should contact Juice Goose direct at www.juicegoose.com or e-mail to info@juicegoose.com or call 713-772-1404.





RYKOLATINO SIGNS NAVA



Songwriter and recording artist Rodolfo Barrera, also known as Nava, has signed a record deal with RykoLatino. Nava has won three ASCAP Awards as a composer and his songs have been recorded by artists including India, Jose Feliciano, Elvis Crespo, Olga Tanon and Jerry Rivera.

2000 USA Songwriting Competition

The USA Songwriting Competition has announced the launch of their Year 2000 event. This year the competition's sponsors include: Tannoy, MARS Music Superstore, Berklee Press, Mackie, Guild Guitars, D'Addario Strings, Digitech, Line 6, Kurzweil, E-mu Ensoniq, *Electronic Musician*, *Music Connection*, Audio Technica, Peavey,

Gavin, Superdups, Rane, Tascam. *ASN*, *Vibe*, *Blaze* and *SPIN Magazine*

The USA Songwriting Competition is the world's largest international songwriting event aimed at promoting excellence in the art of songwriting among writers, composers, bands, singer/songwriters and solo artists in an international forum. Entries are accepted now through May 31, 2000.

Entrants compete for a grand prize of over \$50,000, in cash and merchandise. Songs may be entered in 15 different categories, including pop, rock, jazz, country,

ICE CUBE SELLS UNIVERSAL MUSIC PUBLISHING GROUP



Hip-hop innovator Ice Cube has been signed by Universal Music Publishing Group. The multi-talented rapper has a new album, *Peace*, slated for release from Priority Records. Shown at the signing (L-R): David Renzer, Worldwide President, UMPG; Ronn Riser-Muhammad, Executive Vice President, Lench Mob; Robert Allen, Senior Director, Business Affairs, UMPG; Donna Caseine, Director, Creative Services, UMPG; Ice Cube; Lee Young Esq.; Tom Sturges, Executive Vice President, Creative Affairs, UMPG, and Betsy Anthony-Brody, Vice President, Talent Acquisition, UMPG.

R&B, world, hip-hop/rap, folk, Latin and others. Entrants may enter as many of their songs as they wish in multiple categories.

Judges include qualified music representatives from Warner Bros. Reprise Records, Sony Music, Walt Disney Music Publishing, Peermusic, ASCAP and Tommy Boy Records.

A portion of each application will be donated to Music Cares Foundation. For more information on the event's rules, regulations and entry forms feel free to visit www.songwriting.net or try calling them toll-free 1-877-USA-SONG. If you are outside the U.S. call 781 397-0256.

Songs Reach To Long Beach

Another Acoustic Sunday is an event which is being held at **Jackson's**, a Long Beach club and restaurant. The show consists of four artists, each performing from four to five songs in an acoustic format. In a rare display of economic righteousness, performers will even receive payment for their sets.

The event is hosted by recording artist/songwriter and performer Craig Jackson whose latest CD, *Last House on the Left*, is available on Green Records.

BMG AND FAMOUS MUSIC RENEW PACT



In what is believed to be the largest sub-publishing agreement ever made, BMG Music Publishing and Famous Music have announced the renewal of their international sub-publishing agreement for an additional five years. Shown toasting the signing are (L-R): Irwin Z. Robinson, Chairman and CEO of the Famous Music Publishing Companies; Stanley Schneider, Vice President, Legal and Business Affairs, BMG Music Publishing Worldwide; Nicholas Firth, President, BMG Music Publishing Worldwide; Margaret Johnson, Senior Vice President, Finance and Administration, the Famous Music Publishing Companies and Carol Lipkin, Vice President, Finance and Administration, BMG Music Publishing Worldwide.

ASCAP'S MUSIC BUSINESS 101: NEXT EVENT PLANNED FOR MARCH 29



Key execs from Warner/Chappell Music were in the spotlight at ASCAP's recent Music Business 101. "A Day In The Life of Warner/Chappell Music" led the audience through the inner workings of a major publishing firm. Pictured (L-R): ASCAP execs Brendan Okrent and Randy Grimmett; Warner/Chappell execs Judy Stakee, VP Creative Services; Brad Rosenberger, VP Film & TV/ Catalog Development; Barbara Quinn VP International Creative Affairs; Ed Pierson, Exec. VP, Business Affairs; Neil Gillis, VP Copyright and Steve Scott, Director, New Media. If you would like to attend future ASCAP Business 101 events, please e-mail your name and address to lamusicbiz@ascap.com or call 323 882-1413.



Valerie Patton

*Urban Metamorphosis
From Chrysalis*

by Dan Kimpel

I haven't done an all-nighter since college," laughs Valerie Patton on the morning of this interview. Although the Chrysalis Senior Director of Urban spent the previous evening on the sparkling strip in Las Vegas, it wasn't to gamble. An urban wear fashion show was in progress, and these days, where there's fashion, there's urban music. "A lot of rappers have clothing lines including Jay Z, Puffy and of course Russell Simmons with Phat Farm," confirms Patton.

Patton's expertise is in creating new distribution channels for the Chrysalis urban catalog. Her current roster of projects includes Outkast following up their double-platinum album, Nicole Ray (Missy Elliot's protégé) who is tracking her sophomore project for Elektra and following up his gold release with a new MCA project, Jesse Powell. In addition, The Alkaholiks — whose E-Swift contributed a track on Everlast's *Whitey Ford Sings the Blues* which sold upward of 2.7 million copies — are also in the studio.

An evening at home inspired yet another outlet. "I was watching television one night," relates Patton, "and I took note of all these TV shows. I had my assistant find out who the music supervisors were and started making phone calls and establishing relationships.

"My boss is Leeds Levy. He has the film and television department and working with him is an absolute pleasure; he'll give me free reign. I went to him and said, 'There's an area where I could probably infiltrate,' and he said, 'Go for it.'"

Patton, a native Angeleno, was enthralled by the music she heard in her youth — Diana Ross, Marvin Gaye, Gladys Knight. "Like all of us," she marvels, "wouldn't everyone love to work in the music business?" Patton was a successful pharmaceutical saleswoman when, by chance, she met Larry Robinson from Avatar music publishing.

"He said, 'You do the same thing I do; come to my company to do an internship,'" she recalls. Did Patton work for free? "Absolutely. You can't put a price tag on that information and knowledge. It pays off; the money comes down the road." She worked for a year and a half, learning from Robinson and publishing exec Rodney Gordy.

"With a boutique company there's a lot of opportunities to read the contracts and do meetings. You're hands-on with the writers and you go over the *A&R Registry*, looking up names at the record company." Patton found her strong sales background advantageous in placing material. "If you really want to do this, you need to know the names and who's doing what," she confirms.

One of the realities in Patton's world is the current dearth of urban shows this television season. "You're probably aware, through the news programming, that urban shows are just not what they were last year. *Steve Harvey*, *Moesha*, *Sister, Sister* — all those shows are gone."

Why is this? "*The Jamie Foxx Show* was #1 in urban households," she shares. "Urban films: *The Wood*, *Love Jones*, *Best Man* are targeted toward an urban audience. But with television, people who are watching *Friends* are not watching Jamie Foxx. All those shows have such great writer it's not that they're black stories, they're comedy shows with black actors."

When it comes to personal taste, Patton will surprise you with her eclectic musical interests. "It depends on what day it is," she responds. "I love the hard stuff. When I'm in my car and driving, it's loud and it's fun." Does she involve herself in choosing songs for artists? "It's a process — the record company, the manager, the artist — but they know my favorites, and that's kind of cool."

Does she think that times are better for women in the music business? "It's such a man's game," she muses, "but I see Sylvia Rhone (Elektra Records) and Jocelyn Cooper-Gilstrap (Universal Records) and I like to think that times are better for women. And I'm coming up."

Do the ongoing record company mergers affect her position? "No," she responds, "it's just having the right contact names, being up to date, knowing who's where. I'm on the outside watching the changing of the guard. And," she concludes, "I'm here with great writers, producers and songs."

Contact Chrysalis Music Publishing
310-652-0066



HOT COCO



Sony Music Entertainment execs from around the world joined 550 Music recording artist CoCo Lee for her U.S. debut at Manhattan's Bowery Ballroom. Ms. Lee's English language debut, *No Other Way*, is set to be released this month. Shown (L-R): Paul Russell, Chairman, Sony Music Entertainment Europe; Michael Caplan, Senior Vice President, A&R, 550 Music; Rob Stringer, Senior Vice President, Sony Music Entertainment UK; Rick Dobbis, President, Sony Music International; Robert M. Bowlin, Chairman, Sony Music International; Paul-Rene Albertini, Executive Vice President, Sony Music Entertainment Europe; CoCo Lee; Polly Anthony, President, Epic Records Group; Danny Yarbrough, Chairman, Sony Music Distribution, and Pal Burger, Chairman & CEO, Sony Music Entertainment UK.

For booking consideration send tape or CD with three songs to: Jackson's, ATTN: Another Acoustic Sunday, 3522 Anaheim St., Long Beach, CA 90804.

Universal Signings

Universal Music Publishing Group (UMPG) has announced the signings of songwriters/producers Tony Battaglia and Shaun Fisher to an exclusive worldwide publishing deal.

The songwriter/producer duo, known as the production team the Wasabees, are enjoying enor-

mous success with artist Mandy Moore. It was Battaglia and Fisher who discovered Moore, brought her to Epic Records and produced the gold release, *So Real*.

Battaglia and Fisher wrote all the songs on the record including the first single, "Candy" (co-written with Denise Rich, Jive and Dave Katz).

The duo have also written and produced songs for the exciting new Epic artists, PYT, a Tampa, FL.-based female trio whose album is scheduled to be released in the spring



USA SONGWRITING WINNER



Singer/songwriter Adrienne Gonzalez of Miami was the winner of the 1999 USA Songwriting Competition. She is shown accepting her check for \$15,000. (L-R): Lee Lyndes, Executive Director, USA Songwriting Competition; Gonzalez, and Linda Lorence, Vice President, Writer/Artist Relations, SESAC.



Los Straitjackets: Coming April 7 and 9 to the Palace.

MASK AND YE SHALL RECEIVE LOS STRAITJACKETS

Masked surf rockers Los Straitjackets have a handful of Southland dates warming the stage for rockabilly loungehead the Reverend Horton Heat. You can catch their wave on Friday April 7 and Saturday, April 9 at the Palace and on Monday, April 10 at the Glass House in Pomona. Local swing faves Royal Crown Revue are doing the middle spot

on all three gigs. Los Straitjackets are currently touring in support of their *The Velvet Touch of Los Straitjackets* available now on Yep Roc/Cavalcade records. And you must hear their instrumental surf version on "My Heart Will Go On" – the love theme from *Titanic*.

Okay, why are these guys wearing Mexican wrestler masks? And was their publicity photo really taken at the same Sears portrait studio you take your little princess to get her first family photos – usually in an annoying frilly pink dress? Well, about 20 years ago, a



The Swing Thing has moved to Pasion in Studio City and they are looking for bands.

new breed of surf rockers decided to up the ante of matching outfits worn by the first wave of Sixties surfers, and up the ante they did. So, you get bands whose name belies their visual gimmicks, like the Invisible Men, the Mummies, the Ghastly Ones, etc. And yes, that picture was taken at the Sears portrait studio.

For more information on Los Straitjackets call Melissa at Yep Roc records, 1-336-578-7300 ext. 204 or you can e-mail her at melissa@redeyeusa.com.

STUDIO CITY SWING THING

Local swing music promoters The Swing Thing recently had their last dance at the Hollywood Palladium and will be moving their event to the Pasion supper club in Studio City. Although their events at the Palladium were critical successes and well-attended, we hear the overhead got to them, forcing a retreat to smaller grounds. By the way, their Palladium events were so well-received that the BBC flew out a film crew to lens their finale for a TV series to be broadcast internationally.

Following their success with large-scale events, The Swing Thing will hold regular weekly swing dances at dusk with live bands at Pasion, a cozy and intimate supper club in Studio City. Despite a storm of El Nino proportions on February 20, a good crowd turned out to see The Esquires, 17-piece big band play for The Swing Thing's inaugural dance at Pasion. Once the venue is established, it hopes to draw regular clientele and to become a popular addition to swing culture. The next swing dance will be on Sunday, March 19, and on alternate Sundays after that. Pasion is located at 12215 Ventura Boulevard and offers excellent food and a beautiful, polished wooden floor for dancing. It's all ages at Pasion, admission is \$7 and the Sunday swing dances are held from 4:00 p.m. to 8:00 p.m. You can reach Pasion at 818 752-7333.

The Swing Thing is looking for bands to play at Pasion. Artists wishing to be considered should send a photo and music to: The Swing Thing, PO Box 1616, Santa Monica, CA 90406-1616. For additional information visit the Swing Thing online by dialing in their Web site at mindspring.com/~swinglyn/events.

D'BREON AT KIBBITZ ROOM

Local jazz saxophonist D'Breon will be playing at the Kibbitz Room at Cantor's at 419 N. Fairfax on Monday, March 27 at 10 p.m. Call the Kibbitz Room at 323-651-2030 for additional information.

The former Stanley Jordan saxman is currently promoting his solo venture, *Do It*.

NEW CLUB LIFE IN THE VALLEY

Local promoter Jimmy D is bringing live music to Paladino's in Tarzana, and he's looking for bands. Currently, he's only booking live music on the weekends, but he hopes to expand the schedule to include some weekdays as well. Jimmy D also books Mondays and Tuesdays at the West End in Santa Monica and live music seven nights a week at Scruffy O'Shea's in Marina Del Rey. He's looking for rock bands, usually three bands a night. Interested bands should call Jimmy D at 818-719-0091.

Carvin in Sherman Oaks has supplied Paladino's with a full P.A. and backline. Paladino's is located at 6101 Reseda Blvd. in Tarzana, one street north of Oxnard. Call 818-342-1563 for information.

GO RETRO

"Do you remember when going to clubs was fun?" ask Go!, which brings its retro sound to Tempest



every Saturday night with the best music of the Eighties and Nineties. Doors open at 9:00 p.m., it's free 'til 11:00 p.m., and only \$5 after. Tempest is located at 7323 Santa Monica Blvd. to the 21 and over crowd.

GETTING CINDY WITH IT

Local singer/songwriter Cindy Alexander has placed her tune "Better Than I Am" (off her debut CD *See Red*) in the trailer for the 20th Century Fox film *Here on*



Cindy Alexander: Here on Earth.

Earth which is showing prior to a movie at a theater near you. Alexander credits *Java/Capitol* mover n' shaker **Paul Olshan** for getting her the trailer placement.

This talented singer is scheduled to play for an upcoming **Club MP3** show at the **House of Blues**. No word for certain as to whether or not the **Club MP3** show is destined to become a regular event at the House of Blues, but we hear it will happen one Monday out of every month on a regular basis starting in April. The series features a free showcase for the top charting MP3 artists in the area.

Alexander will be opening for local character **Harry Dean Stan-**

ton at the Mint on Saturday April 8 at 9:00 p.m. sharp. The Mint is located at 6010 W. Pico Blvd. and can be reached by phone at 323-954-8241. You might want to consider reserving your space for this one 'cause we're betting it sells out. Alexander can be contacted through her manager, **Melissa Dishell** at 310-470-6310. Feel free to check out Alexander's Web site at cindyalexander.com.

GET SERIOUS - GET PSYCHED

Longtime scenester **Sammy Serious** is hosting a regular cable access/live music show called the **Sammy Serious Psyche Suicide Singer Songwriter Showcase Sundays Show**. The program, which features aforementioned leather-clad sidekick who goes by the name **Psyche Suicide**, happens the second Sunday of every month at the **Cat Club**, which is in between the **Whisky a Go-Go** and the **Roxy**.

The show's mission statement, according to **Serious**, is to "bring the most talented singers, songwriters, comedians, actors, actresses to the forefront. We want the finest talent that graces the Hollywood scene," **Serious** continues. "There is a lot of talent that goes unnoticed and we are here to discover it. People go to Hollywood to get discovered, and if we can help them get a little more exposure toward the record contract, television show or movie deal, then we can feel that our show was part of it."

For more information on how to get a spot on the show contact 310-285-8772 or pay a visit to their site at sammyserious.com.

MC



Psyche Suicide (Left) and Sammy Serious host a new cable access show.

PROMOTER PROFILE



Felipe Darrell
Icon Productions
 14431 Ventura Blvd. #250
 Sherman Oaks, CA 91423

At first glance, you'd probably find it a bit amazing that in a city that has spawned so many successful rap/hip-hop artists, there are very few rap/hip-hop promoters. That's because the hip-hop circuit is a tough road to hoe — concerts marked by violence, gang disputes and a blanket of negativity all reinforced by the press have contributed to the format's absence. Still, there are a handful of promoters who have managed to tough it out through the obstacles and keep their company afloat. Recently, we spoke with **Felipe Darrell** of **Icon Productions**, who marked their 10th anniversary last month.

Music Connection: What's the trick to making the hip-hop scene work in L.A.?

Felipe Darrell: It's a business. You gotta be able to book great talent, but you also have to know how to keep your clientele up, because you don't want to be open for two or three weeks.

MC: It must be difficult for the rap/hip-hop artists as well. Any advice for them?

FD: There's a lot of talent in L.A. and the kids don't really have the chance to showcase themselves because too many places only stay open for two or three weeks. If you're new, try getting your tape or CD to a deejay. A lot of times the deejays know record execs and will listen to it themselves when they have a chance. Kids nowadays are pressing and burning CDs and just taking them

down to the clubs and trying to get them into the hands of a happening club deejay. There's just not enough live music outlets for hip-hop and rap in Los Angeles.

MC: Why do you think that is?

FD: It all comes down to safety concerns and that's the main reason. We've been lucky, 'cause we've been able to do hip-hop and R&B and keep it safe and be open for so many years. We've even had to do hip-hop clubs where we've had to do dress codes, which we didn't want to do since the culture of hip-hop is based on "be what you wanna be, dress how you wanna dress and express yourself." But there's a certain line between gangsta dress and hip-hop dress, and you gotta know that. You have to be able to look at someone and say, "this guy is hip-hop, but he fits the profile of a gang-banger."

MC: Has Icon been turned down by any local venues?

FD: Definitely. When we first sat down with the **Key Club**, for example, there was some reluctance to have hip-hop there. But we proved that we could staff it right and control the outside, because normally inside, things are cool. The trouble usually happens outside, where people can't get inside and they start causing trouble. We've done great business in all the venues we've done shows in.

MC: What clubs does Icon have nights at?

FD: We're at the **Gate** (643 N. La Cienega) on Monday nights — R&B, hip-hop and deejay **Florin** on the wheels. On Sunday nights we're at the **Garden of Eden**. Deejay **Florin** spins there as well, but it's more hip-hop than it is at the **Gate**. The **Garden of Eden** is more of a hip-hop dance scene. Very heavy dance scene. It's totally the jam.

MC: What are you looking for from artists?

FD: Quality. You can tell how advanced kids are by the quality of what they send. If I get a package with a cassette, I won't even listen to it. I know that the kid with the CD is the one who has put in the time and the work.

MC: Where should bands send packages to?

FD: To the address listed above or log on to icon.sourceentertainment.com.

MC



The prolific songwriting duo of **John Daubert and Buddy Holcombe** have released their second single, a tribute and amazing likeness to **John Lennon** entitled "**Lennon, More Than a Memory.**" The single leads off the duo's 15-song **North & South** album, which is available on **D&H Records**, distributed through **V&R** and the **Orchard**. The two are known for their work in the film world, where they recently scored the film **Waving at God**, which has been entered in film festivals and shown on PBS. Currently the film is being shown throughout the Middle East on CBN International (Middle East Satellite Network). All of the **North & South** album is in real time audio at: www.MP3.com/dhsongs. It is available on Internet CD-buying sites including Amazon.com, the Orchard, CDNow, Cdbaby, Every CD and will soon be available in stores. For more information contact Michael Mazur at Mazur Public Relations 609-426-1277.



Daubert and Holcome

The **Backstreet Boys** have signed **Burger King** as the sponsor of their fall tour. An exclusive group CD and video will be available at the chain's outlets, though they don't say if you have to buy the kids meal to get it.



"Hear It For The Boy" and "Footloose," both #1 **Billboard** singles in their previous lives; and "Almost Paradise," a song that originally went to #7 on the singles charts. The soundtrack is musically updated for the Nineties and mildly restructured for the demands of Broadway but, unexpectedly given the many songwriters involved, makes linear sense. Not bad for a first-timer. Where ever you buy fine soundtracks or contact Kathi Graham at Q Records, 610-701-6730.

The Brand new record label **Q Records** has scored right out of the box, securing an impressive Grammy nomination for **Footloose - The Original Broadway Cast Recording**. All the **Footloose** favorites are here including "Let's



Palm Pictures has released **Sandra Bernhard's** critically acclaimed one-woman Broadway hit, **I'm Still Here Damn It**, to VHS and DVD, the latter a first appearance for the actress/singer/former **MC** cover girl in that format. Written and created by **Bernhard**, the show played to packed houses in New York before traveling across the country in 1998 and 1999. The DVD/VHS is of the last show in San Francisco, filmed and originally aired as an HBO special but now with unused footage that is, on the whole, quite a bit more bawdy and every bit as venomously funny as what originally aired. More a humorist than a comedian, **Bernhard's** style of delivery first cajoles audiences into laughter and then, if they don't laugh hard enough, virtually bullies them into submission. For this special, the social commentary is



delivered by a then-pregnant **Bernhard** in a see-through blouse and is broken up by songs delivered in her clear and seemingly forthright singing style. Recommended for adult audiences only, but recommended nonetheless. For more information contact **Danielle Opyt**, **Palm Pictures** at 312-751-0020.

The classic songwriting team of **Richard M. Sherman and Robert B. Sherman** have seven songs in the soundtrack to Walt Disney Pictures' latest kids film, **The Tigger Movie**. Some are old, such as "The Wonderful Thing About Tiggers." Other tunes are new, such as "Your Heart Will Lead You Home," a song co-written with and sung over the end credits by **Kenny Loggins**. Expect most or all of the songs to show up on Walt Disney Records' **Read-Alongs, Sing-Alongs**, the film's soundtrack — and in your backseat. The kids will likely be singing them to you all the way home from the **Hundred Acre Woods**. **The Tigger Movie** is in general release.

Proceeds from **A Garland for Linda**, the tribute album to **Paul McCartney** that should be released in March to honor his late wife **Linda McCartney**, will all go to cancer research.

A fine time was had by all at the **Catalina Bar & Grill** recently when German-born film composer and arranger **Chris Walden** and the **Chris Walden Big Band** made their performance debut. The evening was filled, as is **Walden's** 1996 debut recording for the **Great European Jazz Orchestra** series, **Ticino**, with a mix of classic bebop

and fusion numbers plus **Walden's** own compositions. The **Big Band**, which **Walden** began recreating from the original German blueprint only last year in Los Angeles, is filled with studio musicians he has used for TV and film projects, including the cool Oscar-nominated **Schtonk** and TV movies for **ABC** and **CBS**. Next time he plays, go check it out if you enjoy real professionalism with your big band jazz sounds. For further information contact **Ray Costa** at **Costa Communications** 323-650-3588.

The longest running concert program on TV, **Hard Rock Live Presented by American Express**, has fairly leapt out of the box this year. Already aired are episodes by **Bush** and **Buckcherry**, the **Violent Femmes** and the **Cure** in their first TV appearance in five years. The one to watch out for, though, begins airing **February 26** at midnight. That would be **Blondie** whose **Deborah Harry** can still bring down the house with her sensual, yet rocking, stage presence and a set of killer tunes. **Hard Rock Live** debuts Saturday nights on **VH1**, with an encore performance the following Friday. Check out other upcoming rock concerts at www.hardrocklive.com.

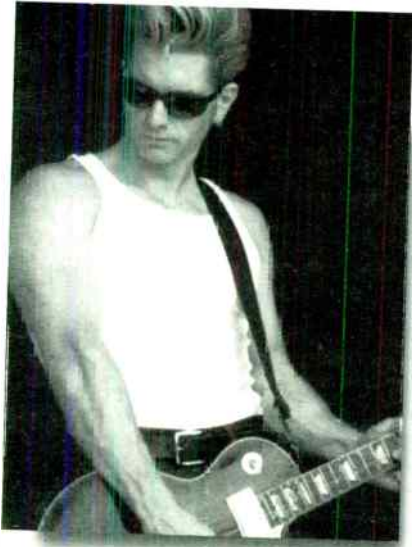
The members of **Shedaisy** are rumored to be signing with **Ford Models** for representation in the world of fashion as models.

Set to air **May 15**, from 8-10 p.m. on **NBC**, is **25 Years of #1 Hits: Arista Records' Anniversary Celebration**. The special, featuring such big names as



German-born film composer Chris Walden.

Whitney Houston, Santana, Sarah McLachlan, Annie Lennox, Kenny G, Barry Manilow, Monica, Carly Simon and Patti Smith comes as the company celebrates its strongest six months of sales in company history — \$300 million for the six-month period ending



Danny Blitz

December 31 — but also as the label's German owners continue to argue for the retirement of Arista Records' founder Clive Davis, who is well past their homeland's mandatory retirement age. Check your guide for show times in your area and be sure to look for L.A. Reid in the audience as you watch. Reportedly, it is he who is being groomed to replace Davis.

This spring, look for local rocker boy Danny Blitz to make his feature acting debut in *The Trouble with Lou*. Not that the film world hasn't already been aware of the man whose band Danny Blitz and the Jettage Hoods placed in *Music Connection's* 1999 Top 100 Hottest Unsigned Artists. The rugged singer had been seen around town with screen legend Mamie Van Doren. It says here the two are just friends, but you never know Best to check with his publicist Doug Deutsch at 323-463-1091 just to make sure.

Celebrating 20 years in business is independent Miramax Films. To help them celebrate, Sony Classical has issued *The Best Music of Miramax Films—20th Anniversary Celebration*. The collection brings together soundtrack excerpts from Oscar-winning scores for films including *Shakespeare in Love*, *Life Is Beautiful*, *Il Postino* and *Emma* as well as selections from hit films *Good Will Hunting*, *The Piano*, *Like Water for Chocolate* and *My Left Foot*. The collection is in stores now.

Elvis Presley Enterprises has petitioned the Memphis zoning commission for approval to build a

wedding chapel next to Grace-land. The chapel would be located in the former gift shop building and would accommodate about 100 people and would be operational by summer.

Film composer sensation Christopher Young has the jazzy, keyboard and accordion-filled score to *The Big Kahuna*, the film starring Danny Devito, Kevin Spacey and Peter Facinelli. The movie, which premiered at the Sundance Film Festival, is the directorial debut by John Swanbeck. Young has also begun spotting his next project, *Bless the Child*, the new Kim Basinger and Jimmy Smits vehicle directed by Chuck Russell (*The Mask*). His current feature is the funky yet vaguely ominous score to *The Hurricane*, the Denzel Washington fighter flick we told you about last time. Find out more about him at www.scorelogue.com/sundance_1.html or call Ray Costa at Costa Communications 323-650-3588.

The third book by local public relations professional, Patrick William Salvo, *My Back Pages*, should be out soon. The author's third book, following biographies of David Bowie (Penthouse) and the Rolling Stones (Dell) promises a no-holds-barred celebrity exposé. Among the featured teasers are a drunken brawl with Led Zeppelin's John Bonham over a bottle of champagne, weird comments by John Lennon on a private jet flight, and an account of just where on Marianne Faithfull's body men liked to eat their drugs. No publication date has been set for *My Back Pages*, but with the public's fascination with such celebrity dark sides, there's sure to be one soon. If you don't find it at your local book retailer, feel free to call Michele Andre at 310-390-5492 and ask her about it.

Garth Brooks has signed a minor league contract with the New York Mets and will report to spring training with them on the heels of his announcement that he may decide to retire next year. The Mets general manager, Steve Phillips, explained that, "We are part of the entertainment industry, and I think this will add some excitement to our spring." The 37-year-old Brooks had one hit, a single, in 22 at bats with the San Diego Padres last spring.

The third release from Keith Secola and the Wild Band of Indians, *Fingermonkey*, is receiving quite a push thanks to a feature on National Public Radio's *Fresh Air* hosted by Terry Gross. And why not? The disc pays tribute to Secola's Native American roots, but does so with wit, humor and not a few driving rock guitars. The

repetitive nature of NPR will ensure that you will become quite familiar with Secola's work, but if the programming doesn't reach you, check with his publicist Jo Rae Di Menno, 512-454-0650.

So how does Don McLean feel about Madonna's covering his classic "American Pie" for the soundtrack to *The Next Big Thing*? "Madonna is a colossus in the music industry and she is going to be considered an important historical figure as well. She is a fine singer, a fine songwriter and record producer, and



Patrick William Salvo

she has the power to guarantee success with any song she chooses to record. It is a gift for her to have recorded "American Pie." I have heard her version and I think

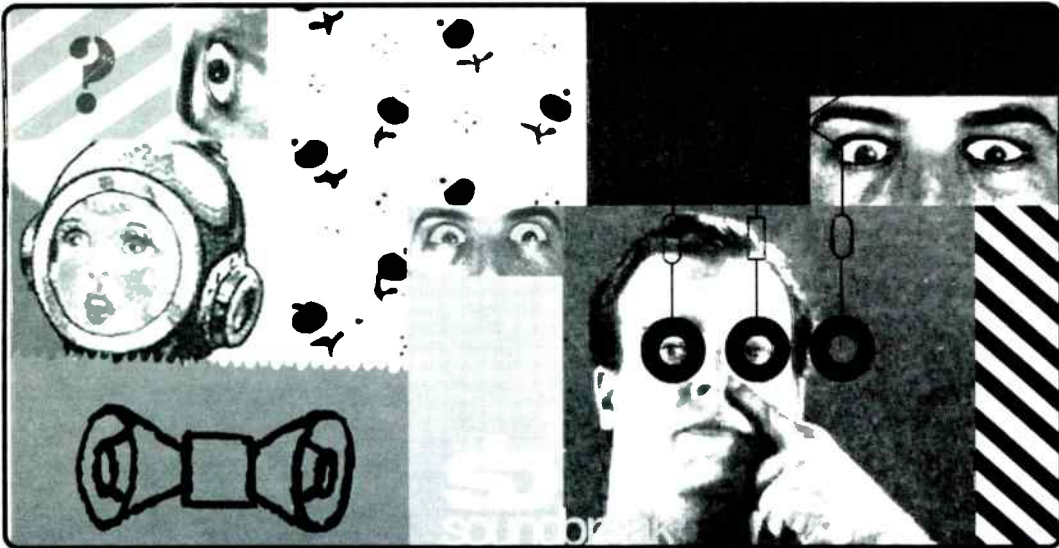
it is sensual and mystical. I also feel that she's chosen autobiographical verses that reflect her career and personal history. I hope it will cause people to ask what's happening to music in America."

Peter Gabriel was one among the many great composers who recently celebrated BMI and the Sundance Institute's long, fruitful relationship that includes BMI's sponsorship of the Sundance Composers Lab. The two-week composing lab is held in July at the Institute in Park City, UT. For further information regarding the composing lab contact BMI Media Relations, 310-659-9109.

Look for the Bill T. Jones/Arnie Zane Dance Company to perform two shows on April 14 and 15 as part of the U.C.L.A. Performing Arts series. Also, another noteworthy performance will be *Cabin Pressure*, directed by the award-winning experimentalist Anne Bogart. Shows will take place on April 25th to the 30th. For ticket info contact 310-825-2101. **MC**



From (L-R): Ken Brecher, Executive Director, Sundance Institute; Peter Gabriel; Doreen Ringer Ross, BMI, and Peter Golub, Sundance Institute.



SOUNDBREAK: Launched by Acacia research Soundbreak.com is a graphics and design-heavy music "lifestyle" site for the 15-35 demographic. The site's DJs (digital jocks) are selected for their interest and knowledge of alterna-

banditnewsletter.com) is a monthly publication helping ambitious and talented bands, singers and songwriters target their demos to music business companies which are CURRENTLY looking for new acts. 24 companies are featured each month, with at least six features covering US companies and other international contacts. All the information comes directly from the people named, immediately prior to publication, for the highest possible accuracy, and can now be delivered by snail mail or e-mail.



tive music and new media, including talents from KROQ, Y107 and KCRW. The West Hollywood-based site, complete with live studios, is attempting to become the MTV of the Internet, and its flash-heavy site really was cool looking and sounding — until it caused my G3 to crash.

TOP 100: Music top 100 (http www.music-top100.com) has a fairly simple idea — register your music site, link to music-top100, and anyone that goes to their site through the link, credits your page with a "hit." Get enough hits, and you get into their top 100, organized by categories (general music, CDs, instruments, MP3s, pro audio, studios, bands and

BANDIT: Established UK-based newsletter, *The Bandit A&R Newsletter*, is now available for subscription online. The Bandit (www.

Web casts). What the benefit of those listings are is unclear, and the site, being fairly new, has very few "active" listings (if you don't send any hits to the site in seven days, you drop off).

DGOLPE: Hot on the heels of France's FranceMP3.com, Dgolpe .com (pronounced "day-guhl-pay") bills itself as the Internet's first comprehensive MP3 music download directory for Spanish- and Portuguese-speaking fans (as well as English-speaking fans who dig the music of Latin America). The site hopes to help promote the download and purchase of legal music online, providing indie artists making Latin music the platform to promote and distribute their music online. They have also partnered with similar-minded music sites and portals, including

FranceMP3, Mjuice, NetBeat, and College-Broadcast, creating the largest online multilingual directory of legal music downloads.

WWW.COM & RIAA: L.A.-based WWW.com, a Web music broadcaster, has signed a deal with the RIAA, agreeing to pay royalties to all artists whose music is streamed over their site. If you remember, the RIAA is up in arms about MP3.com, and the site's recent program of making MP3 streams of almost any CD available online to anyone who can prove that they own the disc. The RIAA made a lot of noise through press releases and e-mails about the WWW.com deal, including the following sentence: "WWW.com's approach, recognizing the rights of artists, creators and copyright holders is in sharp contrast to that of MP3.com, a company that simply took music to which it had no rights and is now operating under the cloud of recording industry litigation." Watch for MP3's rebuttal, soon to be issued from under their own litigation umbrella.

LAPHIL: The Los Angeles Philharmonic has launched their new, improved Web site. The attractive site (www.laphil.org), besides current schedule information, features guest artist bios, complete program notes and online ticket purchasing (for individual performances or their many subscription series). Their database search features info by artist, repertoire, composer, series, genre, date, site content and other categories. Amazon.com will provide sound samples of a certain repertoire, and, of course, the opportunity to purchase any of the L.A. Philharmonic's numerous recordings.

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PRO AUDIO STUDIOS BANDS WEBCAST

LA PHIL HARMONIC

Esa-Pekka Salonen, Music Director

Today is Tuesday, February 22, 2000

1999 - 2000 Winter Season

Program Announced for Stern - Laredo - Ma - Ax Recital!

Returning to the Dorothy Chandler Pavilion in a one-night only Celebrity Recital, the "Fab Four" of classical music performs piano quartets by Mozart, Brahms, and Schumann. Extremely limited seating remaining for a short time only. Please note early 7:00 pm concert start!

All Beethoven!

Renowned special guest conductor David Zinman presents an exciting All-Beethoven Evening! On the program: Symphony No. 7, which Beethoven called one of his best; the Egmont Overture, which was composed for Goethe's play of the French lands liberator; from Spanish domination, acclaimed pianist Yefim Bronfman who recently performed on the sound track for Disney's Fantasia 2000! See for his Piano Concerto No. 4, an audience favorite since its 1808 debut on a cold winter night in Vienna! Join us for this exciting program.

Downtown at the Colburn - George Crumb Chamber Celebration!

Members of the Los Angeles Philharmonic, with guest pianist Janne Freese Martin, celebrate the 100th birthday year of the distinguished American composer George Crumb in a Downtown Chamber Music concert at Zinner Hall at the Colburn School of Performing Arts. The

paste music.com

connecting to the soul

ANOTHER JOEL PELLETIER?: Yeah, yeah, we all know I have a music site (www.joelp.com). But it seems I'm not the only Joel Pelletier who is ALSO a musician and ALSO has a music site. This guy with the really cool name, from Alberta, Canada, is a member of the band Phork. Their site, www.homestead.com/phork/home.html, features the band in photos, music and clip art helping to define their image. Not the most elegant, professional or fast-loading site, but it's still a fantastic example of how musicians can network with each other (he found me doing an Internet search) and find new fans and valuable information worldwide using their free ISP Web-space even if they do share the same name as yourself.

PASTEMUSIC: PasteMusic.com is another site posting indie band music, selling their CDs at the site, and helping to promote them in other ways. Most Paste artists are independent, lesser-known musicians who deserve an audience, and they hope you'll be glad to discover them. They don't accept every band that submits material, and have worked with Vigilantes of Love, Michelle Malone, Mark Olson/Victoria Williams, and Over the Rhine. They now have over 40 bands on the site; you can send e-mail to nick@pastemusic.com for more information regarding submission guidelines, what they are looking for and the ways in which this particular company can help you get your music to the right folks.

WebTips:

Who Owns Your Web site (Pt 2)?

A couple of issues ago I wrote about the disturbing trend of major (and some minor) record labels attempting to co-op artists' independence by REQUIRING bands to sign over their Web sites, and all Web site presence, to the record label, further controlling the artists' image and income sources. I recently received an e-mail, forwarded from the band the Rosenbergs (www.therosenbergs.com), further illustrating the tendency of the music business to assume that they have the right to take away ANY independence and rights of the artists that they sign. And what's worse, it's an example of how the music industry is looking to take the Internet and apply the same business models it has perpetuated for decades.

In the last issue I wrote about The Farmclub (www.farmclub.com), a Web site accompanying USA Network's TV show *Jimmy & Doug's Farmclub*. They spotlight signed and unsigned bands, giving new bands an opportunity to not only post their music and band info on the site, but to feature the band in performance on their nationally broadcast TV show. The Rosenbergs were invited to perform on the show, a great break for them. Then they got the contract, which was faxed to them with a "15 minutes to fax back" request. That's when a familiar song started to play.

An expected 2-page performance release turned into a 23-page "disaster," giving the Farmclub a 60-

day exclusive option to sign the band to their label, with a six-record deal taking ALL rights from the band, including INTERNET rights. The Farmclub would own the band's Web site, and all Internet-related sites, giving them the right to place any banner ads on the band's sites without compensating the band, or to shut them down at any time. The label would also have the sole right to approve which songs the band records, which producer to use, which studio to use, etc. The label could also dock 25 percent of the band's royalties if a member leaves, and break up the remaining members at any time. The label would also own all "sync" rights for licensed TV and film use, and promise no tour support or marketing budget.

Basically, the TV performance opportunity turned out to be an industry standard "demo deal," handed out by producers, production companies and labels on an hourly basis. The Internet gives bands a larger net to find fans, but they can also end up being fish in the same net cast by the industry sharks. It could provide great opportunities, but it won't make lawyers obsolete any time soon. I'll only know it if you e-mail it (joelp@joelp.com), my music site is at www.joelp.com, and you can read all of these back-issue columns at www.webbands.com.

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ROCK THE VOTE BLAST FOR STING & BONO: It was quite a memorable night at the House of Blues on Sunset Boulevard as Sting, Bono, President Clinton and RIAA President/CEO Hilary Rosen were all presented with awards for their resourceful contributions to environmental activism at the Rock The Vote 2000 Patrick Lippert Awards. The night included performances by Macy Gray and Moby. The event was topped off with an unexpected mind-blowing appearance by Sir Elton John who sang "Why Does My Heart Feel So Bad?" with Moby, pictured above (Left) along with Rosie O'Donnell (Center) and our feature subject Macy Gray (Right).

THE WHO

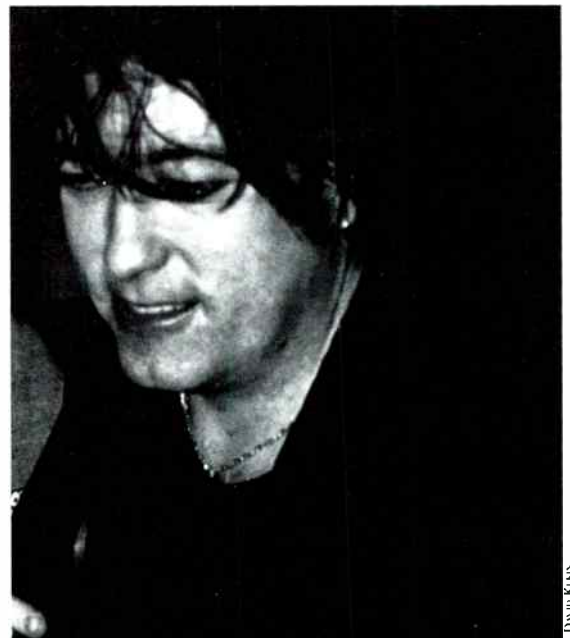


STORYTELLERS EPISODE FOR CROSBY, STILLS, NASH & YOUNG: VH1 taped a historical segment of *Storytellers* with CSN&Y. The legendary quartet played more than they talked featuring inspiring renditions of "Guinevere," "Our House" and some new tunes off the *Looking Forward* release on Warner Bros. Records. The segment will debut on March 12 and repeat throughout the month. Pictured at the taping are (L-R): Neil Young; Elliot Roberts, Young's manager; David Crosby; John Sykes, President, VH1; Bill Fla-nagan, Sr. Vice President/Editorial Director, VH1; Steven Stills; Gary Brigg; Graham Nash; Wendy Griffith, Reprise; David Weier, Director, Talent, VH1; Gerry Tolman, Stills' manager, and Phil Quartararo, President, Warner Bros. Records.

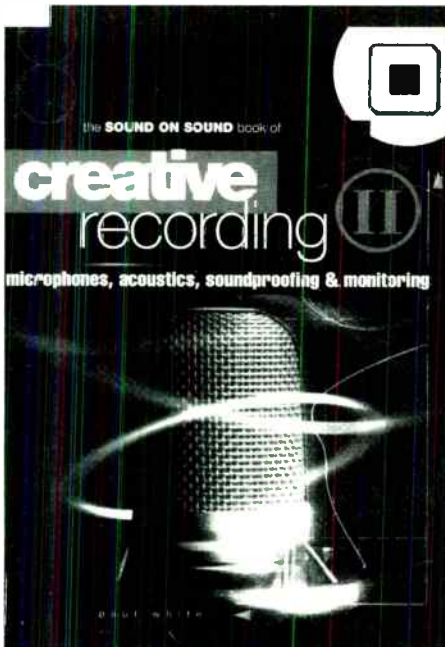
THE WHO - BBC SESSIONS: In case you haven't heard enough of one of rock's greatest British quartet's early sessions, here is a newly compiled, 25-track collection of live BBC Radio broadcast performances by the Who. The collection spans the years 1965 through 1973 and includes some never before released tracks culled from shows the band gave on such classic BBC shows as *Top Gear*, *Saturday Club*, *The Old Grey Whistle Test* and *The Dave Lee Travis Show*. Produced and assembled by Jon Astley, in cooperation with Townshend, Daltrey and Entwistle, this album is an excellent representation of the band's early days. In support of all the rumors, it has been confirmed that the Who are currently writing songs for their first new studio album since 1982.



ALAN PARSONS GETS MIC'D: Audio Technica (AT) presented the AT 4047/SV cardioid capacitor microphone to Alan Parsons at the Winter Namm 2000 convention in Los Angeles. Pictured (L-R): Paul Hugo, Vice President of Marketing, AT, U.S.; Kazua Matsushita, President, AT Corporation, Japan; Alan Parsons; Michael Edwards, Studio Market Manager, AT, U.S., and Philip Cajka, President and CEO, AT U.S.



THE CURE RETURNED TO THE PALACE: Robert Smith seemed rather loose as he entered the backstage door of the Palace where the Cure played its first L.A. gig in years to support their latest release *Bloodflowers* on Elektra. It wasn't the Eighties, but by the look of the Goth'd-out, die-hard Cure fans who piled in and out of the Hollywood venue it was an awesome show.



THE SOUND ON SOUND OF CREATIVE RECORDING II: Here's a book from the National Book Network that attempts to answer many of the most common questions regarding digital recording. This book, written by Paul White, includes dozens of diagrams and an exhaustive glossary. It is a complete guide to understanding and using effects and signal processors with valuable tips on how to best use such treatments in a practical recording setting. Whatever the musician's ability, Creative Recording can help most musicians get the most out of their studio time and equipment. For additional information on how to get this product contact 301-459-1705.



TAYLOR AT THE TROUB: To promote his latest CD *A Stones Throw*, Mick Taylor, the former Rolling Stone, recently rocked an excited crowd at The Troubadour.



PERRY RISKS HIS LIFE: Well known sideman and lead guitarist, Mitch Perry (Pictured), who has played with the likes of Billy Sheehan in Talas, Cher, Quiet Riot and the Edgar Winter Band took his life in his hands in a fifteen lap race at the California Speedway in Fontana. Perry finished in the top ten in a field of over twenty. The race was part of the Skip Barber Racing Series which qualifies drivers for national events.



EMI MUSIC GROUP GRAMMY PARTY: Pictured (L-R): Astralwerks artist and Grammy nominee Fatboy Slim; Nancy Berry, Vice Chairwoman Virgin Music Group Worldwide; Virgin Artist and Grammy winner Lenny Kravitz with Zo.



OH WHAT A NIGHT! Arista Records founder/President Clive Davis' pre-Grammy party must have had the right potion including performances by Whitney Houston (Left) and Santana (right).



PIANO MEN IN GRAMMY FORM: Sony Music Entertainment's Grammy party included an intimate dinner at Spago hosted by Thomas O. Mottola (Left) and featured Billy Joel and Elton John.

Celebrating **23** 1977-2000 **MUSIC CONNECTION**
Tidbits From Our Tattered Past



1982—GO GO DAVIS (Issue # 20): With all the current attention on Clive Davis, this classic issue would certainly be of special interest to anyone who needs to be reminded why this music industry player is more than just a point man for Arista Records. In this issue, Davis blasts industry doomsayers for generating industry woes by distorting and misrepresenting album sales figures. Of course, by now, we all know how right he was, but reading this article will remind us again how right he usually is. Also in this issue is a telling interview with the Go-Go's just as their careers took off.



1996—SPLITTING ENZ WITH MUSIC INSTRUCTORS (Issue #14): In this issue, *Music Connection* interviewed four music school representative in order to find out how the music education business fared in the Southland. This issue also includes a telling interview with the Finn Brothers — the founding members of Split Enz — just as they released their very first "collaborative" solo album.

The above issues, and most back issues since '77, are available for purchase. Call 818-755-0101.



MACY GRAY

BY GARY GRAFF

Macy Gray often comments that her voice — which was the target of considerable teasing from other children when she was growing up in Canton, Ohio — still makes her cringe when she hears it. It shouldn't anymore. That voice — a high-pitched, throaty, youthful-sounding Betty Boop variation — has made Gray one of the new toasts of the pop music world. Her debut album, *On How Life Is*, has been certified gold and has been propelled into the Top 20 of the *Billboard* 200 chart by the single, "I Try."

It also earned Gray two Grammy nominations, for Best New Artist and Best Female R&B Vocal Performance, as well as sales of more than a million copies in England. That's not bad for someone who didn't even start singing in earnest until her junior year of college — where the former Natalie McIntyre (she took a former neighbor's name for her stage moniker) was studying film at the University of Southern California.

She gradually made the transition to music, first by singing on a friend's demo tape which begat a gig in a jazz band, which in turn yielded more offers to sing on other songwriters' demos. An after-hours jam session called the We Ours at a Hollywood coffee shop not only drew all-star guests — including Tricky and the Roots — but also landed Gray a deal on Atlantic. The rock-oriented album never came out, but a subsequent deal with Zomba Music Publishing netted another deal, this one with Epic, which introduced Gray to Andy Slater (the Wallflowers, Fiona Apple, Warren Zevon), who not only produced *On How Life Is*, but became Gray's manager.

The rest is becoming history, as Gray and her animated, 11-piece soul troupe criss-cross the globe making their mark as a hot live act. How's life for her now? Pretty good these days, thank you...

MUSIC CONNECTION: The story goes that you disliked your voice so much when you were growing up that you barely ever spoke. This is true?

MACY GRAY: Yeah, just as a kid coming up. I had a funny voice. And when you're a

Gray: It was in my junior year. A lot of my friends in school were theater majors, music majors; I was in a college town with a real artsy fartsy crowd, hanging out. I knew this one kid who had this little studio in his room; he had all these tracks and no

Gray: No. All the stuff on the album is pretty new; the oldest song is maybe two or three years old.

MC: Was there a moment of epiphany for you where you decided music was your true calling?

Gray: That actually happened much later. After I got out of school, the first thing I did was I got an internship at a production company, working as a production assistant for a while. I was an assistant at Warner Bros., all the while going and doing [music] sessions for people, writing with people. I

I ALWAYS REALLY LOVED MUSIC, BUT I DIDN'T START SINGING TIL I WAS IN COLLEGE. I WAS JUST HANGING OUT WITH MUSICIANS, WRITING SONGS WITH MUSICIANS, AND IT JUST KINDA GREW ON ME. I GUESS IT CREPT UP ON ME AND I FORGOT THAT I WAS SCARED (LAUGHS).

kid at school, you're always like the misfit. There's always a couple of them, and I was one. I got teased a lot, so I just stayed real quiet so I wouldn't get teased.

MC: Was music something of a refuge for you, then?

Gray: No, I don't think so. I always really loved music, but I didn't start singing 'til I was in college. I was just hanging out with musicians, writing songs with musicians, and it just kinda grew on me. I guess it crept up on me and I forgot that I was scared [laughs].

MC: Today you're known as a Hollywood-based artist. What was it like growing up in Canton, Ohio?

Gray: It's just a little Midwestern town in Ohio, a real laid back kind of town, a little industrial town. Everybody's dad works at the steel factory or for the city. It's just like a blue collar town. Everybody's kind of content. It was a simple life, really.

MC: It's also the home of the Pro Football Hall of Fame. Was that a big part of your upbringing?

Gray: Actually, yeah. I worked there when I was a kid. I was a tour guide. I love football!. We had to learn all this old history stuff to do that job; I don't remember it, but, yeah, I was a football fan.

MC: You headed to California to make movies, not music, right?

Gray: Yeah. I went to USC; I wanted to be a hot shot. I wanted to produce movies, sit behind the desk and call the shots.

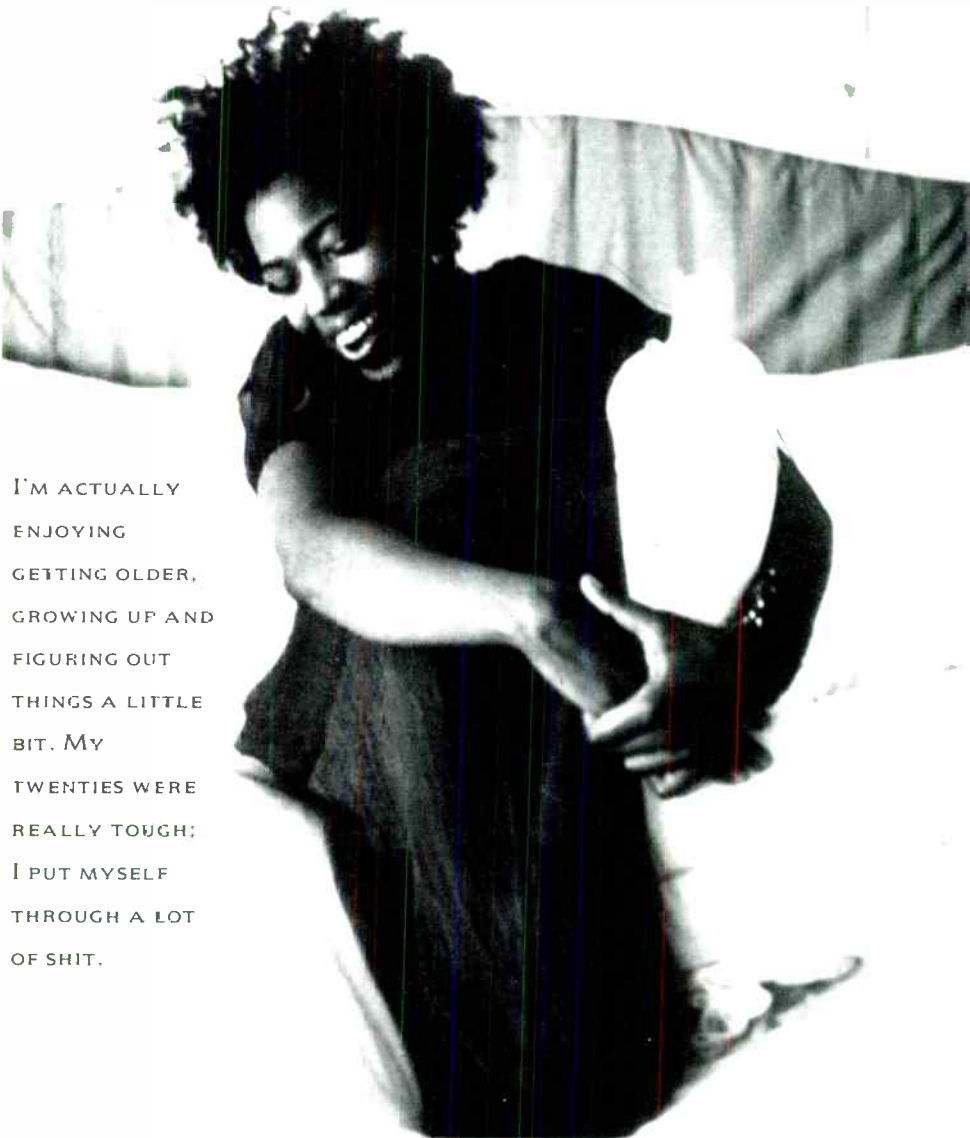
MC: And puff on a cigar.

Gray: No, not a cigar. (laughs) I just wanted to be cool.

MC: So what was your first film like?

Gray: It's about this dude who is in an insane asylum, in one of those little rooms in a straightjacket. There is a fly in the room with him; it lands on his nose, and he can't get the fly off his nose. He's jumping up and down and everything. Finally he gets real frustrated and smashes his nose into the wall. He kills the fly, so he's satisfied; the fly is still on his nose, but at least it's dead.

MC: How did you wind up moving into music?



I'M ACTUALLY ENJOYING GETTING OLDER, GROWING UP AND FIGURING OUT THINGS A LITTLE BIT. MY TWENTIES WERE REALLY TOUGH; I PUT MYSELF THROUGH A LOT OF SHIT.

lyrics. He thought maybe I could write some lyrics, so I did, and then I would sing the songs to his band, show 'em how the songs went, show them the melody. Usually they'd have a singer come in and do it over. But this one time, she didn't show up, and they left it the way it was. People started hearing it, and another kid heard it who had a little jazz band that would gig every Sunday at a hotel brunch. He asked me to do it with them, so I did.

MC: Do any of the songs from *On How Life Is* date back to this time?

considered it a hobby at the time, with no plans to continue. The whole time it just kind of grew on me.

I don't know how to explain it; I got more and more attached to it and eventually fell in love with it.

MC: What other jobs did you have in the visual medium before you took to music full time?

Gray: I mostly did television. I worked for MTV for a while. I worked for a company called Robert Shapiro Productions that did *The Last Emperor*; I was a reader for him,

read scripts that came in. I didn't work on the sets or anything like that.

MC: Was there an album taking shape all this time?

Gray: There probably was, but I don't know if I knew it or not. I think a lot of the album is kind of about freedom, freeing yourself from all the crazy things in life, all the crazy things that go on inside of you. It comes out in my lyrics; I go back and read my diaries,

and the songs are there. So I guess it was inside of me.

MC: That sense of liberation really comes through in the album's tone. Was this something you conveyed to the players as you were working on it?

Gray: It wasn't really anything I set out to do; I didn't go in and say, "I want this big party record" or whatever. Everybody just came to the studio and poured their hearts

out. It was a big kind of motley crew of different musicians. Most of the guys were older and had played on a million records. Then there were all the people I knew who were buddies of mine, who I'd been hanging out with for the last few years. I think what was going on in the studio kinda came out in the record — the feel of it, at least. We recorded 18 songs, and it's what came out. It all happened very naturally and organically, which is good.

ACOUSTIC IN BLACK BMI SHOWCASE BOOSTS MACY GRAY

by Dan Kimpel

For BMI's Senior Director of Writer/Publisher Relations, Cheryl Dickerson, and manager/consultant Kasey Lovelace, Macy Gray's career ascension is sweet affirmation. The two produce *Acoustic In Black*, a live showcase that regularly presents urban artists in an acoustic setting. Macy Gray is one of their most visible success stories.

The shows, which began as monthly events at Dragonfly in Hollywood and are now held approximately every three months, were born of Kasey Lovelace's frustration. "I was doing artist management," she offers, "and artists I decided to support as a manager, or as a consultant at a label, were artists who were left of what we now know as mainstream urban radio. I would go to these A&R meetings and the executives would say, 'Who would buy this?' Finally, I needed to create my own forum. I suggested it to Cheryl Dickerson at BMI and she said, 'We've been looking for this to showcase our writers.'"

Dickerson also shared Lovelace's frustration at the lack of urban innovation. She recalls, "There

Dakota Moon and some of the artists that were signed, although our main purpose was to feature unsigned artists in hopes of them getting a deal or giving them the exposure they needed."

Prior to her BMI appointment, Dickerson held pivotal positions at two record labels, as Senior Director of A&R at MCA Records and Vice President of A&R at Epic. Kasey Loveless also has A&R ears; she knew something was up with Macy Gray. "This [Epic deal] is her second major deal," explains Loveless, "and even before she got her

music influences. They're not training their ears, they're not writing anything, and basically they're listening to the same music we listened to through samples and covers." To fill this gap, Loveless has recently founded a 501C-3 nonprofit organization — The Acoustic In Black Foundation — through which the artists and writers she showcases will donate their expertise to music workshops at schools and community events.

Dickerson is preparing to unveil a new series of BMI showcases focusing on gospel music. And *Acoustic In Black* will continue; in addition to BMI, other industry leaders take part in sponsoring the show including Remo World Percussion and Drums, Tacoma guitars, and SWR and Mesa Boogie amps.

Meanwhile, the success of Macy Gray foretells a more creative era ahead for innovative black artists, the record companies, and urban education. "Macy is a great gauge to let me know I'm on the right track," concludes Loveless. "I'm doing the right thing — my years of perseverance for these type of artists are not in vain."



Macy Gray is pictured (Center) after a 1999 BMI Acoustic In Black showcase that also featured the acts Ya-yojones, Prix-Mo, and Danielle. Shown congratulating Gray are (L-R): Kasey Lovelace, Acoustic In Black founder and promoter; BMI's Cheryl Dickerson; Jenna Adler of CAA, and BMI's Barbara Cane.

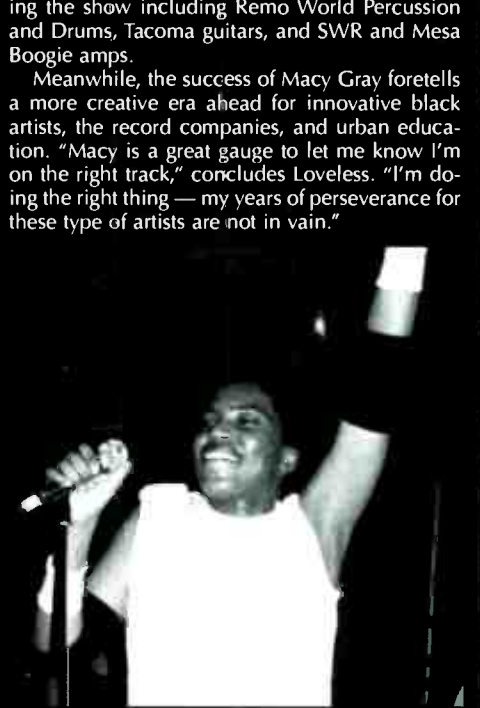
was a period when the kids felt they didn't have to read music or know how to play instruments; with technology, the equipment did everything for them. But there are those who do it for the love of music and because they are talented enough to be able to play.

"There are showcases all over town every night," she continues, "but there wasn't anything available to the urban artist doing alternative music at that time. We provided the vehicle and were lucky to get the likes of Macy Gray, and

first deal at Atlantic, I was schlepping her tape around to everybody. She is someone who we were showcasing before she got her deal. Now, everybody considers us brilliant — that's how this industry is."

What were Dickerson's first thoughts on Macy Gray? "Kasey turned me on to Macy," she confirms, "and when she did one of our showcases two years ago, I was blown away. At that time — it wasn't the record she has out now — the music wasn't commercial enough and that's what the urban executives look for. 'What can be played on The Beat or what can be played on Power 106?' — it has to fit the format. She crosses over formats. She's not trying to be R&B — she's different and fresh. Her lyrics are different; she's talking about life, her life, and the kids get it. They must — she's sold a million copies already."

Kids are important to Loveless too. She relates, "With arts and music being omitted from mainstream curriculum in California, kids in the inner city are primarily reliant on urban radio for their



For performance consideration, send packages with CD or cassette to: BMI, ATTN: Acoustic In Black, 8730 Sunset Blvd. Los Angeles, CA 90069. The same address may also be used for submissions for the upcoming gospel showcase. If you are performing live, please include information on upcoming dates, times and venues as the producers prefer to see potential artists live. The Acoustic In Black Foundation can be reached at 323-937-0379.

I SAW THE MOVIE WHEN I WAS REALLY LITTLE, LIKE WAY, WAY TOO YOUNG TO KNOW WHAT IT WAS ABOUT. BUT THE IMAGES STUCK WITH ME; IT REALLY FREAKED ME OUT AS A KID, AS YOU CAN IMAGINE.

—ON THE FILM CALIGULA

MC: Part of that crazy time in your life was being in a marriage that was disintegrating. Which songs were inspired by that?

Gray: Well, "Still" came one morning when I was living with my ex-husband, and we had a real big fight. He walked away, walked out of the house, on his way to work. I wrote this poem called "Crumb"; the idea was I felt like I was always getting his leftovers, the little bit that was left after he did everything else. That's where that came from.

MC: How about "Sex-O-Matic Venus Freak"?

Gray: Everybody wants to know about that one. (Laughs) That actually came out of a jam in rehearsal; the band was fooling around, and the bass player came up with that bass line. We pondered over that one for, like, a week, what to do with that. The song's really about the idea that there are certain people you're with who you can let yourself go with, be whoever you want or however you want to be — what you really are as opposed to being with someone who you don't feel that way with, so you just kind of lay there.

MC: You've got a song called "Caligula" on the album. Have you ever seen the movie?

Gray: Yeah, I saw the movie when I was really little, like way, way too young to know what it was about. But the images stuck with me; it really freaked me out as a kid, as you can imagine. The song itself is about the hedonistic side, things you kind of think about doing and finally get the chance to do when you meet somebody who's down with the same ideas.

MC: "The Letter," on the other hand, is a lot more sobering.

Gray: Yes, that was inspired by the death of my uncle who was really, really ill. I have a huge family; everybody thought he was getting older, but actually he was really, really sick, and he passed away alone in his apartment. The only way we knew what had happened was that he left a letter to his mother, my grandmother, talking about the disease and everything, and the song was inspired by that letter.

MC: You've written songs for other people, haven't you?

Gray: Yeah. There's a girl, Anastacia, who's also on Epic; I wrote a song for her album that we're going to cut one day. And I've got this song for Stevie Nicks that my guitar

player Arik (Marshall, formerly of the Red Hot Chili Peppers) and I wrote that I'm hoping is going to go through. It's a great song for her.

MC: Launching a career is tough ordinarily. How are you doing it with three kids?

Gray: They're back and forth. My mom still lives in Ohio; when I'm really busy they stay with her. Or with my sister, who lives in L.A.

MC: You turned 30 last fall. In light of everything that has happened during the past couple of years, is it better on this side?

Gray: Oh, for sure. I'm actually enjoying getting older, growing up and figuring out things a little bit. My twenties were really tough; I put myself through a lot of shit.

Contact KSA, 212-582-5400

MC

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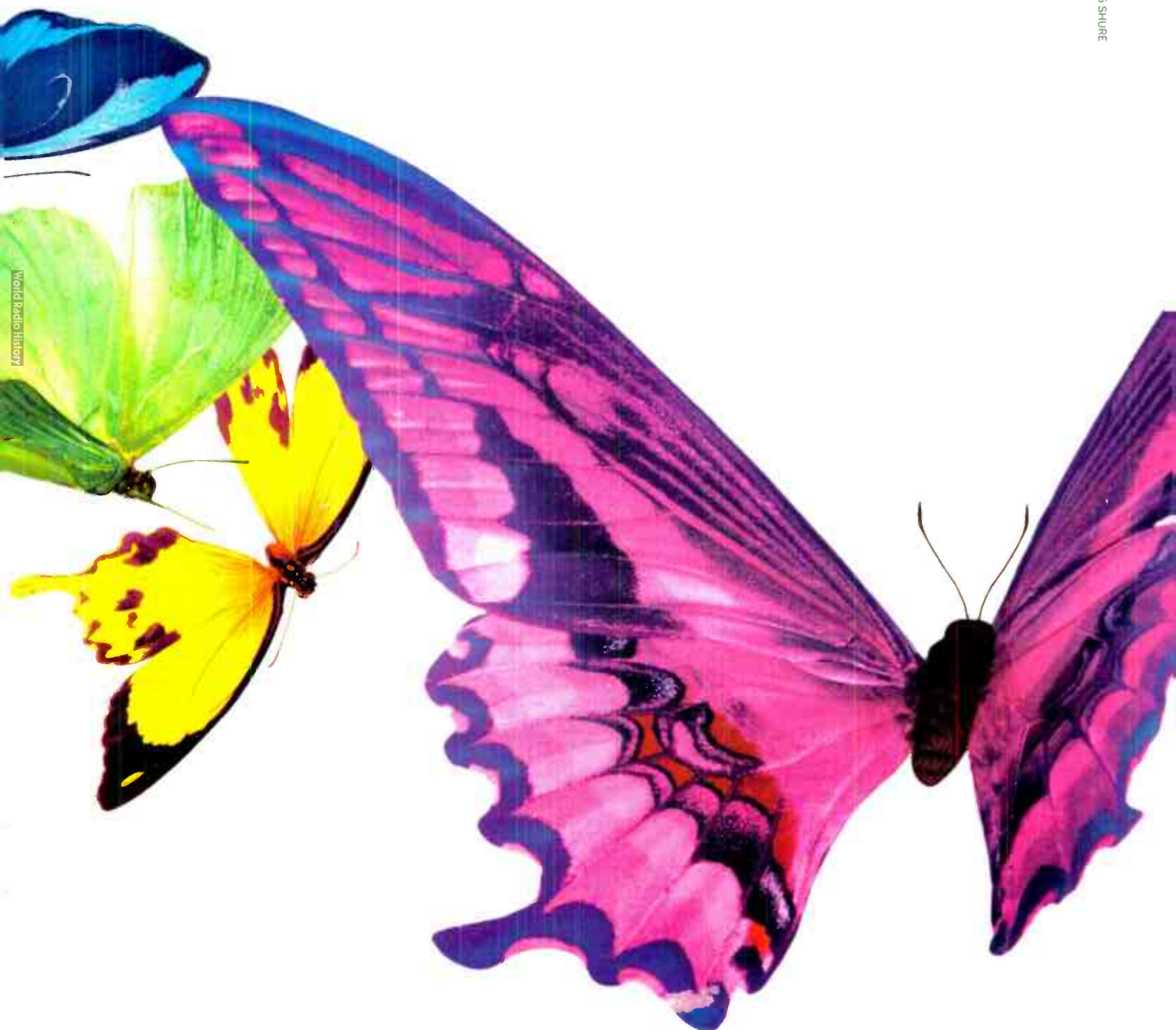
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HARD DISC RECORDING

10

essential tips

by Bernard Baur

While most artists are aware of digital, hard disc recording principles, many have not experienced the power, as well as the pitfalls, of this evolving technology. Some musicians, for instance, are unaware that "Pro Tools" is not only a generic term but one of several branded, hard disc recording products on the market. Music Connection decided to help rectify this situation immediately with the following primer.

1. What Is Pro Tools?

According to its manufacturer, Digidesign, Pro Tools is an integrated digital audio production platform that brings a new dimension of power, ease and value to professional random access digital audio production.

If that description makes your head spin and your eyes glaze over, there is a simpler way of explaining it. Basically, it's a multi-track recorder for hard disc recording. But, in the right hands, it's even more than that. You can record, mix, edit and master your recording. It has even been called a "virtual studio," with some engineers simply saying it's a "studio in a box." That singular characterization makes it attractive to those musicians and producers who would like to make their own records, without the need for expensive studio time.

But it's not the only car on the block. Pro Tools is actually one of many digital audio work stations available for purchase. It was also not the first hard disc recording system to exist; the term "Pro Tools" has become part of industry jargon by virtue of the product's market share and universal use. Currently, there are several levels of Pro Tools brand products, from the Digi-001 Pro Tools starter package to the latest professional version, full 64-voice Pro Tools|24 MIXplus.

Paul Carlsen, an engineer/producer who runs a fully digital production studio called Apparatus, has over 30 years of experience that includes working with Nirvana on their watershed album, *Nevermind*. This audio veteran says, "Hard disc recording was first introduced by AMS (Automated Music Systems) out of England over 10 years ago. But today, Pro Tools has become synonymous with hard disc recording due to an aggressive marketing campaign which has made its name generic to the process."

Indeed, because of its popular name recognition, "Pro Tools" is often incorrectly

used to define hard disc recording which may have been done by a different system. For this article, we will concentrate mainly (but not exclusively) on the popular Pro Tools brand.

2. What Do You Need?

In order to run a Pro Tools brand system you need a computer and a large amount of hard drive space, with Mac being the computer of choice. Although Pro Tools can run on a PC, most of the experts prefer a Mac's speed and capabilities. You must also purchase Pro Tools hardware, software, audio interfaces, bus cards and plug-ins (which take the place of outboard gear). In addition, you will need an I/O (input/output) device, a console (in most cases), a pair of professional speakers as well as external hard drives or tape backup for archiving. Pro Tools has proprietary hardware and software that are not interchangeable with other digital systems or products. So you must use Digidesign products with the Pro Tools system.

3. What Will It Cost?

(A) To Buy

The cost of a Pro Tools work station can run from \$1,000 for the Digi-001 to over \$20,000 for the professional version. That is quite obviously a significant expenditure; but for many people, including engineer/producer, Florian Ammon, who has worked with Elton John, TLC and Quincy Jones, "If you think of all you can do with it, it could be worth the price. Especially if, as in my case, it's your livelihood."

But according to Ross Hogarth, an engineer/producer with 19 years of experience recording R.E.M., the Black Crowes and Shawn Colvin among others, "With a purchase like this, you have to realize you're buying into a world of obsolescence. The way technology advances nowadays, you

may have to upgrade in less than six months, and you should take that into consideration too."

You should also know, however, that there are other alternatives which may be less expensive. Paul Carlsen flatly contends that Pro Tools brand equipment is too expensive and recommends that before you make such a substantial purchase, you should investigate other digital recording systems, such as Software Audio Workshop. And, he suggests, "Don't disregard the Pentium PC alternatives, since they are usually much cheaper for the horsepower."

It's also a good idea to consider where you will be getting your technical support from. Many people try to buy a workstation piece by piece to save themselves a few dollars. "The biggest drawback to that approach," claims Carlsen, "is that when you have a problem with the system you may not be sure what's causing it and who to call. It's helpful and a lot more convenient if you buy a completely integrated system from one source."

Barry Rudolph, a veteran engineer of 30 years and a regular contributor to *Music Connection*, recommends a visit to West L.A. Music, Westlake Audio, or some other respected pro audio outlet that sells ready-to-use, plug'n'play "integrated systems," computer and all.

And finally, before you spend your hard-earned cash on the real thing you might want to try out some free software that is similar to Pro Tools. According to Carlsen, "There are several Web sites where you can download free software that will give you the feel of a Pro Tools system. Of course it can't do everything Pro Tools does, but it will give you an idea of the possibilities."

(B) To Rent

If you don't have the capital, or the desire to invest much money in a digital audio workstation like Pro Tools, you can rent one on a daily basis. Barry Rudolph recom-

mends renting the unit first to see if you like using the system. A Pro Tools workstation can be rented for around \$300 to \$400 a day.

4. Using Pro Tools

How difficult is it to learn the Pro Tools system? Well, most of the experts say that it is more intimidating than it is difficult. According to Hogarth, "Educating yourself on the use of Pro Tools is a must, but it's really a pretty simple computer-based program. With a manual and a short tutorial with an expert, most people could probably handle it. Of course the level of use will vary with your experience."

Joe McGrath, an engineer of eight years

per hour. One of the first things you need to know, however, is that there really is no such thing as a Pro Tools engineer. Carlsen points out, "There are good recording engineers who may use Pro Tools, but some people who work in Pro Tools may be a systems operator, not an engineer."

Quite a few musicians have found that, with some operators, they may get less for their dollar than expected. Engineer/producer Florian Ammon warns, "Watch out for people who may not have much experience in the studio. Make sure you not only hire an engineer who knows their way around a recording studio, but also one who has been working with Pro Tools for some time."

Additionally Hogarth says, "You'll find a

"I used to fix a lot of bad performances when Pro Tools first came out. You can correct a singer's pitch or adjust a drummer's timing. Lately, though, it seems to be used more for tweaking a good performance in order to make it great."

—Florian Ammon, engineer/producer

who has recorded Taj Mahal, B.B. King and Keb' Mo', claims, "If you're computer literate, especially with a Mac, the multi-track recording you do with Pro Tools should be fairly easy. There's an average learning curve involved but it's not that difficult."

5. Essential Rules

As with any computer program there are some things you must do in order to effectively use it. "With Pro Tools [or any digital system] the most important thing you can do is back up your files," maintains Joe McGrath. "Back them up, back them up and back them up again, because if you can't you could lose them in a power surge or with the simple touch of a finger."

Carlsen adds, "You also have to be a good engineer. You can't expect Pro Tools to take the place of studio experience. You still have to know how to mic instruments and record a song if you want a decent result."

Maintaining your audio files is also an absolute necessity. "When you use a hard disc system you're dealing with a data base of audio files," Barry Rudolph explains. "You will be doing a lot of disc maintenance procedures like organizing, archiving and defragging. If you don't, you could have a very hard time retrieving your files."

6. Hiring An Engineer

If you don't have the time or the inclination to learn how to use Pro Tools or similar hard disc recording unit properly, you can always hire an operator to run it. Nowadays you can usually find an engineer capable of operating Pro Tools for about \$65 to \$100

lot of people around who call themselves 'Pro Tools experts' but have absolutely no understanding of music. There are too many hacks out there nowadays, so you have to be really careful. Always check out their background and make sure they know how to make a record."

A final note, here: Every expert we contacted advised that anyone looking to hire assistance should absolutely check out their references, paying close attention to recording credits.

7. Strengths

"With Pro Tools, you can dare to dream," says Hogarth. "This system has the potential for an infinite number of tracks that you can chop and cut, paste and move, or filter and mutate to your heart's content. Furthermore, you can always go back to your original reference track because it's never gone."

Indeed a couple of the most significant strengths cited by everyone is that Pro Tools and other hard disc systems have "random access" and "non-destructive editing," something which allows you to work on your recording part-by-part in any order you want.

Indeed, you can work on any spot without rewinding tape and immediately retrieve any track you want to hear. As Rudolph explains it, "You're not stuck in a linear process like you are with tape. In fact," he says, "you can even construct a riff from one note and, by adjusting the pitch, create a melody."

Hard Disc Recording 52 ►

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Locating producers can be a difficult struggle. But *MC's* annual directory lists the hottest names in the business, their notable credits and contact information in an easy-to-follow format. No question about it, this updated list is the best, most useful directory of its kind.

Compiled by Eric Moromisato

AGENCIES

ARDENT STUDIOS

2000 Madison Ave.
Memphis, TN 38104-2794
901-725-0855 Fax 901-725-7011
E-mail: mail@ardentrecords.com
Web site: www.ardentstudios.com
Contact: Jody Stephens, Terron Shoemaker

MATT MARTONE

Notable Projects: Screamin' Cheetah Wheelies, Mach Five, Todd Snider, Jump Little Children, Big Tent Revival

JOHN HAMPTON

Notable Projects: Pharoahs, Gin Blossoms, Stevie Ray Vaughn, Jimmy Vaughn, B.B. King

SKIDD MILLS

Notable Projects: Robert Cray, ZZ Top, Skillet, Sister Hazel, Smalltown Poets

PETE MATTHEWS

Notable Projects: Miyako Shinohara, Golden Smog, Mother Station, Ozark Mountain Daredevils, Brother's Keeper

JASON LATSHAW

Notable Projects: Ten Tongue Symphony, Larry McCray, Skillet, Pharoahs, Just Visiting, Dead Hot Workshop

DME MANAGEMENT

1020 Pico Blvd., Suite A
Santa Monica, CA 90405
310-396-5008 Fax 310-396-1966
Contact: David Ehrlich, Michael Prieto, Zenaida Torres
Styles: Rock, pop, R&B, rap
*No unsolicited material. Call for client roster.

GENUINE REPRESENTATION

11271 Ventura Blvd., Suite 225
Studio City, CA 91604
818-505-6870
Fax 818-505-6872
E-mail: genuinerep@earthlink.net
Contact: Michael Mavrolas, Britton Hein
Styles: R&B, hip-hop, pop
*Unsolicited material accepted.

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BRION JAMES/NAKED SOUL PROD

STEVIE BENSUSEN

CLAUDIO CUENI,
JACQUES RICHMOND & DION
RAMBO/HOMELESS YOUTH
PRODUCTIONS
DEL PEARSON
MYRON MCKINLEY
LINDY ROBBINS
STORM
IVAN JOHNSON
TONY "TOUCHTONE" ISSAC
JAY CONDIOTTI
CHRIS JOHNSON

GLOBAL CREATIVE GROUP

1606 Blossom Lane
Redondo Beach, CA 90278
310-937-4773
Fax 310-376-5930
Web site: www.farrenmusic.com
E-mail: info@farrenmusic.com
Contact: Eric
IAN FAITH
Notable Projects: Yothu Yindi, Neil

Finn of Crowded House, Colin Hay, Brent Bourgeois, Chimera, Debra Davis, Jennifer Paige, Watsonville Patio

JUSTIN FRASER

Notable Projects: Seal, Art Of Noise, Genesis, Bush, Charlotte Church, Coyote Ugly, Atlantis, the Frames, Lee Griffiths, Mike Peters, Beautiful People

ROB HOFFMAN

Notable Projects: Joe Cocker, Christina Aguilera, Michelle Crispin, Barry White, Hole, New Radicals, Paul Westerberg, Quincy Jones, Michael Jackson

MATT & PAUL SHERROD

Notable Projects: Tracie Spencer, Macy Gray, SOS Band, Donna Delory, Seiko Mutsuta, Follow For Now, Lightening seeds, DFC W/ Warren G., NOFX

TERRY LIPPMAN COMPANY (T.L.C.)

8831 Sunset Blvd
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E-mail: tlc muzik@aol.com
Web site: tlciefthand.com
Contact: Terry Lippman, Michael "Dav" Davenport

Eric Caudieux

John Custer
Charles Dye
Mike Frasier
Geza X

Ryan Greene
Dave Hillis
Andy Johns
Arnold Lanni
Clif Magness

Tobi Miller
Rick Neigher
Doug Olson
Roger Sommers
Don Smith
Tony Visconti
Jim Wirt
Aaron Zigman

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814 S. Westgate Ave., Ste. 100
Los Angeles, CA 90049
310-689-6500 Fax 310-689-6505
Contact: Michael Lippman, Kathy Anaya, Tim McDaniel, Matthew Freeman

JOHN AGNELLO

Notable Projects: Son Volt, Varnaline, Screaming Trees, Dinosaur Jr

GREG ARCHILLA

Notable Projects: Matchbox 20, Collective Soul, Neil Young, Unamerican

CHRIS ALLISON

Notable Projects: the Beta Band, Shack, Uresei Yatsuro

JAMES "JIMBO" BARTON

Notable Projects: Third Eye Blind, Jude, Eric Clapton, Metallica

ERIC BAZILIAN

Notable Projects: the Hooters, Joan Osborne, Amanda Marshall

ROY BITTAN

Notable Projects: Lucinda Williams, Bruce Springsteen, Patty Smythe

WARREN A. BRULEIGH

Notable Projects: Violent Femmes, 16 Horsepower, Louise Attaque

PAUL BUCKMASTER (Arranger)

Notable Projects: Elton John,

Counting Crows, Dwight Yoakam, No Doubt

ED BULLER

RICK CHERTOFF

Notable Projects: Joan Osborne, Sophie B. Hawkins, Cyndi Lauper

STEVE CHURCHYARD

Notable Projects: Pretenders, INXS, New Radicals, Natalie Imbruglia

MIKE CLINK

Notable Projects: Guns N' Roses, Pushmonkey, Megadeth, Aerosmith

STEVE DORFF

Notable Projects: Whitney Houston, Kenny Rogers, George Strait, Barbra Streisand

RICHARD GAVALIS

NOEL GOLDEN

Notable Projects: Edwin McCain, Neve, Matchbox 20, Duff McKagen

NELLE HOOPER

Notable Projects: Romeo & Juliet S/T, U2, Sneaker Pimps, Smashing Pumpkins, Madonna

ROB JACOBS

Notable Projects: Eagles, Don Henley, Brian Jonestown Massacre, Sheryl Crow

BILL KENNEDY

JOHN KURZWEG

Notable Projects: Creed, Lounge Fly, Noel Hartough

PETE LORIMER

Notable Projects: Pure Sugar, Ace of Base, Crystal Waters, Glen Danzig

STAN LYNCH

Notable Projects: Tom Petty, Don Henley, Eagles, the Mavericks

PAUL MAHERN

Notable Projects: John Mellencamp, Lisa Germano, Mysteries of Life

DAVE MCNAIR

Notable Projects: Los Super Seven, Kacy Crowley, Stevie Ray Vaughn

PETER MOKRAN

Notable Projects: Kelly Price, Maxwell, R. Kelly, Flaming Lips

GIORGIO MORODER

Notable Projects: Donna Summer, David Bowie, Berlin, Texas

RON NEVISON

Notable Projects: Led Zeppelin, Heart, Meatloaf, Candlebox

RICK NOWELS

Notable Projects: Madonna, Des'ree, Celine Dion, 'N Sync, New Radicals, the Corrs

THOM PANUNZIO

Notable Projects: Mary Cutrufello, U2, Bruce Springsteen, No Doubt, Black Sabbath

RICK PARASHAR

Notable Projects: UPO, Unwritten Law, Blind Melon, Pearl Jam, Temple Of the Dog

TONY PHILLIPS

Notable Projects: Seal, Tommy Henriksen, Angelique

JON PLUM

Notable Projects: Candlebox, Into Another, Dogstar

T-RAY

Notable Projects: Ozomatli, Cypress Hill, Snot, Hed(pe), G. Love & Special Sauce

ANTHONY RESTA

Notable Projects: Collective Soul, Splashdown, Shawn Mullins

STEVE RINKOFF

Notable Projects: Derek & the Dominos, Meatloaf, Celine Dion, Boy Zone

ERIC ROSSE

Notable Projects: Tori Amos, Gus, Tuta Tara

MATT SERLETIC

Notable Projects: Santana Matchbox 20, Aerosmith, Collective Soul

KEVIN SHIRLEY

Notable Projects: the Black Crowes, Aerosmith, Silverchair, Rocket From the Crypt

ANDREW SLATER

Notable Projects: Fiona Apple, the Wallflowers, Macy Gray

MALCOLM SPRINGER

Notable Projects: Full Devil Jacket, Mile, Liquid Gang

BILLY STEINBERG

Notable Projects: Pretenders, Celine Dion, Madonna, the Corrs, DiVinyls

MARK "SPIKE" STENT

Notable Projects: U2, Spice Girls, Des'ree, Masun, Massive Attack

JAMES STROUD

Notable Projects: Clink Black, John Anderson, Clay Walker, Randy Travis, Tim McGraw

CHRIS "THE GLOVE" TAYLOR

VICTOR VAN VUGT

Notable Projects: Beth Orton, Simone Hardy, Nick Cave, Luna

GREG WATTENBERG

Notable Projects: Pound, John Ondrasik

DAVE WAY

Notable Projects: Spice Girls, Toni Braxton, Brandy, Babyface, Fiona Apple, Macy Gray

MATTHEW WILDER

Notable Projects: No Doubt, Rebekah, the Murrums

RICHIE ZITO

Notable Projects: Heart, Eddie Money, Bad English, Cheap Trick, Sister Hazel

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818-995-8707 Fax 818-995-8705
E-mail: mmellic@primenet.com
Contact: Lisa Marie, Steve Moir, Thom Trumbo, Frank McDonough, Bennett Kaufman

STEVE ADDABBO

Notable Projects: Suzanne Vega, Shawn Colvin, Once Blue

CHRIS LORD-ALGE

Notable Projects: Green Day, Fastball, Savage Garden

TOM LORD-ALGE

Notable Projects: Hole, the Wallflowers, Live, Marilyn Manson

NEAL AVRON

Notable Projects: the Wallflowers, Everclear, Semisonic

DAVID BARRATT

Notable Projects: MC 900 FT Jesus, David Bowie, Robert Plant

JOE BARRESI

Notable Projects: Hole, Fastball, Kyuss, Melvins, Catherine Wheel

MICHAEL BOSLEY

Notable Projects: the Fluid, Paul Westerberg, Replacements

DAVID CASTELL

Notable Projects: Course of Empire, Funland, David Abbruzzese

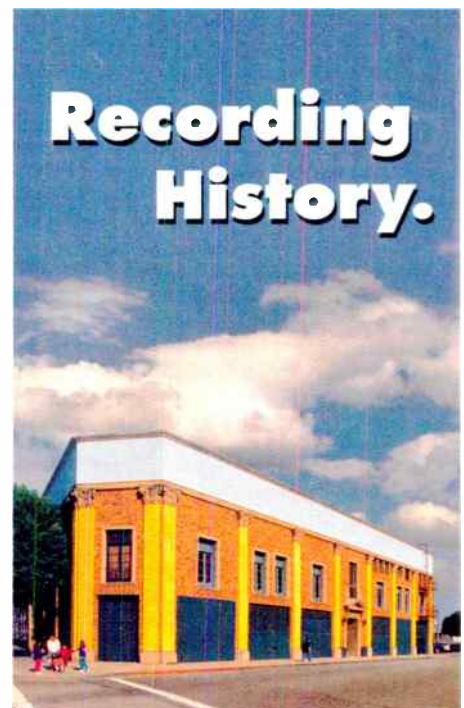
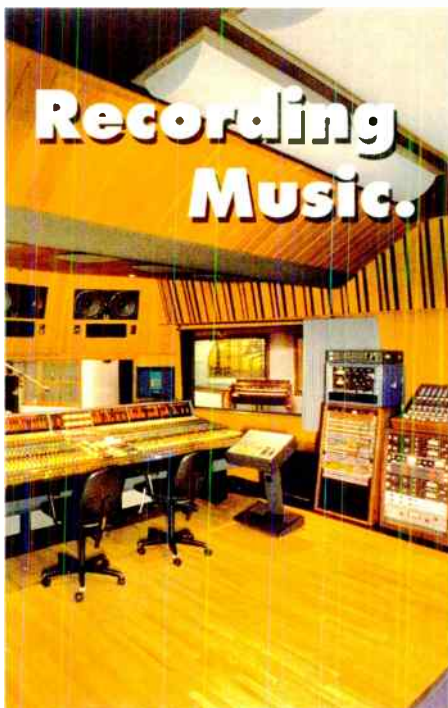
ROB CAVALLIO

Notable Projects: Green Day, Goo Goo Dolls, Alanis Morissette

JOE CHICARELLI

Notable Projects: U2, Beck, Dogs Eye View, Lori Morgan

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**Mase • Madonna • Taj Mahal
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 Randy Newman • Stevie Nicks • Nine Inch Nails • The Offspring
 Oingo Boingo • P.J. Olsson • Ozzy Osborne • William Orbit
 Robert Palmer • Tomorrow People • Tom Petty & The Heartbreakers • Stone
 Temple Pilots • Pink Floyd • Primus • Puff Daddy • Bonnie Raitt • Red Hot Chili
 Peppers • Royal Crown Revue • Lionel Richie • LeAnn Rimes • Lee Ritenour
 Robbie Robertson • The Rolling Stones • Diana Ross • Johnny Rotten • Santana
 Timothy B. Schmit • Scorpions • Brian Setzer Orchestra • Vonda Shepard • Horace Silver
 Frank Sinatra • Smashing Pumpkins • Wil Smith • Snoop Dogg • Bruce Springsteen • Ringo Starr
 Steely Dan • Gwen Stefani • Rod Stewart • Sly Stone • Barbra Streisand • Joe Strummer • Donna Summer
 Supertramp • Talking Heads • Bernie Taupin • James Taylor • Tina Turner • Luther Vandross • Stevie Ray Vaughan
 Rufus Wainwright • Joe Walsh • Jennifer Warnes • Muddy Waters • Wayans Bros. • Neil Young • Frank Zappa • Rob Zombie**

The Village

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TERRY DATE
Notable Projects: Soundgarden, Limp Bizkit, Mother Love Bone, White Zombie

NICK DIDIA
Notable Projects: Pearl Jam, Stone Temple Pilots, Rage Against the Machine

MITCH EASTER
Notable Projects: R.E.M., Pavement, Velvet Crush, Dinosaur Jr., Let's Active

BRETT ELIASON
Notable Projects: Pearl Jam, Neil Young, Jewel, Soundgarden

JOHN FIELDS
Notable Projects: Dovetail Joint, Tina & the B-Side Movement, the Honeydogs

DON FLEMING
Notable Projects: Screaming Trees, Hole, Posie, Smithereens

PAUL FOX
Notable Projects: 10,000 Maniacs, XTC, Phish, Semisonic

WALLY GAGEL
Notable Projects: Folk Implosion, eels, Dust Brothers, Old 97's

DON GILMORE
Notable Projects: Eve 6, Lit, Tracy Bonham

BEN GROSSE
Notable Projects: Rep, Orbit, Filter

JERRY HARRISON
Notable Projects: Talking Heads, Live, the Verve Pipe

JOE HENRY
Notable Projects: Kristin Hersh, Junebug, Madonna

ROSS HOGARTH
Notable Projects: Jewel, R.E.M., Keb' Mo', John Mellencamp

DAVID HOLMAN
Notable Projects: No Doubt, Bush, Everclear

MATT HYDE
Notable Projects: Porno for Pyros, Monster Magnet, Sublime, No Doubt

BRAD JONES
Notable Projects: Imperial Drag, Jill Sobule, Matthew Sweet

ADAM KASPER
Notable Projects: Soundgarden, R.E.M., Posies

RUSS KUNKEL
Notable Projects: Bonnie Raitt, Aaron Neville, Jimmy Buffett

PATRICK LEONARD
Notable Projects: Jewel, Madonna, Roger Waters

STEVE LINDSEY
Notable Projects: Leonard Cohen, Aaron Neville, Fishbone

BRIAN MALOUF
Notable Projects: Lisa Loeb, Everclear, Lit

PIERRE MARCHAND
Notable Projects: Sarah McLachlan, Rufus Wairwright, the Devlins

DAN MARNIEN
Notable Projects: Joni Mitchell, Elton John, Shawn Colvin

SYLVIA MASSY
Notable Projects: Tool, Red Hot Chili Peppers, Econoline Crush

TOM MORRIS
Notable Projects: Seven Mary Three, Dixie Dregs, Morbid Angel

ROGER MOUTENOT
Notable Projects: Paula Cole, Sleater Kinney, Yo La Tengo, Lou Reed

MARK NEEDHAM
Notable Projects: Cake, Chris Isaak, Rickie Lee Jones

PHIL NICOLO
Notable Projects: Urge Overkill, Fugees, Cibo Motta, Luscious Jackson

JUSTIN NIEBANK
Notable Projects: Mighty Joe Plum, Blues Traveler, Eric Clapton

BRENDAN O'BRIEN
Notable Projects: Pearl Jam, Soundgarden, Stone Temple Pilots

JACK JOSEPH PUIG
Notable Projects: Semisonic, Goo Goo Dolls, Jellyfish, Weezer

DAVID SCHIFFMAN
Notable Projects: Nine Inch Nails, Moby, Jamiroquai, Janes Addiction

MIKE SHIPLEY
Notable Projects: Def Leppard, Shawn Colvin, Shania Twain

MARC TANNER
Notable Projects: Shawn Colvin, Aerosmith, Deep Blue Something

DAVID THOENER
Notable Projects: Aerosmith, Santana w/ Rob Thomas, AC/DC

MARK TROMBINO
Notable Projects: Blink 182, Jimmy Eat World, Rocket From the Crypt

BUTCH VIG
Notable Projects: Garbage, Nirvana, Smashing Pumpkins, Sonic Youth

MATT WALLACE
Notable Projects: Paul Westerberg, Faith No More, John Hiatt

GREG WELLS
Notable Projects: Crash Test Dummies, Bijou Phillips, Celine Dion

ULRICH WILD
Notable Projects: White Zombie, Handsome, Prong

JEFFREY WOOD
Notable Projects: The Origin, Luka Bloom, Housemartins

*No unsolicited material.

SURVIVAL MANAGEMENT, INC.
 22817 Ventura Blvd., Ste. 867
 Woodland Hills, CA 91364
 818-612-4912 Fax 310-577-6554
 E-mail: Survivalmgmt@msn.com
 Contact: Bob Ringe

ROY THOMAS BAKER
Notable Projects: David Max, Other Star People, Caroline Spine, Queen.

the Cars, Ozzy Osbourne, Local H, Devo, Journey

JOHNNY "J"
Notable Projects: Jennifer Paige, 2PAC, PRAS, Jon B., Mark Wahlberg, KCI & JoJo

BOB ST. JOHN
Notable Projects: Collective Soul, Extreme, Nuno Bettencourt, Duran Duran

GARY KATZ
Notable Projects: Digital Underground, Steely Dan

JAZZIE B.
Notable Projects: Soul II Soul, "How Stella Got Her Groove Back"

TOM WERMAN
Notable Projects: "Metal Gods", Supersuckers, Ted Nugent, Cheap Trick, Motley Crue, Jeff Beck, Dokken, Twisted Sister, LA Guns

JACK DOUGLAS
Notable Projects: John Lennon, Aerosmith, Cheap Trick, Patti Smith, Slash

RON & HOWARD ALBERT
Notable Projects: Bone Thugs-N-Harmony, Allman Brothers, Rolling Stones, Eric Clapton, Zakk Wylde/Black Label Society

MICHAEL WAGENER
Notable Projects: Sebastian Bach, Ozzy Osbourne, Testament, X, Metallica, Dokken, X, Skid Row

LEE DE CARLO
Notable Projects: Zakk Wylde, Rancid, Jeremy Tobach, Eagles, Aerosmith

JIM MITCHELL
Notable Projects: Slash, Guns N' Roses, Brother Cane, King Of Kings, POE, Duff McKagan

BEAU HILL
Notable Projects: Hagfish, Ratt, Warrant, Bad Brains, Winger, Steve Stevens, Jason Bonham, Fiona, Kix, Dweezil Zappa, Hearts of Fire, "the Lost Boys" Soundtracks

SAME BOAT MUSIC MANAGEMENT
 427 N. Citrus Ave.
 Los Angeles, CA 90036
 323-857-7299 Fax 323-937-9403
 E-mail: citruskule@aol.com
 Contact: Aaron D. Jacoves

JIM EBERT
Notable Projects: Lounge Fly, Seventh House, Everything's, Marvelous 3, Jason Falkner, Meredith Brooks, Matthew Ryan

BRAD COOK
Notable Projects: Fishbone, Radiostar, Lefty, Old 97's, FYP, Straight Face, Damnation, Slendor, Ben Harper and Peter Stuart, Counting Crows, Foo Fighters

PHIL TAN

Notable Projects: Mary J. Blige, Bobby Brown, Mariah Carey, Toni Braxton, Monica, TLC, Usher

JEFF TOMEI
Notable Projects: Double Drive, Radford, Smashing Pumpkins Rubyhorse, Matchbox 20, Grant Lee Buffalo, Corrosion of Conformity

BILL APPLEBERRY
Notable Projects: Macy Gray, Hole, the Murrms, Goat, 311, KISS, Everything, the Fugees

PHIL BLACKMAN
Notable Projects: Pras w/OB & Mya, Macy Gray, Hole, Des'ree, Stabbing Westward, the Fugees, James Taylor, Snot, Aerosmith, 311

MARC DESISTO
Notable Projects: Dexter Freebish, Don Henley, U2, John Mellencamp, Cutting Crew, Jeremy Toback, Melissa Etheridge

PAUL HAGER
Notable Projects: Shawn Mullens, the Dixie Chicks, BMX Girl, Emmett Swimming, Letters To Cleo, Elevator Drops, Nina Gordan, Patty Griffin

TONY ALVAREZ
Notable Projects: Easy-E, Bone Thugs'N Harmony, Paperboy w/Run DMC, Big Daddy Kane w/Bootsy Collins

DOUG DEANGELIS
Notable Projects: Love & Rockets, Nine Inch Nails, Psychotica, David Byrne, Pet Shop Boys, PM Dawn

JAMIE SEYBERTH
Notable Projects: Skunkweed, Sugarcult, A/C, the Jayhawks, Concrete Blond Sponge, Teenage Fanclub, the Cure, Throwing Muses

RICK PARKER
Notable Projects: Sparkler, Lions And Ghost, Campfire Girls, 3 Pleasures, Hero, Miranda Lee Richards

RICK BOSTON
Notable Projects: Caroline's Spine, Low Pop Suicide, the Januarys, Lili Hayden, Rickie Lee Jones, Joe Cocker, Belinda Carlisle, Agnes Gooch, Sky Cries Mary

CHRIS FUHRMAN
Notable Projects: Wax Apples, Innocence Mission, Cracker, the Ocean Blue, Garrison Star, Almighty Ultrasound

*Unsolicited material accepted.

GREG SPOTTS ENTERTAINMENT, INC.
 1124 5th St., Suite 304
 Santa Monica, CA 90403
 310-434-9227 Fax 310-434-9217
 Web site: members.aol.com/gspotts
 E-mail: Gspotts@aol.com

LAWRENCE DERMER
Notable Projects: Jennifer Lopez

MICHAEL BRAUER

GRAPHICS

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VOICE-OVER

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GKS ENTERTAINMENT
 1800 North Argyle Avenue, Suite 203 • Hollywood, California 90028
 Phone 323.962.2444 • Fax 323.962.3666



SEMISONIC

THE MURMURS

MARION MEADOWS

A*TEENS

HOLLYWOOD

THE VERVE PIPE

GEEFEN

PHILIP BAILEY

CRIMESIDE

DISNEY

UNIVERSAL

PAT SMEAR

CRADLE WILL ROCK SOUNDTRACK

Notable Projects: New Radicals, Tonic, Guster, Jeff Healey, Jason Raize, M2M, Paula Cole, Bob Dylan
LOU GIORDANO
Notable Projects: Sunny Day Real Estate, "Buffy the Vampire Slayer" soundtrack, Guided by Voices, Jewel, Shades Apart, Steve Poltz, Goo Goo Dolls
JOHN KEANE
Notable Projects: Widespread Panic, R.E.M., Robert Earl Keen, the Cowboy Junkies, Uncle Tupelo
NORM KERNER
Notable Projects: Dionysos, Laura Satterfield, Spain, Tara McLean, American Music Club
BILL KLATT
Notable Projects: Days of the New, Scott Litt, Todd Terry, Cher, Santana
STEVEN MILLER
Notable Projects: Paula Cole, G-Love and Special Sauce, Dar Williams, Suzanne Vega, Michael Hedges, Mark Isham
CARMEN RIZZO
Notable Projects: Ekova, Yve.n.Adam, Phil Collins, Alanis Morissette, Povi
NICK SANSANO
Notable Projects: Galactic, Getaway People, Zebda, Sonic Youth, Public Enemy
JAMEY STAUB
Notable Projects: Skeleton Key, Andrew Dorff, Getaway People, Everlast

WILLIAM F. WAGNER AGENCY
 14343 Addison St., Suite 221
 Sherman Oaks, CA 91423
 818-905-1033
Contact: Bill Wagner
Specialties: All
Notable Projects: the Four Freshmen, Ollie Mitchell, Sandy Graham
 *Unsolicited material accepted.
 Material must be copywritten. Send SASE.

WAXPLOITATION ENTERTAINMENT
 16000 Ventura Blvd., Suite 212
 Encino, CA 91436
 323-461-9933
Web site: www.waxpotation.com
E-mail: Info@waxpotation.com
Contact: Jeff Antebi (Pres.), Twitchy (Mgr.)

CHRIS VRENNA
Notable Projects: Nine Inch Nails, Smashing Pumpkins, Rob Zombie
MATT DIKE
Notable Projects: Beastie Boys, Tone Loc, Young MC
PAUL LEARY
Notable Projects: Butthole Surfers, Sublime, Jane's Addiction
JOEY WARONKER
Notable Projects: Beck, REM, Smashing Pumpkins
KING BRITT
Notable Projects: Tori Amos, Brandy f/ Mase, Macy Gray
CRITTER
Notable Projects: Guns N' Roses, Ministry, Marilyn Manson
OLLE ROMO
Notable Projects: Shania Twain, Celine Dion, Backstreet Boys
DAVE DEDERER
Notable Projects: Presidents of the United States of America
BLUMPY
Notable Projects: Filter, Third Eye Blind, KISS
PETER REARDON
Notable Projects: Coolio, Geto Boys, Scarface

TOM GRIMLEY
Notable Projects: the Rentals, Beck, That Dog
SKLOFF/BERTUCELLI
Notable Projects: "Friends", "Inspector Gadget", "Anastasia"
E-SWIFT
Notable Projects: Xzibit, the Alkaholiks, Everlast
GONSTERMACHER
Notable Projects: Barenaked Ladies, Insane Clown Posse, Josh Wink
TWEAKER
Notable Projects: David Sylvian, Xzibit, Control Machete

WORLD'S END (AMERICA) INC.
 183 N. Martel Ave., Ste. 270
 Los Angeles, CA 90036
 323-965-1540 Fax 323-965-1547
Contact: Sandy Robertson

KEVIN BACON & JONATHAN QUARMBY
DAVID LEONARD
DUANE BARON
STEVE LILLYWHITE
HOWARD BENSON
STEPHEN LIRONI
MALCOLM BURN
GAVIN MACKILLOP
KEITH CLEVERSLEY
TERRY MANNING
KEITH "KC" COHEN
KEVIN MOLONEY
ROSS CULLUM
TED NICELEY
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TIM PALMER
JACK ENDINO
MICHAEL PATTERSON
CHARLES FISHER
MIKE PEDAN
DON FURY
MIKE PELA
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SCOTCH RALSTON
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RICHARD GOTTEHRER
SUSAN ROGERS
LINDSAY GRAVINA
DAVID SARDY
ROGER GREENAWALT
MARK SAUNDERS
STEPHEN HAGUE
ADAM SCHLESINGER
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KRISH SHARMA
CHRIS HUGHES
TIM SIMENON
FEMI JIYA
IAN STANLEY
BARRETT JONES
DOUGLAS TRANTOW
DAVID KERSHENBAUM
JOHN TRAVIS
NEILL KING
TOM TUCKER
LARRY KLEIN
ED TUTON
DANNY KORTCHMAR
MIKE VERNON
JAY LANDERS
MARC WATERMAN
CLIVE LANGER & ALAN WINSTANLEY
BRAD WOOD
PAUL LANI
NICK LAUNAY

FRAN ASHCROFT
 985 N. Wahanna
 Seaside, OR 97138
 503-738-0305
E-mail: Franashcroft@hotmail.com
Notable Projects: Blur, Darling Nikkie (Lords of Acid)
 *No spec. deals.

AUDIOWORKS
 818-543-0477
Notable Projects: Call for current client roster.

JOHN AVILA
 c/o Engel Entertainment
 3236 Primera Ave.
 Los Angeles, CA 90068
 323-874-4206 Fax 323-874-8506
Contact: Laura Engel
Specialties: All
 *No unsolicited material.

BARAKA
 818-768-8800
E-mail: baraka@woa.net
Specialties: All
Notable Projects: Sting, Jeff Berlin, Coolio
 *Unsolicited material accepted.

PETER A. BARKER
 Storm Productions
 P.O. Box 16128
 Encino, CA 91416-6128
 310-449-2449
 Fax 818-886-7219
E-mail: stormpro@aol.com
Notable Projects: Winsom Kin, Chris Wilson
Specialties: Rock, folk, studio design
 *No unsolicited material.

STEVE BARTEK
 c/o Engel Entertainment
 3236 Primera Ave.
 Los Angeles, CA 90068
 323-874-4206
 Fax 323-874-8506
Contact: Laura Engel
Specialties: All
 *No unsolicited material.

WILLIE BASSE
 Van Nuys, CA
 818-904-9400
E-mail: willieb@rockscool.com

EVAN J. BEIGEL
 JoJo Ocean Music
 5618 Vineland Ave
 N. Hollywood, CA 91601
 818-385-4046
E-mail: oceanus@ix.netcom.com
Specialties: Cutting edge experimental pop/rock, alternative
Notable Projects: Film scores, albums, concept records
 *Call before sending material.

INDEPENDENT PRODUCERS
ABET MUSIC
 1058 No Allen Avenue Ste. #B
 Pasadena, Ca 91104
 626-791-4114 Fax 626-486-0208

Contact: Avo Nersoyan
Specialties: Composing, Arranger, Producer, Mastering Engineer
Notable Projects: Fifth Element, Effusion, Soup's Ready, A time for love, etc.

GILLIAN ALIOTTI
 Indigo Moon Group
 310-238-0359
Web site: www.gilli.net
E-mail: img@gilli.net
Notable Projects: Int'l recording artists
 *Call before sending material

KIM ARMSTRONG
 K.C.'s Independent Sound
 4333 E. Second St., Suite 307
 Long Beach, CA 90803
 562-438-9699
E-mail: audiokim@aol.com
Specialties: Rock, jazz, country
Notable Projects: Big Jay McNeely
 *Unsolicited material accepted.

FRAN ASHCROFT
 985 N. Wahanna
 Seaside, OR 97138
 503-738-0305
E-mail: Franashcroft@hotmail.com
Notable Projects: Blur, Darling Nikkie (Lords of Acid)
 *No spec. deals.

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 818-543-0477
Notable Projects: Call for current client roster.

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 c/o Engel Entertainment
 3236 Primera Ave.
 Los Angeles, CA 90068
 323-874-4206 Fax 323-874-8506
Contact: Laura Engel
Specialties: All
 *No unsolicited material.

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 818-768-8800
E-mail: baraka@woa.net
Specialties: All
Notable Projects: Sting, Jeff Berlin, Coolio
 *Unsolicited material accepted.

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 Storm Productions
 P.O. Box 16128
 Encino, CA 91416-6128
 310-449-2449
 Fax 818-886-7219
E-mail: stormpro@aol.com
Notable Projects: Winsom Kin, Chris Wilson
Specialties: Rock, folk, studio design
 *No unsolicited material.

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 c/o Engel Entertainment
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 Los Angeles, CA 90068
 323-874-4206
 Fax 323-874-8506
Contact: Laura Engel
Specialties: All
 *No unsolicited material.

WILLIE BASSE
 Van Nuys, CA
 818-904-9400
E-mail: willieb@rockscool.com

EVAN J. BEIGEL
 JoJo Ocean Music
 5618 Vineland Ave
 N. Hollywood, CA 91601
 818-385-4046
E-mail: oceanus@ix.netcom.com
Specialties: Cutting edge experimental pop/rock, alternative
Notable Projects: Film scores, albums, concept records
 *Call before sending material.

FRAN ASHCROFT
 985 N. Wahanna
 Seaside, OR 97138
 503-738-0305
E-mail: Franashcroft@hotmail.com
Notable Projects: Blur, Darling Nikkie (Lords of Acid)
 *No spec. deals.

BIG SCARY TREE
 Los Angeles, CA
 213-680-8733 Fax 213-680-2997
Contact: Jeb Lipson
Specialties: All
Notable Projects: Call for current client roster.

TRACY BLACKWELL
 2nice Entertainment
 5703 1/2 S. Wilton Place
 Los Angeles, CA 90062-2541
 323-291-1627 VM 323-769-5236
 Fax 323-291-5887
E-mail: Wize2nice@aol.com
Specialties: Hip-hop, R&B.
 *Unsolicited material accepted.

DANIEL BOSWORTH
 P.O. Box 93964
 Los Angeles, CA 90093
 818-766-3621
E-mail: Yibro@email.msn.com
Notable Projects: Rolling Stones, Bonnie Raitt, the Boneshakers, Don Was

RICHARD BOWLS
 It's Only Plastic Music
 1722 Rogers Place,
 Suite 25E
 Burbank, CA 91504
 818-848-5059 Fax 818-848-9099
Specialties: All
 *No unsolicited material.

JOHN BOYLAN
 5750 Wilshire Blvd., #590
 Los Angeles, CA 90036-3697
 323-851-2944 Fax 323-851-9632
Web site: greateasternmusic.com
E-mail: Jboylan@greateasternmusic.com
Notable Projects: Boston, Linda Ronstadt, Charlie Daniels

GARY BRANDT
 c/o Earth Island Records
 4720 W. Magnolia Blvd.
 Burbank, CA 91505
 213-877-3072
Web site: www.eirrecords.com/
 musicbiz
Specialties: Rock (no alternative)
 *Unsolicited material accepted.

MATT BREUNIG
 Upfront Studios
 5329 S. Cameron Street
 Suite #103
 Las Vegas, NV 89118
 702-248-4450 Fax 702-248-9182
E-mail: upfrontstudios@hotmail.com

CLIFF BRODSKY
 CliffSound Productions
 1865 Fuller Ave.,
 Suite 212A
 Hollywood, CA 90046
 323-874-4141 studio 213-248-1688
E-mail: cliffster@earthlink.net
Web site: home.earthlink.net/~cliffster
Specialties: Digital Audio and Midi Expert-Rock
Notable Projects: Warner Bros., Atlantic, Interscope
 *Unsolicited material accepted.

ANDY CAHAN/THE DEMO DOCTOR
 Andy Cahan
 PO BOX 261969
 Encino, CA 91426-1969
 818-489-4490 Fax 818-728-9059
Contact: Andy Cahan
E-mail: Andy@allentertainment.net
Web site: allentertainment.net/
 demodoctor.html
Specialties: Custom programming and production all genres, soundtracks & voice overs
Notable Projects: Ringo Starr, Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, John Wesley Harding.

I.R.S. Films
*Unsolicited materials accepted.

ROBERT CASSARD
Laguna Beach, CA
800-613-9800
E-mail: pentaclerx@aol.com
Notable Projects: Love Tribe, Lilloet, Roux

CLEAR LAKE AUDIO
10520 Burbank Blvd.
North Hollywood, CA 91601
818-762-0707 Fax 818-752-0265
E-mail: clearlake@earthlink.net
Web site: www.clearlakeaudio.com
Contact: Brian Levi
Notable Projects: Call for current client roster. Roster includes No Doubt, Terry Bozio, Tony Levin, Steve Stevens, Melissa Etheridge, Crosby & Nash

STELLA BARRI COHEN
c/o Lake Transfer Productions
11300 Hartland St.
North Hollywood, CA 91605
818-508-7158
Specialties: Alternative, rap, hip-hop
Notable Projects: Christopher Williams, IMX, Five Star, George Clinton, Lisa Nicole Carson (Ally McBeal), Shanice Wilson, David Foster, Meredith Brooks
*Call before sending material.

ROBERT COPELAND
7095 Hollywood Blvd., #836
Los Angeles, CA 90028
323-549-7074 Fax 850-5302
E-mail: rbcmusic1@hotmail.com
Specialties: All
Notable Projects: Kitaro, Eric Clapton, Elton John, Ron Wood, Kenny Loggins, Billy Preston, Barbra Streisand
*Unsolicited material accepted. No spec deals

JIM D.
Manhattan Beach, CA
310-370-8911 or 310-238-0966
Web site: home.earthlink.net
/~krystal7
Specialties: All styles, full production through CD mastering
Notable Projects: Sony, Warner Bros., Arista artists
*Unsolicited material accepted.

BLAIR DARBY
Culver City, CA
310-737-0062
Specialties: All styles, midi and live instruments, songwriting

DAVE DE VORE
Los Angeles, CA
818-346-1432
Specialties: All
Notable Projects: Santana, Grateful

Dead, REO Speedwagon, Spirit, Bill Cosby, Russ Ballard

DEWALDEN MUSIC GROUP
11324 Ventura Blvd.
Studio City, CA 91604
818-763-6995 Fax 818-763-6997
E-mail: Zigwal@pacbell.net
Contact: Christian DeWalden
Specialties: Int'l. pop, dance, rock
*Call before sending material.

DRAGON ZONE PRODUCTIONS
West Hollywood, CA
Contact: Phillip Stewart, Producer-Engineer
Specialties: full service production, mastering, World Class Musicians.
Notable Projects: Call for details
*Unsolicited material accepted but call first.

VINCENT DUBRALL
818-363-5134 Fax 818-366-9280
Web site: www.hooharecords.com
/artists/vincent/index.html
E-mail: EVRDMAN@aol.com
Specialties: Rock, pop, R&B, jazz, blues, country, ranchoero mexican
Notable Projects: Lisa Franco, Frances Benitez, Vincent, the Rippingtons, Fizzy Bangers
*Unsolicited material accepted.

EARTH SALT PRODUCTIONS
Van Nuys, CA
818-766-5405 Fax 818-736-3352
Specialties: Creative music production, arranging
Notable projects: Call for details
*Unsolicited material accepted but call first

ALFRED B.J. EATON
One Little Indian Production & Recording
P.O. Box 1491
El Cerrito, CA 94530-4491
510-237-7583
E-mail: oliprod@earthlink.net
Web site: www.onelittleindian.com
Specialties: Rap, hip-hop, R&B
Notable Projects: Too Short, Master P, Queen Latifah
*Unsolicited material accepted.

JIM ERVIN
L.A. Entertainment, Inc.
6367 Selma Ave.
Hollywood, CA 90028-6308
323-467-1496 Fax 323-467-0911
Web site: warriorrecords.com/LA
E-mail: Jervin@warriorrecords.com
Specialties: All
*No unsolicited material

JOHN FALZARANO
Glendale, CA
818-243-6165 Fax 818-244-0463

Specialties: Live recording, production
Notable Projects: Call for details.
*Unsolicited material accepted

DAVID FOSTER
c/o 143 Records
530 Wilshire Blvd., Suite 101
Santa Monica, CA 90401
310-899-0143 Fax 310-899-0133
Web site: www.143records.com
Specialties: All styles
Notable Projects: Whitney Houston, Madonna, Celine Dion, Gerald Levert, All-4-One, Michael Bolton, Kenny G, Paul McCartney, Barbra Streisand, Dolly Parton, Chicago, Boz Scaggs, Neil Diamond, Peter Cetera, Olivia Newton-John, Michael Crawford, Lionel Richie, Kenny Rogers, Julio Iglesias
*No phone calls. No unsolicited material.

MAURICE GAINEN
323-662-3642
E-mail: mgainen@aol.com
Specialties: Rock, pop, R&B, jazz, alternative
Notable Projects: George Romano, Speakeasy Spies, Eldad Tarmu, Ward Ashman
*No unsolicited material.

JIM GOODWIN
Centipede Records
323-957-2000
Specialties: Alt rock/punk
Notable Projects: Face To Face, Reel Big Fish, Aquabats, Guttermouth

ROBERT "GI" GRISSETT JR.
Drop Soul Productions
4221 Wilshire Blvd., Suite 150
Los Angeles, CA 90010
323-857-1015
E-mail: gidsou@aol.com
Web site: www.mcmorris-entertainment.com/dropsoul
Specialties: All
Notable Projects: No Authority, Amanda Dumas, Durte Unit, Step 2 Da Mic (BET TV), Miss Lady, CeCe Penniston, Morris Day, the Time, Karen White, Gerald Alston
*Unsolicited material accepted

STEVE HOLROYD
Los Angeles, CA
323-654-1742
Specialties: All
Notable Projects: the Muffs, Crimson Crowbar

JEAN MARIE HORVAT
Los Angeles, CA
818-981-0014
Specialties: All
Notable Projects: Call for current roster.

J. MICHAEL HUEY
Rockin' House Entertainment
818-763-9030 Fax 818-763-8205
Specialties: Rock, pop, country
*No unsolicited material.

JIMMY HUNTER
Cazador Digital Recording
Hollywood, CA
323-655-0615
E-mail: studiojimi@aol.com
Web site: entrenet.com/dgrose/cazador.html
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Beverly Hills, CA
310-203-0982
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E-mail: Robert@orphan-music.com
Specialties: All, specialize in dance music
Notable Projects: Fox television, the Robertson Ad Agency, Walt Disney Co.

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Valencia, CA 91355
661-263-2191 Fax 661-263-2194
E-mail: Marlo1@aol.com or AceBaker1@aol.com
Contact: Clair Marlo, Alexander "Ace" Baker
Specialties: Cutting-edge pop-rock, Triple A, alt-rock, modern rock, techno
Notable Projects: Michael Ruff, Robbyn Kirmssse', the Awful Truth, Rapsallion, Primal Instinct, Paul Gordon, Baywatch
*Unsolicited material accepted.

CHRIS IRWIN
23852 W. Malibu Rd.,
Suite 488
Malibu, CA 90265
310-589-9729
Specialties: Triple A, Alternative, R&B
*No unsolicited material.

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JOMUSIC
 Van Nuys, CA
 818-787-6135
Contact: Joe Milton
Notable Projects: Call for roster.

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 Los Angeles, CA 90068
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Notable Projects: Ray Charles, Stevie Wonder, Michael Jackson, Ella Fitzgerald, Frank Sinatra, Barbra Streisand, Tevin Campbell, James Ingram, Tamia, Siedah Garrett, Sarah Vaughan, Brian McKnight, Chaka Khan
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 323-654-5280
E-mail: bj3949@earthlink.net

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 562-439-4428

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 Sherman Oaks, CA 91403
 818-981-9294
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 Suite 440
 Sherman Oaks, CA 91403
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Contact: Barry Hankerson, Jomo Hankerson
Specialties: R&B, pop, hip-hop
Notable Projects: Aaliyah, Changing Faces, N-Phase, Hi-Five, the Winans, Gladys Knight
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 11022 Haskell Ave.
 Granada Hills, CA 91344
E-mail: piquet49@earthlink.net
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Contact: Van Jordan, Robert Balter
Specialties: Hip-hop, R&B, pop, rap, gospel,
Notable Projects: Imx (Immature), Tee Kee and Diamon Ra'mon, Tiffany, Verg, Smooth, Lariland, Christopher Williams, Redge, NiNi (Magic 32 records), MCA records

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Contact: Dino Maddalone
Specialties: Rock, pop, alternative, Latin, R&B
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 c/o Tutt & Babe Music

6506 Penfield Ave.
 Woodland Hills, CA 91367
 818-992-8997 Fax (same)
Specialties: All styles, rock, alt, TV/film composer, studio owner
Notable Projects: Pat Benatar (writer), the Tuesdays, "Baywatch", "Lion Heart", "Cobra", "Venus & Mars"
 *Call before sending material.

BRYN MATHIEU
 323-660-5781
Specialties: Triple A, 90's soul, project studio owner
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KEVIN McCARLEY
 Rock Goddess Music Management
 P.O. Box 502
 Pacific Palisades, CA 90272
 310-281-1934
Web site: www.goddessrecords.com
Specialties: All styles
Notable Projects: "69", thee Imagine Nation, Kevin McCarley
 *Unsolicited material accepted.

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 818-487-9194
E-mail: Radioface@earthlink.net
Specialties: Modern rock
Notable Projects: Lit, Neve, Red Velvet Relief

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E-mail: Marvinbass@aol.com
Contact: Marvin Sperling
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*No unsolicited material

CARLA OLSON
11684 VENTURA BLVD., # 583
STUDIO CITY, CA 91604
818-761-2621
E-mail: Octoprod1@aol.com
Notable Projects: Mare Winningham, Davis Gaines, Carla Olson, Phil Upchurch

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310-449-6929 Fax 310-315-9765
E-mail: OMENFICTION@aol.com
Contact: Gina Nemo, Justin Page
Specialties: Pop ballads, rock, jazz, sci-fi/action music
Notable Projects: "the Extremists with Gabrielle Reece" (ABC & Fox), "Between the Sheets", "Almost Pregnant", "Joe the Bomber", Showtime, Encore, HBO
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818-901-1122 Fax 818-901-6513
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WILL RAY
P.O. Box 1150

Burbank, CA 91507
818-759-5066
E-mail: Willr@hellecasters.com
Specialties: Country, folk, blues
Notable Projects: Wylie and the Wild West Show, the Hellecasters, Solomon Burke, Laura Burgo, Kasey Jones
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323-876-3022
E-mail: delmontmusic@earthlink.net
Specialties: Modern rock/pop

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c/o IMC Entertainment Group, Inc.
1146 N. Central Ave., Suite 400
Glendale, CA 91202
818-500-0953 Fax 818-500-0945
Contact: Sylvester Rivers
Notable Projects: Motown Records, Dennis Edwards (the Temptations)
*No unsolicited material.

SHANE CHARTERS
Glendale, Ca
818-249-2273

SYLVESTER RIVERS
c/o IMC Entertainment Group, Inc.
1146 N. Central Ave., Suite 400
Glendale, CA 91202
818-500-0953 Fax 818-500-0945
Notable Projects: Warner Bros., Wanett McKee, Legend
*No unsolicited material.

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Blue Danube Music
6201 W. Sunset Blvd., Ste. #39
Los Angeles, CA 90028
Phone & Fax: 818-509-8242
E-mail: bluedanube@earthlink.net

Specialties: Pop, R&B, Smooth Jazz
Notable Projects: Survivor, the Roberts Bros., Irene Cara, Lisa Frazier, Vann Johnson, music for film and TV
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EDDIE ROGERS
North Hollywood, CA
818-985-8078 Fax 818-985-8336
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c/o Music Connection Magazine
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North Hollywood, CA 91607
818-985-1855 Fax 818-766-5989
E-mail: barry@barryrudolph.com
Web site: www.barryrudolph.com
Notable Projects: the Corrs, Rod Stewart, BB Mak
*No unsolicited material.

DARIAN RUNDALL
19216 Beckworth Ave
Torrance, CA 90503
310-793-0303
Web site: http://www.home.earthlink.net/~dar19216
E-mail: darianrundall@hotmail.com
Specialties: Pop, alt, punk, indie rock, metal
Notable Projects: Pennywise, Strung Out, 98 Mute, Kottonmouth Kings
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Notable Projects: Cher, Billy Idol, Bobby Caldwell, Dad's Porno Mag, Sunny Ledford

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Specialties: Foreign markets. Artist/songwriters production, promotion, compilation cd's, pop/rock/alt/dance/r&b/techno,
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818-995-4683 Fax 818-995-4398
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Notable Projects: Aaliyah
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818-557-0100 Fax 818-557-6383
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Notable Projects: Lucinda Williams, Jim Lauderdale, Bachelor Number One, Dieselhed, Dwight Yoakam, Lonesome Strangers
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Specialties: R&B, jazz, pop
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Santana's *Supernatural* A&R Man, Pete Ganbarg

By MC Senior Editor Mark Nardone

Nine Grammy wins is, by any label's standard, a strong showing for one year. When those awards are all for a single album, then we're talking something truly phenomenal. That was the case at this year's Grammy Awards when Santana's Supernatural demolished the competition. Presented by Arista chief Clive Davis & Carlos Santana, the album was an unusual and ambitious project featuring numerous tracks on which Santana collaborated with top drawer artists such as Dave Matthews, Lauryn Hill and Eric Clapton. While it was Davis' vision that brought Santana and his band to Arista Records, the actual task of bringing the necessary elements together — guest artists and songs — fell mainly to his Senior Director of A&R, Pete Ganbarg.

MUSIC CONNECTION: You'd previously been at TVT, SBK and EMI, A&R-ing the Connells, Blessid Union of Souls, and Rappin' 4-Tay. How was the job situation different when you first arrived at Arista in October 1997?

Pete Ganbarg: After spending eight years at EMI, I was used to having five or six bands in the studio at any one time. When I got to Arista, there was really nothing for me to do yet. I didn't have any bands I wanted to sign. So I got to my office the first day and said, "Now what?"

MC: When you found out that Clive Davis had recently signed Santana, what were your thoughts?

Ganbarg: I thought it would be a great project for me to sink my teeth into.

MC: When I interviewed Carlos Santana, [1999, Issue #15] he said he was always very clear about his goals for the album.

Ganbarg: Right. When he signed in the summer of '97, he said, "Hey Clive, I've got three kids at home, and they want to know why they never hear me on the radio. And I also feel like I have a positive message to communicate to the young hearts."

MC: After that point, how did everything proceed?

Ganbarg: Initially, Carlos sent in 30 or so songs to Clive, on Thanksgiving weekend 1997. I remember listening to the demos and thinking, "Man, the guitar sound is amazing," but it was just bits and pieces, a cool lead here, a great melodic piece there, a cool chorus, and it needed some focus.

We [Arista A&R] told Clive we thought there was a lot there, but it all wasn't gelling yet.

MC: Did anything in particular really stand out at that point?

Ganbarg: There was one great song, "The Blind Leading the Blind," written for Carlos by Dave Stewart from the Eurythmics, with chorus lyrics by Mick Jagger, and the two of them demo'd it for Carlos. We felt there was something there. But there was no lyric for the verses. Carlos doesn't really write a lot of English-language verse lyrics.

So I suggested someone coming in as a guest lyricist to write the verse lyrics and do a guest vocal. The first person we called was John Popper, because I had recently read that he was a huge Santana fan. So Popper gets really excited, he comes into the office, we all sit down and reminisce. We figure we're on our way...

MC: Why didn't that work out?

Ganbarg: ...Weeks go by, finally I get a fax from him with some lyrics written on a piece of paper. Very abstract, very hard to get a sense of what they'll be like. I send them to Carlos who has the same feeling. So we realized that was not going to work — but the light bulb went on. Popper was so enthusiastic, he was fawning about how much of an honor it was to be asked to do this. So we figured, "There must be others like him out there."

MC: And not only have them collaborate on a song, but lend their brand-name vocals to the mix?

Ganbarg: Yes, because what makes Santana a great candidate for this is that the group was never really known for a singular vocal sound, a different vocalist on each track on



Pete Ganbarg is all smiles as he and Carlos Santana display a platinum plaque awarded for *Supernatural* in 1999. The album recently passed 10 million units sold — "diamond" status.

the album isn't going to be jarring. So at that point the ball got rolling.

MC: What was the turning point, when things really started to roll?

Ganbarg: The first call after [John Popper bowed out] went to Wyclef [Jean, of the Fugees]. Wyclef's manager is tough, so I didn't know what his reaction was going to be. Once I called him, though, the deal was done in 10 seconds. He said "I don't even have to tell Wyclef. Wyclef talks about Carlos all the time. He thinks he's the god of the guitar." So then Wyclef is on a plane to San Francisco the next week with two singers. Wyclef sits down at the piano and just stares at Carlos. Before they even say "Hi," Wyclef is playing a riff, and they write the song "Maria Maria" in a weekend. Wyclef comes back with the tape, and Clive and I knew we had something special.

MC: So when you initially contacted Popper, there was still no grand vision of getting people like Lauryn Hill, Everlast, Rob Thomas, Clapton, and others together to make a multi-Grammy-winning record?

Ganbarg: Not at all. We had no release date, no pressure. Carlos' last gold record was in 1981. There was no rush to hit a target date.

MC: What were you saying to prospective contributors as things moved along?

Ganbarg: We treated everyone the same; we didn't care who you were as a guest artist on this record. If you weren't delivering a hit song, you weren't on the record. Same way we would approach an Aretha Franklin record or a Whitney Houston record. "Okay, Everlast, you want to be on the record? Not unless your song ["Put Your Lights On"] sounds like it could be a hit." And it was.

MC: How did "Love Of My Life," the Dave Matthews collaboration, develop?

Ganbarg: Carlos was working on a song based on a Brahms melody. We contacted Dave Matthews, who had the same reaction as Wyclef about working with Carlos, and we put them in a room at Electric Lady Studios in New York. Dave took the tape and went in another room and in an hour had written the lyrics to "Love Of My Life," which is one of my favorite tracks on the record.

MC: All along, you kept the focus that all the collaborations had to be hit-potential songs?

Ganbarg: We weren't that crass. It had to be great music that at the same time was going to accomplish Carlos' and Clive's goals — that the music would connect with a youthful audience and sound a message back on the radio.

MC: Let's talk about "Smooth," the biggest single from the album. Wasn't there another

vocalist slated to perform that? George Michael, maybe?

Ganbarg: No, contrary to that rumor, there was never another vocalist slated. [The song's original writer] Itaal Shur was introduced to me. I didn't know him, and he had co-written Maxwell's first hit, "Ascension." He had a song he had written for Santana that he felt was a hit. So he comes in and plays me a song called "Room 17." I don't love the lyric, but the music track was great. I asked him if I could have the music track and I'd find someone else to do the lyrics.

MC: Did you have Matchbox 20's Rob Thomas in mind at the time?

Ganbarg: I called Evan Lamberg at EMI Publishing and asked him for a recommendation. He told me Rob Thomas had just come off a two-year tour and was looking to write some songs for the project. So I sent him the track, and the next day we're in the office with Rob and he comes up with a song called "Smooth." He cut a demo, and we all really liked it. We knew it was a smash. Fortunately, Arista had just finalized a joint venture label agreement with Matt Serletic who had produced Matchbox 20. We needed a producer, so we got Matt. He put a horn section on, got these great performances out of Rob, Carlos and the band.

MC: Now that many artists aren't writing their own songs, how do A&R people such as yourself work with publishers? Are you always being pitched?

Ganbarg: The community is small enough

that we all know each other. If Evan, or Judy Stakee from Warner/Chappell, or Clyde Lieberman from BMG call me and say, "I have a hit song for one of your artists," yeah, we're going to listen to it right away, because they have great ears, they've made a career by working in the business and identifying hit copyrights.

MC: When I spoke to Carlos he cited Everlast's song, "Turn Your Lights On," as his favorite track on *Supernatural*. How did you put Everlast and Santana together on that one?

Ganbarg: Terry Lippman, a producer/manager, was up in the office, and asked what I was working on. So I told him about all the great collaborations on the Santana record. At the time, he represented Dante Ross, who produced Everlast, and told me Everlast was a huge Santana fan. So Dante comes up and plays me some song ideas the next day, which I loved. We played them for Clive, everyone loved them. So I sent them to Carlos. One of them was "Put Your Lights On"; the other song, we didn't use. It was the only song that Arista loved that Carlos didn't.

MC: Were all of the songs recorded with Carlos in the studio with the other artists?

Ganbarg: Absolutely. Not like Frank Sinatra and Bono. [laughs]

MC: Having the album culminate with Carlos Santana and Eric Clapton jamming



Arista chief Clive Davis joins Carlos Santana for a photo opportunity at Davis' pre-Grammy Awards party held at the Beverly Hills Hotel.

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seems pretty appropriate. It wasn't an easy duo to put together, though, was it?

Ganbarg: We had decided, once things were coming along so well, that we wouldn't finish this record without Clapton on board, because what more of a statement could you make by closing the record with arguably the two most influential guitarists of the past 30 years in the same room jamming together? So I had reached out to Roger Forrester, who'd managed Clapton for 20, 30 years.

MC: They'd just severed their relationship, right?

Ganbarg: Yeah. But I didn't know that at the time. I'm, like, "Gotta get Clapton, gotta get Clapton. This is weird, why isn't he calling us back? It's Carlos Santana!" Then I pick up the paper a week later and read that Roger

hit, "Fortunate." So that went on for a while.

MC: So you're going nuts, working the phones, etcetera.

Ganbarg: Yes, it gets a bit frustrating when you're waiting for the right opportunity. Finally, for the Dust Brothers track, we got Eagle-Eye Cherry, who just nailed it, and they came up with a great song, "Wishing It Was."

MC: How long was the entire creative process on *Supernatural*?

Ganbarg: We got the first demos in from Carlos in November '97. We finished the album the Friday before Memorial Day '99. Things really began gelling midway through '98.

MC: You had reasonably high hopes for

"Initially, Carlos sent in 30 or so songs to Clive, on Thanksgiving weekend 1997. I remember listening to the demos and thinking, 'Man the guitar sound is amazing,' but it was just bits and pieces, a cool lead here, a great melodic piece there, a cool chorus, and it needed some focus. We [in Arista A&R] told Clive we thought there was a lot there, but it wasn't gelling."

Forrester and Eric Clapton have severed their relationship after 20-odd years. Well, that's "great" for us [laughs]. Okay, so how do you track down Eric Clapton at this point? Call the label, call the publisher? No one there knew.

MC: What finally made it happen?

Ganbarg: Lauryn Hill had asked Carlos to play on the Grammy Awards last year when she performed "To Zion," which he had guested on for the *Miseducation of Lauryn Hill* album. So he goes onstage at the Grammys, which he had never played before, and who's sitting in the second row but Eric Clapton. So Eric Clapton sees Carlos backstage and says "Hey Carlos, I understand you've been trying to get a hold of me." So Clapton flew up to San Francisco, and I didn't even know about it; I got the call the next day. And that became "The Calling."

MC: The Clapton thing had a happy ending. What were some of the frustrating dead ends you pursued?

Ganbarg: One of my first calls had been to Jamiroquai, and the music track that the Dust Brothers had seemed like a perfect match for him. But he was in the studio working on his follow-up album and couldn't focus. So, okay, no Jamiroquai. How about Maxwell? Same thing, he's working with R. Kelly on the track that became the

Supernatural, but did you ever expect it would be the monster it turned out to be?

Ganbarg: When we finished the album, Clive Davis and myself and the rest of the A&R staff at Arista knew that we had a really great record. It was a record that we would all take home and just listen to because we loved it. As people at the company heard it, I would get comments like, "Wow, this is my favorite record that Arista's put out in the last 10 years."

MC: Cynics will say that if the powers-that-be want to make a monkey into a star, they can bring in a bunch of songwriters and guest stars, craft an album, put it on the radio, and people will buy it. How do you defend *Supernatural* from those kinds of comments?

Ganbarg: I would say to those cynics, "Mark this date, and in 12 months, see how many labels have tried that formula, and see how many have been successful and how many have not." Obviously, the industry is very good at recognizing formulas.

It's going to be very interesting to see in the next year who tries [to do something similar to *Supernatural*] and which artists succeed and which don't. The public is too smart, and it ultimately comes down to the strength of the song. And that's something that we never lost sight of on this album.

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Because of their multi-track capability, these units allow you to repeat a performance as often as you need to until it's perfect. And if you can't reach perfection, the system can do it for you. "I used to fix a lot of bad performances when Pro Tools first came out," says Ammon. "You can correct a singer's pitch or adjust a drummer's timing. Lately, though, it seems to be used more for tweaking a good performance in order to make it great."

All in all, the consensus seems to be that Pro Tools is what Hogarth calls, "A pretty incredible box." However, if you think that Pro Tools is the end all and be all, you'll be

"When you use a hard disc system you're dealing with a data base of audio files. You will be doing a lot of disc maintenance procedures, like organizing, archiving and defragging. If you don't, you could have a very hard time retrieving your files."

—Barry Rudolph, engineer

disappointed. It can't do everything. Rudolph relates, "You have to have an awareness of what the system can and cannot do. For example, yesterday I got a call from a

producer who wanted to eliminate a foreign accent from his vocals. Well, Pro Tools is good, but it can't do that — yet."

8. Weaknesses

"It's a computer and you're at its mercy," states Hogarth. "If you don't back everything up, manage the audio files properly, or hit the wrong key, you can lose everything you've recorded in a second." Anyone who has had even a minimum of experience with a computer knows how things can go wrong very, very fast. And unlike analog, where you would still have your recordings on tape, with Pro Tools the recordings exist in a volatile medium.

As an example, Hogarth cites a recent experience: "This morning I turned on my computer and it told me I couldn't get my e-mail. I had to run Norton Utilities for an hour and a half to access my e-mail account. You can only imagine what could happen with your recordings stored on your hard drive. There are some days where you might spend hours trying to retrieve a track if you misfiled it, or did one wrong step setting it up."

Another problem with any digital recording system is that it is not "peak friendly." Hogarth explains, "With analog you go to the maximum output and hit all the peaks, which is what you want to do when recording instruments like drums and guitar. When you do that on tape what you'll get is a compression distortion which is a sound we're all familiar with. It's musical, like the loud kick drum on a Led Zeppelin album, or a distorted Jimi Hendrix guitar solo." With digital recording however, there is no such thing. "It will flat line and produce a square wave which," Hogarth points out, "is an audible sound that is not very pleasant to your ears."

In the same vein, Ammon claims, "Digital does not have the same resolution as analog and the recording does not sound as warm." This sound difference is open to debate, but many engineers like to record in analog first to hit the peaks and get that warm sound before they transfer it to digital and work in Pro Tools. "That's exactly the way I like to do it," says Hogarth, "because then I can get the best of both worlds."

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9. What To Expect

Carlsen declares, "With hard disc recording I can do more, better, faster and cheaper. It takes less time and gives me more choices than any analog studio ever could. And," he continues, "it is a godsend for artists who can finally take their careers in hand with digital recording equipment and make their own records."

But artistic freedom and an increase in

design/Pro Tools' parent company) and Apple Computers will result in Pro Tools losing its edge.

Other experts, such as McGrath, claim, "There are better digital systems out there but most of them are cost prohibitive. Like Sonic Solutions — it's a great system but it's also a lot more expensive."

On the other hand, most of the experts we spoke to agree that Pro Tools brand software will be the most likely target for com-

tem may be "best," everyone we spoke to agreed that improvements are on the horizon. "There's always pressure to design a system that will support more tracks and at a higher sample rate," states Rudolph. "And everyone will be scrambling for the next innovation as soon as it comes along."

No matter which digital system has the lead for the moment — or which digital work station you like working on — Hogarth reminds us that, "They're all just a tool. And just like any of the other tools you use, you still need good music and talented musicians. [The system] will not make a bad song great. But if you use it in conjunction with creative and musical people, it will help you do things you could never do before, with results that could be phenomenal."

"With Pro Tools the most important thing you can do is back up your files. Back them up, back them up and back them up again, because if you don't you could lose them in a power surge or with the simple touch of a finger."

—Joe McGrath, engineer

output are only two factors that are beneficial. You can also save time if you know what you're doing. On the other hand, you can waste an awful lot of time if you don't.

Ammon explains, "You must have discipline or you can get side-tracked very easily. There are so many things you can do with [these systems] that some people want to try them all before moving on. That could take up a lot of time and lead you down a wrong path. But," Ammon says, "if you know what you want, a [hard disc system] will get it for you faster than anything else."

Rudolph agrees and adds, "It allows you to approach recording in a whole different manner. There are so many things you can do that you're only limited, for the most part, by your own imagination. In fact," Rudolph says, "I haven't recorded on tape in years."

Lastly, since it is the standard, "You can go into any studio with a Pro Tools brand file and they will be able to work with it," Hogarth says. "It's a lot like Beta and VHS was. It may not have the best sound quality, but it is universally accepted."

10. The Future Of Pro Tools

While all of the experts agree that the Pro Tools brand has become the current industry standard, some, such as Paul Carlsen, see that situation changing. Carlsen points out that Software Audio Workshop by IQS has approximately 70,000 workstations competing with Pro Tools right now. "That system is easily comparable to and compatible with Pro Tools software at about one-tenth the cost."

Additionally, Carlsen believes that increasing competition between Avid (Digi-

petitors. Ammon reports, "Other manufacturers are working on software that will allow digital recordings to sound more like analog. Personally I like using Logic Audio software with Digidesign hardware for getting the best sound quality."

But regardless of which digital audio sys-

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Stars



in the **WILD**™

by Jonathan Widran

If there's one truism about our pop culture, it's that people — especially teenagers — will pay attention to what their favorite celebrities do and say. Veteran product developer Jeffery Summers applies this logic to Stars in the Wild, a celebrity-endorsed line of plush animal toys slated to hit stores this spring.

Created to move the concern for wildlife populations and environmental problems from the extreme to the mainstream in an entertaining and educational way, the line will feature animals on the official endangered lists, as well as more common species like dolphins, tigers and elephants. A substantial portion of the proceeds from the sale of the toys will go directly to organizations contributing to the preservation of irreplaceable animal populations and the environment — Wildlife Waystation and the National Park Service included.

Summers is currently lining up celebrities from the television, film and music worlds who are willing to adopt a species; that creature's plush toy likeness will come with a hangtag featuring a picture of that person as well as a personal statement as to why he or she supports that specific animal. Cindy Crawford's adoption of the silky Baby Seal was motivated by her desire to expose her child to the wonders of the world. The actress Tiffani-Amber Thiessen (*Beverly*

Hills 90210) has chosen the Black Leopard, while *Sabrina* star Melissa Joan Hart's baby is the African Elephant. Other actresses participating so far are Jennie Garth and Drew Barrymore. Summers is currently seeking more pop music stars to complement 'N Sync's participation as sponsors of the White Bengal Tiger.

"Celebrities are great communicators with kids and teenagers, and in the music industry they can shape styles and attitudes," he says. "If 'N Sync is into some-

thing, then it must be cool, right? It's been easy to get the lineup we have so far. Once they see the quality of the toys and hear of our mission, they jump right on board."

The cause and celeb attachment alone might motivate some animal lovers to buy any new plush toy on the market, but Stars in the Wild's creatures have unique features which Summers intends to use as selling points. Crawford's Baby Harp Seal, for instance, features silky soft fur, while Hart's Elephant has a realistic touch and Thies-



'N Sync: Chris Kirkpatrick, Justin Timberlake, Lance Bass, JC Chasez and Joey Fatone Jr.

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sen's Black Leopard has luminous green eyes. Each plush toy also has state-of-the-art interactive features, including the animal's specific call blended with the soothing sounds of its habitat, emanating from a small sound chip. Their most intriguing feature is the sound-activated eyes that light up and come to life in bright color and detail, truly capturing the animal's life-like brilliance.

Considering the teen idol involvement, it's no surprise that Summers — owner of Imagination Corporation, a multi-faceted company that has developed everything from videos, fitness gear and wear, food, and a new back-to-school product line — credits his 13-year-old daughter Erica with putting the germ of the idea in his mind.

"Celebrities are great communicators with kids and teenagers, and in the music industry they can shape styles and attitudes. If 'N Sync is into something, then it must be cool, right? Its been easy to get the lineup we have so far. Once they see the quality of the toys and hear of our mission, they jump right on board."

— Jeffery Summers,
Stars In The Wild



90210's Tiffani-Amber Thiessen cuddles up with her Black Leopard plush toy.

"She has a very personal concern for the animals of the world and was upset that so many teenagers know so little about important things like endangered species, nature and our environment," he explains. "Usually, when that sort of information is presented, it's a bit overwhelming, as if the world will come to an end if the rainforest keeps deteriorating. The toy line is designed to communicate and educate in a soft and playful manner. And it's all for a good cause."

His daughter helped as Summers took a grass roots approach to finding out what might be appealing to teenagers. He actually went out and interviewed kids to gauge their reactions. "Based on the stars we have so far, many people have said they think we are catering specifically to teenage girls; but there are snakes and other more masculine creatures which boys will want to collect just as much. And we anticipate that adult collectors who couldn't care less about 'N Sync will see the product line, relate to the cause and buy our animals for their private collections."

Stars in the Wild is Summers' first charity related product line, matched by his new back-to-school supplies, some of whose proceeds go to educational charities. He's aware that more common, unendangered animals might well be bigger sellers than the lesser known endangered species, but proceeds from each will go to benefit those in need.

We expect our dolphins to be hugely popular, even if the dolphin is not at risk in the wild, he says. But the more we sell of them, the more help we can give to causes that truly will help protect those who are at risk as well as various aspects of the environment.

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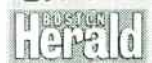
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L.A. Carpool

Contact: 818-506-4078
lacarpool.com
Seeking: Label Deal
Style: Salsa/pop

With a number of pro backup vocal credits behind her, Faith Rivera fronts this energetic and extremely tight salsa band whose CD is incredibly well produced and expertly played.

- Production.....8
Lyrics.....6
Music.....6
Vocals.....6
Musicianship.....7

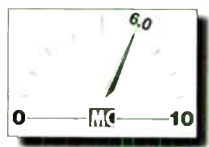


Grimm Gotti

Contact: Terron Tidwell.
Step-up Ent., 908-222-1771
Seeking: Label Deal
Style: hip-hop

There is undeniable potential in this demo from New Jersey hip-hop artist Grimm Gotti. Every track oozes street cred and presents rapid fire raps galore, especially on "Game Official" and "Street Visions."

- Production.....6
Lyrics.....6
Music.....6
Vocals.....7
Musicianship.....5

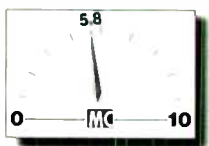


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Contact: Magnet Mgt., 740-775-4954, 1orchrecords.com
Seeking: Label/Dist. Deal
Style: Folk

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- Production.....5
Lyrics.....6
Music.....6
Vocals.....6
Musicianship.....6



ZickZag

Contact: Shirete Roth, 8Z Company, 310-821-2158
Seeking: Label Deal
Style: Hip-hop

Nineteen-year-old ZickZag's demo disc kicks off with "Way Outta Line," which we all found to be a bit dry — not enough going on in the music track.

- Production.....4
Lyrics.....4
Music.....4
Vocals.....4
Musicianship.....4



Cheerleadr

Contact: Pop Rally Mgt., 617-254-1838
cheerleadr.com
Seeking: Label/Dist. Deal
Style: Alt. pop-rock

It's easy to hear why this Boston foursome have made waves in their home town — they rock. This, their third full-length disc, contains some very strong guitar-driven cuts, not unlike Foo Fighters (though a bit harder-edged).

- Production.....6
Lyrics.....5
Music.....6
Vocals.....7
Musicianship.....7



Guitar Jack

Contact: 818-503-7239
Seeking: Label/Dist. Deal
Style: Blues/Rock/Pop

Boasting more credits than a Star Wars movie, guitar slinger Jack Wargo has a 14-tune CD that shows he knows his way around a fretboard.

- Production.....6
Lyrics.....5
Music.....5
Vocals.....6
Musicianship.....8



Krunk

Contact: 661-947-1179
krunk-sucks.com
Seeking: Label/Dist. Deal
Style: Rock

Here's a punk-fueled, five-song CD that doesn't take itself too seriously, which is cool, but the results might have been more compelling.

- Production.....5
Lyrics.....4
Music.....5
Vocals.....5
Musicianship.....5



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CLUB REVIEWS



Slacktone: Aggressive, surf rock virtuosity.

Slacktone
Mr. T's Bowl
Los Angeles

Contact: Go Boy Records, 310-316-1957

The Players: Dave Wronski, guitar; Mike Sullivan, bass; Dusty Watson, drums.

Material: When it comes to aggressive surf rock, these guys are no slackers, performing tsunami-styled instrumentals that hark back to the glory days of Dick Dale. While tunes like "Tidal Wave" simply astound you with their velocity, others are dreamy, assuring you that nobody needs to be on a longboard ready to wipe out in order to fully take in their vibe.

Musicianship: Technically speaking, these guys are on top of their game. Mike Sullivan plays steady and (at times) very be-bop-like bass lines, while Dusty Watson kicks and bangs them out with a furor. The real story here, however, is Slacktone's magical guitarist Dave Wronski. His bandmates certainly weren't kidding when they alluded to him sounding like two guitarists. In truly amazing fashion, Wronski can play intricate harmonic minor solos and up-stroke a chord that sounds as if the band have an invisible rhythm guitarist. Simply watching these guys execute is half the show.

Performance: A band that cruises like Slacktone on'y needs to play as hard as they do for the audience to become entranced. Watching the way in which the instruments interact with each other, with their great sense of dynamics, is exciting, and it is complemented by the way the band's set is laid out. By balancing the ethereal with

the mind-blowing, Slacktone play the crowd like a tremelo bar. Wronski spoke between songs and even had a sense of humor after receiving a serious shock from his microphone.

Summary: If you were wondering if there are any surf bands around that uphold the tradition, as well as keep you on your toes, this is the group. Slacktone play a captivating set that must be seen.

—Daniel Siwek

Wild Colonials
House Of Blues
West Hollywood

Contact: Hoopla, 323-852-9444

The Players: Angela McClusky, vocals; Shark, guitar, vocals; Scott Roewe, bass, multi-instruments; Paul Cantelon, violin, accordion; Jason Payne, drums.

Material: The Wild Colonials are almost identical to the Cranberries, the early years — alternative Celtic rock with social themes and an arena-like delivery. They produced a big, mellow sound and a couple of catchy songs. The most obvious difficulty they had at this gig, however, was that it took them forever to get there, which was surprising considering the venue. But WC didn't seem in any hurry, starting lukewarm and barely registering a temperature until the last quarter of their set.

This slow burn caused their considerable fan base to wait for something — anything — to happen. When the band finally woke up and kicked it into gear, they presented a fairly good show. The last few songs of the set were, by far, their best and had the crowd up and dancing.

Musicianship: The musicianship was top quality, but suffered from the band's lackadaisical approach. Shark held it all together and led the way as Roewe and Cantelon displayed a multi-instrumental versatility that was impressive. Payne kept a solid backbeat throughout, as his bandmates changed instruments almost every other song.

McClusky, on the other hand, was hot and cold and didn't seem to be at her best. When she did project, she seemed to be holding back as if she were keeping energy in reserve. Nevertheless, the whole group managed to get it all together by the end of the set to show what they could really do.

Performance: When this act had help, they were great, but that wasn't until the last two songs when they invited guests onstage. For a band that has played large venues, they seemed out of their element and lacked emotion and energy. In fact, if a review was not being written I would have left and missed the best part of the show.

Summary: The Wild Colonials used to be a signed act, but fell victim to last year's Universal/Polygram merger. If they ever hope to be signed again, they'll need to find the hunger they used to have and work at it. Perhaps they were once a good band, but at this gig, there was nothing special here. It's time for them to dig down into their roots and rediscover why they're in this business.

—Bernard Baur



Wild Colonials: A lackluster set of alt-Celtic rock.

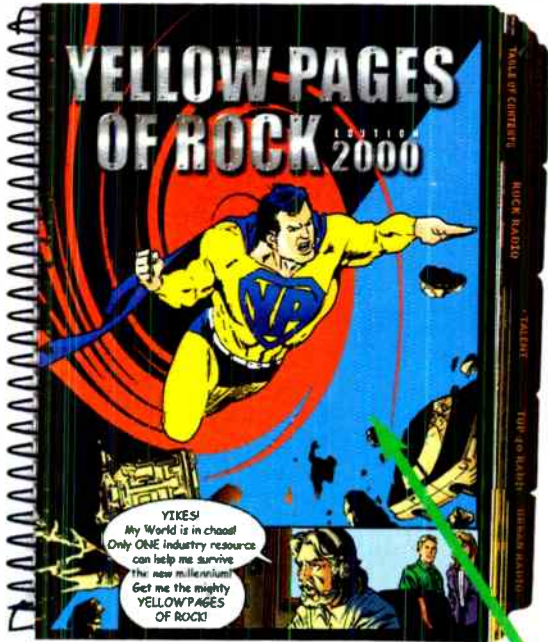
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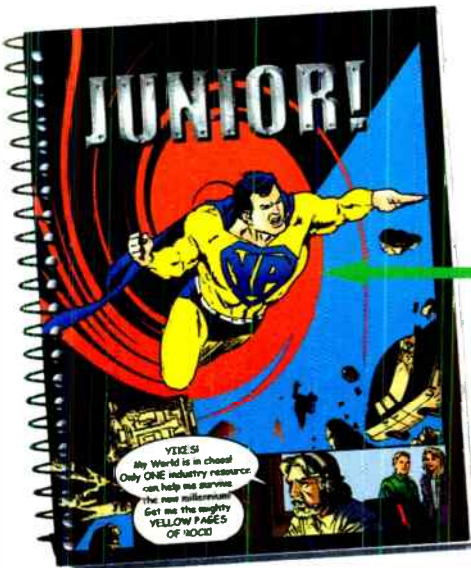
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CLUB REVIEWS



Planet Ohm: Promising, melodic-yet-moshable alt-rock mix.

Planet Ohm *The Joint* Los Angeles

Contact: Glenda Borden, 323-874-6770, www.tracelink.com/planetohm

The Players: William Conklin, vocal; J. Graham, guitar; Shannon Brooks, bass; Rick Smith, drums.

Material: Planet Ohm's strongest songs are "Pale," which despite being melodic is also heavy and moshable as it spotlights J. Graham's driving, raw, guitar sound. "Brand New Me" is the most polished tune of their set. Contemporary and catchy, it is probably Planet Ohm's most commercially viable song. Generally, the songs are all well written and arranged, but a little rough. The band could benefit greatly from experimenting a little more with their songwriting. By the end of the show I was not as captivated by the material, due mainly to the lack of surprises in the content and execution of songs.

Musicianship: William Conklin's vocal style is unique in today's alternative world. When his delivery is forceful and energetic (as opposed to melodic, which is not flattering to his voice) Conklin is impressive. Brooks' bass playing is exemplary, and her input is a large part of what makes PO's music better than average.

Performance: Considering that this was a group playing only its second live gig, their performance was much better than expected. Planet Ohm's stage presence was about as lively as a four-piece band could be on such a tiny stage. Brooks' menacing stance managed to steal some of the attention from Conklin's hip-grinding and head-bopping fronting, but Conklin is definitely the dominating visual presence in the band. They ended their set with a cover of "Alabama Song" (the Doors' version) as a surprise for a friend in the crowd. Playing an ever-changing ode to an audience member is something they plan to continue in future shows. Before they left the stage, all of the band members ga-

thered together in a huddle for a celebratory group hug.

Summary: Planet Ohm has only been together for six months, so the minor polishing needed in both material and staging is expected. Overall, they are a talented group, absolutely worth following as they mature.

—Loraine Tedder

Velvet Chain *The El Rey Theatre* Los Angeles

Contact: Artist Hot Line, 818-752-8355

The Players: Erika Amato, vocals; Arif, guitar; Brian LaFontaine, guitar; Jeff Stacy, bass; David Fraga, keyboards; Mark "DJ Swerve" Murray, DJ; Brett Chasen, drums.

Material: Velvet Chain have a colorful history, a good image, a huge following and their songs are associated with a hit TV show (*Buffy, the Vampire Slayer*). For this special performance (a benefit for the Make a Wish Foundation), VC pulled out all the stops. Techno-fusing their alternative jazz/rock style with euro-dance, they electrified a jam-packed house. Their songs were dramatic, smart and classy with a polish that made their sophistication seem simple. The electronic

samples, loops and DJ boosts were smoothly integrated into the songs giving them a larger-than-life feel. But their material, as strong as it was, yearned for hooks, those sing-along choruses and memorable melodies you hum on the way home. This shortcoming could be one of the reasons VC is still reaching for the brass ring, although trying to correct it might be akin to selling out. Because, clearly, this group is simply being true to itself, regardless of conventional wisdom.

Musicianship: Flawless would be the best way to describe these players. DJ Murray added a European house feel to the music while Fraga kept a jazzy undercurrent flowing. Blending into the arrangements, Chasen and Stacy gave the songs a saucy cabaret vibe that moved them along. Arif and LaFontaine took an alternative approach that kept their playing understated and tasteful throughout, while, over the top of it all, Amato seduced the audience with her Eartha Kitt-like vocals. This was a group who exuded professionalism.

Performance: Most eyes were on Amato as she swayed, raised her arms and beckoned to the crowd. There was a magnetism about her that made it difficult to turn away. But it was tested at this gig, since the event was attended by the cast and crew of *Buffy*. So, naturally, there was plenty of star gazing going on, but it didn't seem to detract all that much from the show.

Summary: Velvet Chain is probably one of the better-known acts in L.A. They've been on the scene for a while and have enjoyed a significant level of success. Their cabaret act and classy, euro-style alternative music is on the upscale side but is also down to earth, with songs that appeal to a broad fan base. Nevertheless, the band remain independent, making you wonder what it takes to get a deal in this town.

—Bernard Baur



Velvet Chain: Blends alternative jazz/rock with euro-dance.

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40 Watt Domain: Hooky, rock-heavy band with all the goods.

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The Gig
Hollywood

Contact: Artist Hot Line, 310-821-2676

The Players: Drew Heilprin, vocals, guitar; Rhys Jones, guitar; Mark Neth, bass; Eric Schwartz, drums.

Material: Think of Shawn Mullins and Tom Waits on methamphetamine and you'll have a clear picture of 40 Watt Domain. You've heard of extreme sports? Well, this is extreme rock by a band whose claim to fame is that they played an inebriated gig at Keanu Reeves' birthday party last year and followed it up by appearing in the Van's Warped Tour. Musically, their songs go from foo to goo, with the careening pop melodies of the Foo Fighters surrounded by the modern rock trappings of the Goo-Goo Dolls. The lyrics present vignettes of life similar to the biting wordplay of Jackson Browne and Tom Waits. Wise, poignant and often hilarious, these short stories were like little gems out of some Robert Altman movie.

Musicianship: This band smoked, and each member had star quality, with Jones on lead guitar adding just the right touches to accent the songs while Heilprin kept the rhythms rollin'. Neth and Schwartz were solid players and even had individual moments to shine, while Heilprin's vocals had a distinct timbre that fueled the emotional content of the songs. In fact, this was a band that came across well on everything they did, from the ballads to the rockers.

Performance: As the curtain lifted, three doll-like pinatas strung high above the stage crashed to the floor when the first chord was played. This got the audience's instant attention and caused them to rush forward, reaching for the contents inside. From there on, 40 Watt Domain had the crowd in the

palms of their hands. Indeed, their show was so bold and eccentric, you didn't want to turn away for fear you would miss something.

Summary: 40 Watt Domain is a band with the goods. They've got the songs, the musicianship and the talent to back it up. With their hooky, rock-heavy songs, they should attract attention very fast. In fact, they're performing at such a high caliber right now that if they continue to improve, they will simply become too hot to be ignored.

—Bernard Baur

John Moss Scruffy O'Shea's Marina Del Rey

Contact: Artist Hot Line, 310-372-5495

The Players: John Moss, vocals, guitar; Peter Rom, lead guitar; Craig Ayers, bass; Mario Badamio, drums; John Fuentes, percussion; Lean Sharp, Kara Turner, backup vocals.

Material: The John Moss band explores an assortment of genres that coalesce into an alternative, world sound. This blend of styles is so smooth and soulful it creates a

whole new style of music that is part R&B, part salsa and part rock. While this diversity is interesting and provocative, it doesn't add up to a signature sound that would make this group instantly recognizable. Instead, the band's sound comes across much like a big band playing house music, which isn't a bad thing in this case, since it's passionate enough to dance to and, at times, even epic in scope. Moss has managed to design a multi-level, multi-colored, multi-textured approach that is unique in its own right, even if it isn't market specific.

Musicianship: Though each player seemed to bring a different style to the music, they were a tight unit who not only suited each other but also gave one another the space and time to showcase their various talents. One of the most outstanding in the group was Fuentes, the percussionist, whose world beats and syncopated rhythms flavored every song. At the heart of each number, though, was John Moss himself, who utilized unusual vocal phrasings that gave unique emphasis to his lyrics and emotional content to his songs.

Performance: This group was sandwiched between two favorites of the venue, Greydog and Rick Derringer, and they held the crowd who came to see each. Their high energy performance and the caliber of their set made for a flawless bill, with no drop in any level whatsoever. Moss looked like a down-home boy, performing barefoot with a warm, country-like attitude. Friendly yet confident, he connected with the audience from the moment he stepped onstage right up to the last song.

Summary: The John Moss band cannot be easily categorized, but neither could the Dave Matthews band. Indeed, Moss and company appear to take a similar approach, sampling styles from every genre available and constructing a unique sound that encompasses world, rock and soul in a way that appeals to a broad range of fans.

—Bernard Baur



John Moss: An appealing blend of world, rock and soul.

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CLUB REVIEWS



Clay: An appealing sound, but needs to pull out the stops.

Clay

Scruffy O'Shea's
Marina Del Rey

Contact: Artist Hotline, 813-261-4206

The Players: Jessica "Frankenstein" Perkowski, vocals, guitar; Dave Foster, guitar; Amy Brandt, bass, backing vocals; Jeff Duarte, drums.

Material: Imagine Emily Saliers fronting Belly, or a bluesier Paula Cole, and you've got a clue to what Clay sounds like. Featuring an impressive array of styles, Clay mostly bounces from slower, dirge-like numbers to bouncier, pop-hop, roots rockers. Perkowski sings beautifully, with a voice that reaches but never strains. There is a lack of believability, however, as she tends to repeat her vocal mannerisms and melodies in every song. The tunes themselves are good, but they're anti-climatic and, for the most part, poorly arranged. Still, what the music lacks in finesse it makes up for in honesty; and if Perkowski learns someday to push her voice to the next level, both the songs and the band's sound will be better for it.

Musicianship: Each member of the quartet is a strong player, particularly Foster and Brandt. Duarte is good on drums, but he's a heavy hitter who sometimes loses it on fills. Brandt's and Perkowski's harmonies are sweet and incisive but not overused — if anything, there should be more — with Foster's spare accents perfectly laid on top. Perkowski's voice is technically strong and musically sure, but there's a sense of restraint in her vocals that's disconcerting. Perkowski is to be commended for a lack of histrionics; however, too much restraint can be stultifying. It would be exciting to hear her really take off the way it seems she would like to.

Performance: The crowd for Clay at Scruffy's was sizable and enthusiastic. The band basically just stood and played, letting their

music perform for them. Perkowski's stage demeanor was goofy and engaging. In all, the band's laid-back charisma was a welcome respite from the nervous navel-gazing or bombastic hijinx most scenesters feel they need to employ in order to get attention.

Summary: Clay are good at what they do, but would benefit significantly from better musical arrangements and a more eclectic vocal attack. Their sound would appeal to both college-age kids and the VH1 crowd, so if Clay refocuses and pushes their current envelope, they're likely to have the chance to impact those audiences.

—Chad Goodell

Black Bird Sky

Viper Room
West Hollywood

Contact: 310-202-4910

The Players: Tommy Fields, vocals, Gabriel Moses, guitar, vocals; Dave Brown, drums; Darren Embrey, bass;

Material: Black Bird Sky have an obvious Beatles influence and they



Black Bird Sky: Incredibly polished, melodic, progressive pop-rock.

combine it with a progressive edge, much as Kings X did back in the Eighties. Though not all of their songs are as interesting as they could be, a few are extremely slick and exciting. "After All" is right out of *Magical Mystery Tour*, their opener "Fly" had a groove that was almost like Jamiroquai, while "Tripping" had a lot of sonic special effects.

Musicianship: These guys must have gone to a finishing school for musicians, because it seems as if their sound is utterly clean and perfect — CD quality. In fact, at one point, an audience member even asked, "Are these guys lip synching?"

Lead vocalist Tommy Fields has a voice that is crisp and controlled. He goes over the top, however, when he tries to scream, letting you know that he can keep it clean or dirty, as he chooses. Fields truly has an excellent instrument. The other guys match the singer's professionalism. Gabriel Moses plays a tight guitar and sings excellent back-up vocals.

Performance: What's cool about Black Bird Sky is that they are all up front on the stage, right by the mics, delivering a high-energy performance. As far as image goes, the group look good though there really isn't anything distinctive. There is little that tells about who Black Bird Sky is. Maybe they're one of those bands who want to let the music do the talking. Simply in terms of musical performance, this is a band who deserve some very high marks.

Summary: All comparisons aside, Black Bird Sky are extremely tight, and their songs have true feeling. Fields could be getting a lot of work, because his voice is outstanding. The way his bandmates back him up — with excellent harmonies and musicianship — make Black Bird a refreshing experience.

—Daniel Siwek

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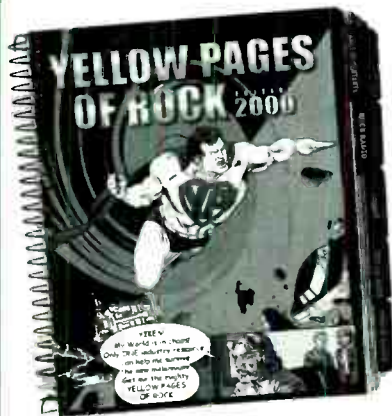
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Deadline: The Pro Player deadline is printed at the top of every page in the Marketplace section. Call Linda, our Pro Player representative, to reserve your ad: 818-755-0101.



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EQUIPMENT

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MUSICIANS AVAILABLE

- Pop, rock, soprano bck chck, 26, sks funky, orig band...
•Pro singer lking for signd Hk/HrR band w/mgmt I have thk& can write words id ndd Beep 818-372-2990
•Pro singer, relocating to LA from east cost, lking for chrstn gnt plyr or band Infl Journey, Stripper Steve 609-916-0245
•Pro voc lking for org or cover band Srs only pls 818-367-1630
•Pwrlfl, dynamic, talented male voc sks non-pd demo projs Melods, versatl w/great range Pref rock, cntry, soft rock 2-8pm 714-522-3218
•Rap/r lking for recd labels out there lking for yng talent That's me nazriadamuss@aol.com
•Rcningham meets Opie meets Ralph Malph. And he can sing Blues rckblky bkgrnd Seom improv jazz singing besykes@netzero.net
•Rock voc/lyrcstng/wrtr Career mndd pr Lks, image, aggressv melting pot of Infl Zep, GnR, AIC, Korn World dominant, no less. 310-610-0875
•Sngvr sks fem bass, fem keybrdst & fem drmr for band Srs inq only Dwayne 323-755-2788
•Sngvr/sngwrtr avail Eng/Spansh, 323-463-0820.
•Sngvr/sngwrtr lking for music directn in vein of folk, rock, blues, cntry Hyv acous Infl, BHrper, Jewel, DiFranco 310-358-0687
•Sngvr/sngwrtr sks band mates Great songs, great demo Infl incl CCrows, Toad, Ben Fold, ESmith Darren 805-965-4267
•Sking R&B/dance band who believes in rehrsng, i'm sexy, crazy, cool entertr who sincerely wants to build following. Java 818-769-9272.
•Strong, beautfl, masculine fem sngvr w/deep unique vox, deep music Motown family bkgrnd, nbs blues rock band. You must know Gaia, Michele 310-915-0212.
•Talented fem recrdng artist wants to collab w/srs producer on R&B, all concept Pro only, otherwise pls don't waste my time. 818-761-4016
•Voc avail, Infl Beastes, FJunksy, punk Beth 818-829-1936
•Voc avail cmprlt pkg, very exp, bariton-tenor range ven of Astbury, Daltry, Staley, lking for srs HR band only Brent 323-769-5802

MUSICIANS WANTED

- Voc skng soull, jazzy, rockn, bluesy kinda thing Giggng sits only Covers/orgs Wicked grooves Mature plyrs Dvd 323-268-9275
•Voc willing to bartnd for studio time to make demo Very III effort invold, I have own music tapes succulent1@aol.com
•Voc/rapper avail to join/start rock rap grp Hrdcore only, no kids Blade 818-832-2099
•Weird lking, Slvr/fake-y fem voc No demo tape Sks collab w/srs infl 4AD, Ministry, DMode, Dido, Portishd, Japan Riotgurrll@aol.com

21. VOCALISTS WANTED

- A+ voc wntd for slammin, pr HR band We have studio, retrsl spc, image Jim 818-884-5306
•A1 srs, passiont, creatv, emotnl male to create tmelss diverse rock, Adventurs Hyv, acous, feyl ten- sion, dynamic, pwrlfl Musicl journey Zep, Floyd, Tull etc. 310-453-8628
•Aggressv, hrdcore band lking for hi energy fem voc w/force & melodic capabiltys 323-464-6289
•Aggressv, versatl rock band sks exp voc, image mndd & dedicatn a must Under 30 Rehre 4xwk No flakes or rap Rick 213-917-0369
•Alt band skng modern voc/lyrcst for immed recrdng/live sfl 26-33, Apollo, Santana, Goos, Rage, Sugar Ray Gig ready 818-506-6570.
•Are you aggressv enuf? New sngvr ndd for HR, death metal band w/hvy grooves 19-27, male, open mndd, dedicatd, transpo a must. Larry 310-998-1685.
•Ass kickin FM cntry blues ala JCash, JLewis meets ACDC, Metallica 30+, semi pro, prohead pref This gms smokers 310-670-5673
•Braziln bass & drmr duo skng gut & voc Infl Ozzy, Metallica etc. Ready to tour, Pro only, Alt is most Reinaldo 323-874-5234
•Celtic band sks Nancy Wilson morrighan22@hotmail.com
•Chrstn/inspiratnl voc/lyncs sks chrstn voc/muscn Setting up band Rock & hiphop, Local 47 membr Ace ubora@webtv.net
•CLAY auditing fem vocs, Chk us out @ mp3.com, Dave 818-261-4206, claymusic1@aol.com
•Ectect, unusual rock ensemble sks unique male/fem voc, Tired of stagnant lines? Want to sing truly alt songs? Commons nd not apply. 562-696-4313, www.progressivemusic.com
•ELECTRIC, tribute to Cull, now auditing pr sngvr w/stage presnc, voc abtl of Astbury Upcomng paid ggs, Matt 909-592-7631
•Fem pro voc wntd for estab harmony act Mezzo soprano Lauren 818-985-4153.
•Fem suprtar to collab Euro dance w/sngnd composr 818-766-6187.
•Fem voc w/angelc melancholic voc ndd by gut to create ethereal music, form band, Infl Cocteus, Mazzy, Cure, Robert 323-957-3734.
•Fem voc wntd by sngwrtr for recrdng sessns, new

MUSICIANS WANTED

- album All orig music based strong vocs, melodies & hook It's RnR w/srong R&B groove kerckhoher@aol.com
•Fem voc wntd for estab working band, Steady work, lead/bckgrnd vocs Passprt for travel Into hi energy dance, funk, rap etc Mike 818-506-1374
•Fem voc wntd, bilingl, for bckup vocs, then poss recd deal Srs inq only, Nd to see & hear 626-935-2436, eriq w@hotmail.com
•Fem voc wntd, Mostly bckup, some lead poss For well connectd 6pc band, Spansh spking a+ Infl Kraviz, Santana, Zep, Prince. 310-308-2199
•Fem voc 18-25, gdllks, bilingl Eng/Spansh, wntd by composr for recrdng latin pop grp Xlnt inonatr req 323-462-1078
•Fem voc, hi energy, attractv, dancr type w/chops wntd for well connectd pr, jammng, giggng, recrdng prj Santana, Kraviz, Zep, Prince Michael 310-308-2199
•Fem voc/lyrcst w/maj connex, wntd by sngwrtr/keybrdst Must have deal in work 818-342-3100
•Fem voc wntd by wrpwp band w/inst mstr, gigs, etc Must like to rock Infl X, Hole, Blonde, PJ 323-257-1909
•Formng orig band w/gut at El Rey, sks pr sngvr Infl Matthews, Train, Dead, Improv, Right rhythm gut big+ Patti 714-377-9096, www.seasonofwhat.com
•Formng b& d drmr of hrdcore combo-Gd Ltl Boys, skng voc Summer tour depends on you, Van Nuys lck-out, Pro only 818-997-6527
•Frtman/sngvr wntd for orig HR band w/stret edge, Hlywd area Gd lyrics, melods a must. No shy dudes. Total alt a must 323-461-2953
•Fem Hanoi type voc wntd Have demo deal. 323-782-6505
•Hi energy, hvy, drk orientd band sks real voc Us, pr & for real, Uo, the same, No posers, 19 y/o & up 818-617-4560.
•Hvy alt band sks pwrlfl sngvr, Lo to mid range for gigs, recrdng Infl AIC, Tool, Creed, Godsmck. 310-533-2475
•LA based HR band, ELECTRIC DEVILS, skng sngvr/frntman for upcomng tour, Lk us up at mp3.com for band/CD info Sean 818-509-8815
•Latin band skng energetic male sngvr/srprs for estab grp w/premier mgmt Ritche/Carto 818-907-0773, 818-763-7335
•Latin pop rock tenor wntd for hire & probable recrd deal, Get excited Pgr 310-222-4670.
•Lking for Asian fems to add to girl grp, Must know how to sing & dance. Karen 818-846-3058, khung@hotmail.com
•Lking for fem voc who can sing bluesy & melodic w/gd stage presnc & gd range for orig prj, Very gd band w/gd following. 323-255-3272
•Lking for sngvr to form band like Bugsy, Nsync Infl anything from R&B, hiphop to pop. 18-21, I have own equip. 818-705-7023
•Lking for sngvr & srprs for R&B, hiphop prj Male or fem 714-607-0800.
•Lking for sngvr, 15-20, wht or hispanc. 818-971-2232.
•Male grp lking for 4th membr, Pref latno, 18-24, Must sing & dance very well, In studio now. 818-623-6501
•Male sngvr wntd by pro gup/composr for band collab, I have yrs of exp, tolos & connex. Deltones, Filter, NIN, Tricky etc. 323-876-0155
•Male voc ndd by old lead gut to reform orig HR band, Infl Sabbath etc, Lv msg 818-880-9002.
•Male voc wntd for cntry recrdng songs in xchange for top quality demo Sherry 818-528-2505.
•Male/fem vocs ndd by keybrdst/arrangr for demo work on spec, Vandross, Houston style. Aaron 213-482-8443
•New band w/exp plyrs skng voc capable of screaming head off but able to sing ala Incubus meets Korn, Mgmt, recrd co int 727-798-0053.
•Pro band lking for sngvr that's orig w/own style &

MUSICIANS WANTED

- dynamics Pls be open mndd If you don't have this don't waste your time 310-240-5977
•Pro male voc ndd for progrsv supgrp in style of Rushes, Beethvn, real deal, the best, Recrdng &/or live 6-10pm CST, 817-498-4726
•R&B, hiphop male grp lking for all races If your lifes dream is to be in sngng prj, pls call 818-623-6501
•REDRUM, Core metal band, sks sngvr, male/fem, for upcomng gigs & recrd, Lee 310-589-2045
•Sngvr wntd by hvy, melodic band w/Hlywd lckout Dylam 323-660-3433
•Sngwrtr w/lys of exp in diff types of music, Lking to form alt band where I'd be lead vocs 805-520-1827
•Standtrd trio lking for fem sngvr w/beautfl voc prj alt & willing to work hrd. 310-391-6467, ogustavo@yahoo.com
•Versatl frntman ndd for seasond modern hvy unit 323-658-8281
•Voc ndd for rock band Have CD studio, recrdng equip, PA, 818-789-1761
•Voc wntd by 42 y/o gut/sngwrtr Infl incl early REM MWeel, L'Real & smilr Lking to form new prj krkandsophie@medaone.net
•Voc wntd for estab rock rock band in Sth Bay area 5pc, all org 26 & under pref Very srs, versatl, lks a must. 310-521-8768
•Voc wntd for hvy, lo tuned org band Infl Tool, Stylicic, NIN, Underworld Melodic sngng & screaming 818-988-3736, am14731@aol.com
•Wntd: fem sngvr, 18-25, for all pop prj, Great lks & vox ndd, We want to make you a star, Benny 323-467-8927
•Wntd: modern alt rock band, huge following, sks sngvr/wrtr/frntman, recrdng, creatv, passiont about music, Style blues to metal, 310-289-1454, uncooinc@hohmail.com
•Writer voc/wntd that has own PA systm Pumpkins, Doors, Cure, Nirvana, STP, Floyd, Wllng to invest cash, put in some cash, Angel A. 714-501-9803.
•Yr got the lkt? Wntd, blk muscn for ggs in Japan If you can play/gut that funky, flashy lk, you're down for show, GlamSlam@musician.org

22. GUITARISTS WANTED

- 2nd gut wnt, Into Janes, Tool, Floyd, NIN, SonicY, Bowie, Radiohd, Have rehrs spc & producer support. 310-821-6929.
•2nd gut wntd for modern alt rock band, Radiohd, Garbage, PJ, Producers, altyss etc, Must have yng, drk, stylistic lk, Sevin 323-660-0929.
•ACDC, Stones type band, formly on Goffen, nds gut 818-377-4518
•Alt grp working w/maj productn co sks gut, Male/fem, Hole, Garbage, AMann, Lou 818-377-4322
•Alt, funky, pop, rock org band w/indie deal lking for rick gut w/wrtr/frntman, recrdng, creatv, passiont about music, JY 909-371-2308
•Artist sngvr/sngwrtr/perfrmr sks raw, dynamic gut Infl Bowie, Nirvana, Stoges, Can, Blonde, Abba, Massv, AGreen, NYoung, Doors, Guided Joe E 818-563-3301
•Bass in Madison, WI sks tall Amer Indian synth gut for futurist glam band, Victor 608-246-8386, 608-246-2178
•Bck avail band sks gut for roads music, Must be willing to commit to band, be dedicatd, no pay yet, 213-360-2450.
•Braziln bass & drmr duo skng gut & voc Infl Ozzy, Metallica etc, Ready to tour Pro only Alt is most, Reinaldo 323-874-5234.
•CESSATION OF LIFE cur lking for lead/rhythm gut plyr, For upcomng tour info & recrdng, call. 818-885-6714, col@cessationonline.com
•Chrstn bass, vocs, gut sks gut who sings bckup Very srs spritlly & muscly, Into rock to funk to folk, Great songs Shane 818-621-2073
•Chrstn lead voc/frntmn sks lead gut to form band w/emphasis on outreach, Infl 90s rock, PJ, Jam, Jars/Clay, Rob 626-792-8603.
•Chrstn/inspiratnl voc/lyncs sks chrstn gut to collab/w, Setting up band, Rock & hiphop Local 47 membr, Ace ubora@webtv.net
•Cover band sngvr sks reliable, talented gut, drmr & keybrdst for club gigs in Lng Bch/OCA area Fem music-

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L.A. based modern hard rock band with record deal needs vocalist.
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Male Vocalist with melodic very distinctive voice and truly great songs seeks musicians to form Pop-Rock band with moody, radio friendly, modern sound. Need not to be a pro, but must have the passion and will to succeed. Some writing ability and decent equipment necessary. Please no time wasters.
310-839-9726

NEW! FEMALE VOCALIST / GUITARIST AUDITION!!
Alternative to Pop/Rock band (3 Girls and a Male Bass Player) with an Independent Record Deal pending, auditioning for a Female Front Person age 21 to 27. Talent, Personality and Charisma a must, with skills as a Guitarist and Lead Vocalist also required. An opportunity to perform your own original material as well.
Send Bio / Resume, Publicity Photos and Demo Tape to Rainy Day Records, 15456 Cabrito Road, Van Nuys, California 91406



MUSICIANS WANTED

ns encouraged! Mike 562-877-3683, amberlyn@earthlink.net
-Cuban/Spanish style guit wntd for sml 4 or 5C band
forming. Must be knowldg in these styles. Son,
Guajira, Bolero, salsa, 818-948-7831.
-Dedicated & reliable bass, guit & drmr wntd to collab
w/voc in Lng Bch area, for gigs & fun. Covers & orig.
Connie 714-807-2947.
-Driven, dedicated male voc sks alt rock guit for mutual
collab on tunes. Infil Tonic, Live, 3Eye, Collectv, Robert
310-810-1151, Yulon72494@aol.com
-Estab Hilywd band sks drk, menacing, melodic guit to
round out lineup. AIC, Floyd, Staudt, Tonic, Doors. 25-
35, prolific, srs only. 818-508-1203.
-Estab singr/sngwr lmg for rocking Tele/Strat guit for
Americna style band. Sheryl, Mellencomp, Earl, Hiatt,
Big Hid Todd. Pros only. 818-548-8032
-Exp in rock, blues, pop, funk & jazz. Live shows to
promote album. Nrd asap. 323-960-5654,
idahlia@mindspring.com
-Exp lead rhytm guit ndd for w/CDs, gigs,
press. Infil Wilco, Oasis, Lermohnds, Kinks, Mats,
Beatles 66-70. Brady, before 10pm. 310-392-9234,
mp3.com/bradyharris
-Fem 2nd guit ndd Infil Kravitz, Sting, Hendrix. Must
also play acoustic guit, have cool vibe. We have great
songs, CD, atty. D 323-822-1950
-Fem artist lmg for talented guit/sngwr to collab on
orig mat. Alt, F&B, 3C, 3B, 3G, Wendy 818-761-4016,
-Fem guit plyr wntd for lem lmg band. Glendale
area. Infil Blondie, GoGos, Baneter, 818-490-2099.
-Fem guit wntd for writing proj in BR/alt, SRV vein,
Troy 323-463-8963
-Guit ndd for rockblly, blues, cntry, rock infl band. X,
Joplin. Giggng from Ventura to San Bern. lng to play
AZ to SF. Lisa 818-251-9836
-Guit wntd for busy top 40 cover band. Must be pro,
have transpo, vocs 818-295-3820
-Guit wntd for estab working band. Steady work,
lead/bckdrgn vocs. Passprt for travel. Into hi energy
dance, funk, rap, R&B, etc. Mike 818-508-1374
-Guit wntd for fun, loud, alt pop band. Infil Replace,
Goos, Focs. 310-392-9617.
-Guit wntd to compit band. Must spk some Spanish
Age around 30. Willing to do whatever it takes. No
flakes. 323-913-3367, seeknguitartist@yahoo.com
-Guit wntd to start gupng immed for rockblly infl proj.
Skills & dedicati a must. Srs musicians only. 818-251-
9836, countryspice@earthlink.net
-Guit wntd Voc lormng band. Infil StaticX, Deftones,
Electrnc 21-29, Pat 818-246-9832.
-Guit/sngtr & drmr sng anothr guit to form band. We
have name & some songs. Must be gd w/fx. Male/fem
welcomed, Pumpkins, Placebo, Sdre, 626-288-5662
-IGNITE sks guit for xtensv touring. Exp in hrdcore
nec. LPaul & Marshl prel. Album set for release in
Spring. andrsn@gle.net
-Lead guit, hoo/melody orientd. For OC org, melodic,
alt, xperimtl R&R band. Team plyr, pros only. 714-609-
0332
-Legendry quality, yng, hrdcore, fem, incredbl voc,
orig sngwr, guit into PJam, Sndgardn, Nirvana etc.
Lmg for bass, drums, guit to bck me. 310-550-5454
-Lmg for bluesy, grungy, hvy guit for band w/publish-
ng deal & upcoming shows. Srs guit plyr only. Brian
323-433-4324.
-NANCY RAYGUN lmg for fem 2nd guit. Hrd/punk
RnR band. We nd someone who's great w/rhythm,
very solid. No rules, but pls be reliable. 323-656-6567.
-Nd guit, bass, drums. Have org music & CD. Style:
Hendrix, Joplin, BT. Cindy 310-454-8988, artemis-
lives@aol.com
-NY Spanish metal act sks rhytm guit. Metal w/la-
menco, latin & progrsv elements. Srs & exp only. 22-30
w/mage. 718-379-5750.
-Orig band w/showe sks guit plyr. Into Live, MB20,
STP, CCrows, Tonic, Goos, Focs. Must love your craft
818-609-3281.
-Pro christn voc, relocating to LA from east coast, lng
for guit to form acoustic rock proj. Infil Kansas, Journey,
Singer. Steve 509-918-0245.
-Sngtr sks lem guit for band. Srs inq only. Dwayne
323-755-2788.

MUSICIANS WANTED

-Sngtr/sngwr lmg for musicl directn in vein of folk,
rock, blues, cntry Hvy acous infl. BHarper, Jewel,
DiFranco. 310-358-0887.
-Sngtr/sngwr wnts to collab w/guits. Old school
soull style mixed w/contemp snd. Lv msg 213-538-
7271.
-SJones, Thundrs type guit ndd. 323-782-5505.
-Skng guit for band that makes art you can dance to.
Weird snds. Eno, Waits, Heads, Miles, sci-fi jazz/junk
hop. Ryan 818-909-9467.
-Skng guit for noise jazz improv caca. Pls have har-
molodic aptitude, weedy deedly, penchant for 70s
fusion/progrsv rock, frpp & knifafacty mumbo jumbo.
818-380-0414.
-Skng like mnds for rock, funk, psychdc triphop, org!
Money makin, srs snnds! Guit, keybrds, drmr etc.
Ventura Co. StoneyMullins@aol.com
-Slide guit ndd for re-organzing working blues band.
Must have blues exp. Infil DAllman, MTaylor, Cooder,
Lil Feat. Nathan 818-243-2696.
-Street perfrm/voc sks eclectic, dynamic guit accomp
for playing crazy, dynamic covers at local tourist spots
Fun, exp plyrs, pls David 323-268-9275
-Voc sks guit plyr to start band. Speed metal, trash,
HM etc etc. Infil Slayer, Metallica, Sabbath, Pantera.
Zoom 323-962-7760.
-Wntd: fem lead guit for all girl band rehrgng now @
SIR studios. 310-655-2736.
-Wntd: lead guit w/REM type guit snd for CCrows.
Stroke9 type band. No beginns. Must have gd lk & be
pro. 323-969-4989
-Xceptnl fem voc sks acous guit for accomp on org
songs, pop/rock style. Open mics to showcss. Flexibl
sched. Donna 310-545-3062.

23. BASSISTS WANTED

-#1 bass plyr ndd by singr & guit for orig career proj.
We're lmg for someone to join writing team. Call for
infil. Ian 323-939-7828
-#1 Hilywd band nds new soull, grooving bass for hvy,
melodic R&R band. Doors meets STP. Have atty, mt.
818-785-5095
-#1 music/biz oppor for versall bass to join band &
shows for maj labels. Dynamics, hi energy & stage
pressre req. Sean 818-207-5836.
-A singing bass for top notch band w/strong matrl,
some pay, org music, local gigs. Infil Beatles, U2,
Walliwrs, Hendrx. Bobak 800-431-2500 x4319.
-A* bass plyr for hvy alt band. Must have style, talent,
dedicati. We have lkkout, CD, label int. Sngwr+*.
Jay 818-535-4950.
-A1 bass plyr ndd immed for estab band w/gigs,label
int, Hvy, alt, cutting edge, bombastic. Lkkout in NoHo,
Kurt 213-482-8291.
-AC/DC, Stones type band, formly on Geflen, nds
bass. 818-377-4518
-Alt bass w/leel, not busy, wntd immed Infil Radohd,
Verve, Pumpkins, Focs etc. For recrdng, gigs. Under
30 w/mage in place. Robert 818-760-3252,
tez808@earthlink.net

MUSICIANS WANTED

-Artist singr/sngwr/perfrm sks raw, dynamic bass.
Infil Bowie, Nirvana, Stoozes, Can, Blondie, Abba,
Massv, AGreen, NYoung, Doors, Guided/Voxs. Joe E
818-563-3301.
-Band sngk bass, keybrdst, multi talentd plyr. Infil
Radohd, Cornell, Pumpkins. Tom 213-448-2209, mac-
gonoss@earthlink.net
-Bass for folk, rock band. We have CD demo, gigs at
shows clubs, org songs. Skng versatl plyr w/ipro alt.
818-760-6834.
-Bass for rock band w/upcomng gigs wntd. Be dedi-
cald & have transpo, gear. 323-936-2449.
-Bass ndd for beginng 3pc rock band w/over 20 songs
ready. Dylan 323-255-9879.
-Bass ndd for org/cove grp. Responsbl, quick learnr,
gear, day job. Rock, HR, blues, funk. Email for song
lsta/audin tme. David 805-373-7365.
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as biz. Must have equip, pro mnd. 310-657-3608, 323-
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- The Liner Notes <http://pw1.netcom.com/~vjazzer/LinerNotes>
- Liquid Planet <http://kspace.com/planet>
- Little Children <http://members.aol.com/rollydv>
- Livid <http://www.livid.net>
- The Living Guitar <http://www.livingguitar.com>
- Lolligag <http://www.lolligag.com>
- Lost Identity <http://www.lostidentity.com>
- Lucky Diaz And The High Rollers <http://www.luckydiaz.com>
- Ludlow <http://www.geocities.com/sunsetstrip/bistro/8746/udlow.html>
- Mark Allen Band <http://members.aol.com/MAllenBand/main.html>
- Majenta Jets <http://www.majentajets.com>
- Majority Dog <http://www.majority-dog.com>
- Marian'a Trench <http://www.fishnet.net/~mariana>
- Mariel <http://www.mariel.net>
- Mauro <http://www.solcommunications.com/mauro.html>
- The May Kings <http://www.themaykings.com>
- Darren McGovern <http://www.concentric.net/~darren/>

WEB SITES

- The Mechanical Bride <http://bomp.com/bomp/MechBride.html>
- Merge <http://www.mergeband.com>
- Michelle Penn Band <http://www.michellepenn.com>
- The Militants <http://www.themilitants.com>
- Pat Milliken <http://www.inanna.com/yggdrasil/milliken>
- Jonathan Mitchell, Percussionist <http://members.aol.com/holjonmit/Home.htm>
- Monophonic Tonic <http://www.monophonic.com/~grey>
- Wilf Montan <http://www.shownet.com.au/wilf.html>
- Shemm Morales <http://www.shemm.com>
- More Good Oil <http://members.aol.com/tian323/moregood.htm>
- Mud City Mavis <http://www.mp3.com/MudCityMavis>
- Arthur Mountaniol <http://www.j-birdrecords.com>
- Astrid Munday <http://www.fox.net.au/~tl/>
- My Man Kurtis <http://www.mymankurtis.com>
- Native Tongue <http://www.cyber-rock.com/nativetongue/>
- Kevin Navis <http://members.xoom.com/kevinnavis>
- Nebula <http://www.nebulamusic.com>
- Rick O'Neil <http://www.hisite.com>
- The Newly Deads <http://www.newlydeads.com>
- Nero Zero <http://www.kspace.com/nerozero>
- No Curfew <http://www.NoCurfew.com>
- Nowhere Near <http://www.rocklanerecords.com/artists/nwm>
- Ocean Hero <http://home.earthlink.net/~oceanhero/>

WEB SITES

- Dave Odegaard <http://www.daveodegaard.8m.com>
- Onoffon <http://www.onoffon.com/>
- Opposite Earth <http://www.Opposite-Earth.com>
- Orphan Moon <http://www.orphanmoon.com>
- The Painkillers <http://www.thepainkillers.com>
- Paradise <http://e-cartoys.com/paradise>
- Rick Paul, Songwriter <http://home.earthlink.net/~rickpaul>
- Joel Pelletier <http://www.joelp.com>
- Steve Pemberton, Jazz Drummer <http://members.aol.com/SPember/index.htm>
- David Peters <http://www.davidpeters.com>
- Pillow Of Wrongness <http://pillow.web.com>
- Phosphenes <http://www.phosphenes.com>
- Plato's LunchBox <http://www.platoslunchbox.com>
- Poetry band <http://www.cyber.net/lacamusic>
- Powerman MC <http://www.mp3.com/powermanmc>
- Mark Pont <http://kspace.com/pont>
- Primitive Radio Gods <http://www.primitiveradiogods.com>
- Push Comes II Shove <http://www.pushcomestoshove.com>
- RAINorSHINE <http://www.ezfindit.com/rainorshine>
- Rakit <http://www.rakit.net>
- Rebecca Dru <http://www.nightsongs.com>
- Rebel Princess of Rock <http://www.kkryder.com>
- Rebel Rebel <http://www.rebelrebel.org>
- The Redhot Blues <http://ourworld.com/compuserve.com/homepages/red-hotblues>
- The Regulators <http://www.theregulators.com>

WEB SITES

- Freda Rente' <http://www.concreteanhill.com>
- Rio & Sweet Inspiration <http://www.hbmusic.earthlink.net/rio.html>
- Faith Rivera <http://www.faihgroove.com>
- Roadside Attraction <http://pw2.netcom.com/~roadside/roadside>
- The Rolling Tones of St Maarten www.freeyellow.com/members3/rollingtones
- Rooster <http://www.roostermusic.com>
- Christian Rose <http://www.angelfire.com/ca2/2stringboy>
- Rosemary Silence <http://www.haydensferry.com/rosemary.htm>
- The Rosenbergs <http://www.therosenbergs.com>
- Rude Awakening <http://www.nidusprod.com>
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- Cosgrove Rushing <http://members.aol.com/cozrush/lpg/>
- Sakura <http://www.sakura.amp3.net>
- Scarlet Blue <http://members.aol.com/scribble>
- The Scratchy Hill Daydream <http://www.earbuzz.com/thescratchyhilldaydream>
- Scary Rides Home <http://www.scaryrideshome.com>
- Seasons Of The Wolf <http://members.aol.com/bloodtree>
- Second Skin <http://www.secondskin.net>
- Secret Secret <http://secret-secret.com>
- The Shad Hills Band <http://www.shadhillsband.com>
- She's Not Jeffery <http://www.netjeffery.com>
- Shenloop <http://www.shenloop.com>
- Shudderbug <http://shudderbug.com>
- Sidecar <http://www.mp3.com/sidecar>
- Leigh Silver <http://kiss.to/leigh>
- Smackerjack <http://www.smackerjack.com>
- Snapdragon <http://www.snapdragonmusic.com>
- Floyd Sneed <http://www.floydsneed.com>
- J. Dustin Sommers <http://www.blackdogweb.com/dusty>
- Sound Magazine <http://www.geocities.com/Hollywood/5255/plband.html>
- SouR <http://www.sourweb.com>
- Spiders & Snakes <http://www.mistchild.com/spidrsnks>
- The Spill <http://www1.linkonline.net/freshair/spill.html>
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- Rick Steel <http://www.drum-tv.com>
- Michael Stone <http://www.halo-rocks.com>
- Strange in the Pocket <http://www.bitemark.com>
- Supernatural Anaesthetists <http://www.angelfire.com/id/rael/>
- Sunday Funny \$ <http://www.funmys.com>
- Super Red Machine <http://home.earthlink.net/~superredmach>
- Suspicion <http://www.suspicion.com>
- Sutter Cain <http://members.aol.com.scwebpage>
- Syndicate <http://www.syndicatedirect.com>
- Temujin <http://www.ktb.net/~sunflow/>
- Ten Foot Pole <http://www.tenfootpole.com>
- Kenny Texeira <http://www.kennytex.com>
- Thunder Bisquit <http://www.geocities.com/SunsetStrip/Balcony/6981>
- Thunder Ridge <http://www.ThunderRidge.com>
- The Tooners <http://www.unsigned-records.com/tooners.html>
- Towed Up www.towedup.com
- Tripod Jimmy <http://www.bad-attitude.com/tnpod/index.html>
- Twinstar <http://www.geocities.com/sunsetstrip/palladium/4572/twinstar.htm>
- Twisted Roots <http://www.nextlevel.com/rootsrock>
- Two Guns http://www.iuma.com/UMA-2.0/tp/volume9/Two_Guns/
- U-core <http://www.u-core.com>
- UFO Lowrider http://www.zianet.com/ufo_lowrider
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- Under The Influence <http://home.earthlink.net/~meatfed>
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- Undermind <http://members.tripod.com/~undermind69>
- Ursa Major <http://www.rymacanpair.com/ursamajor>
- Van Gogh <http://www.vangoghmusic.com>
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- Vertigo Children <http://www.vertigochildren.com>
- Vincent <http://www.iuma.com/UMA-bands/Vincent>
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- Void <http://www.miseryloves.com/void.htm>
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- Kirk Wheeler <http://www.kirkwheeler.com>
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- Jody Whitesides <http://www.jodywhitesides.com/>
- Che Zuro Whiting <http://members.aol.com/czwhiting2>
- Diana Williamson <http://www.mp3.com/dianawilliamson>
- Wobble Shop <http://www.wobbleshop.com>
- Sarah Woolf <http://members.aol.com/usjissen>
- Worlds Apart <http://www.mp3.com/worldsapart>

WEB SITES

- Your God Rules <http://your-god-rules.com/>
- Zak Daniels & The One Eyed Snakes <http://www.thegrid.net/1eye>
- Zefron: Pheny-Oxyl-Ethylene <http://members.xoom.com/zefron>
- Zeitgeist <http://www.musx.com/zeitgeist>
- Zero9 <http://www.zero9.net>
- Zoes Garden <http://www.zoesgarden.com>

EQUIPMENT RENTALS

- Andy Brauer Studio Rentals <http://www.andybrauer.com>
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- Dreamhire <http://www.dreamhire.com>
- Gold Sound <http://www2.netcom.com/~ausound/goldsound.htm>
- Live Sound Concepts <http://www.livesound1138.com>

MISCELLANEOUS

- 1st Studio Aid <http://www.netcom.com/~thbmusic/studaid.htm>
- 2000beats <http://www.2000beats.com>
- 88 Keys Productions <http://annex.com/88keys/>
- A Plum Video Productions <http://www.plumvideo.com>
- A&R Obserber <http://www.carlexinc.com/anr/>
- A&R Online <http://www.aandronline.com>
- Abiather Films Music Video Production <http://www.abiatherfilms.com>
- Active Talent Agency <http://www.activetalent.on.ca>
- Advance Productions <http://members.aol.com/AdvanceP/index.html>
- All-Star Land Yachts <http://www.AllStarsLandYachts.com>
- Amp Crazy/Jabco Amp Repair <http://members.aol.com/ampcrazy>
- Angel Music <http://www.angelmusic.net>
- Ant Bee Web Bizarre <http://ourworld.compuserve.com/homepages/anibe/e/>
- AWP Cyber Agency <http://awpcyberagency.com>
- Backstage Online <http://www.backstageonline.com>
- BandRadio <http://www.bandradio.com>
- Bandvertising <http://bandvertising.com>
- Big Fish Music <http://www.bigfishmusic.com>
- Booking House Agency <http://www.bookinghouse.com>
- Boss Booking Agency <http://www.eightsix.com/boss>
- Bruce Cameron Music <http://www.BruceCameronMusic.com>
- Bug Music <http://www.bugmusic.com>
- Bytemonster <http://bytemonster.com>
- Called By Name Productions/Mark Mathew <http://www.geocities.com/SunsetStrip/pl125>
- CanJa Sounds Production & Recording <http://canjasounds.cjb.net>
- Classical Insites <http://www.classicalinsites.com>
- Classic Rock Revisited. online club <http://www.classicrockrevisited.com>
- Club Gabbay <http://www.clubgabbay.com>

WEB SITES

- Concert Direct <http://www.concertdirect.com>
- The Cutting Edge Subterranean Radio Show <http://www.kaptainkaos.com>
- Dave Cushman Music <http://members.aol.com/dcmusic>
- DJ Bazarro <http://www.wbazradio.com>
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- Godfrey Diamond, producer <http://www.GodProd.com>
- Digital Daydreams Music Resources <http://www.digital-daydreams.com>
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- Electronic Services Unit 16 <http://www.esunit16.com>
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- Farren Music America <http://www.cadsoftware.co.uk/FMA/>
- Roger Fiets, Vocal Arranger <http://home.earthlink.net/~fretter/roger.html>
- Freda Rente's Concrete Anthill <http://www.concreteanthill.com>
- Future Hits <http://www.Futurehits.com>
- Gajoob <http://www.gajoob.com>
- Gem/Global Electronic Music Marketplace <http://gemm.com>
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- Gigland http://members.aol.com/gigland2/gigweb_1.htm
- Glass Eden <http://www.glasseden.com>
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- Troy Groller <http://troygroller.iuma.com>
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- Skip Heller <http://www.tt.net/ultramodern/skip>
- Hollywood Interactive <http://www.hollywood-interactive.com>
- Hollywood Music <http://www.HOLLYWOODMUSIC.com>
- Hollywood Services <http://www.hollywoodservices.com>
- Houserules Music <http://members.aol.com/houserules>
- Indie Productions <http://www.ivs.net/indieproductions/>
- Independent Musicians' Association (IMA) <http://www.execulink.com/~swr/ima>
- International Touch <http://www.internationaltouch.com>
- Internet Media Group <http://www.larestant.com/InternetMediaGroup/InternetMediaGroup.htm>
- Jazz Central Station <http://www.jazzcentralstation.com>
- Just Plain Folks <http://www.jpfolks.com>
- KJ Music <http://carmelww.com/kjmusic/>
- KallCent\$ <http://www.kisphotos.com>
- The Last Dance <http://www.ld.net/?213>
- Lisle Engle's Transcendental Offramp <http://www.wavenet.com/~lisle>
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- MI Sales & Distribution <http://www.TopHatAmps.com>
- The Magic Bus Music Forum <http://www.mbus.com>
- Majestic Magazine <http://www.majesticmagazine.cjb.net>
- Mall of CD Shops for Independent Labels <http://www.musicmarketplace.com>
- Mangotree Music Production <http://brazilonline.com/mango3/>
- MeGa ReCoRdS™ <http://home.earthlink.net/~scrnplyr/>
- MercyBeatLondon Musicworks <http://community.webtv.net/mercybeatlondon>
- Midnight Rain Productions, Internet Music Promotion Guide <http://www.rainmusic.com/promotion/promote.htm>
- Mo Better Music Ltd. <http://www.mobettermusicltd.com>
- Modern Postcard <http://www.modernpostcard.com>
- Monchato <http://www.geocities.com/Broadway/Stage/4537studios.html>
- Rick Monroe's Legends Diner <http://rickmonroe.com>
- The Muse's Muse <http://www.musesmuse.com>
- Music2Go! <http://members.xoom.com/2go/index.html>
- Music Bargain.com <http://www.musicbargain.com>
- Music Blvd <http://www.musicblvd.com>
- Music Collector Homepage <http://ourworld.compuserve.com/homepages/collectsoft>
- Music Link Exchange <http://members.aol.com/fans4Thunderlink>
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- Musician's Message Board [http://www.freeguestbooks.com/cgi-](http://www.freeguestbooks.com/cgi-bin/view.pl?repete)

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- Musicians Phone Book <http://www.musiciansphonebook.com>
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- The Nashville Number System <http://pw2.netcom.com/~coolsong/nashnumber.htm>
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- New Artist Music Community <http://www.beheard.net>
- Night Moves Music & Entertainment Magazine <http://www.lortunecity.com/tinpan/fitzgerald/140/nighmoves.htm>
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- Pontalio Entertainment http://msnhomepages.talkcity.com/StageSt/pontalio/pontalio_entertainment.html
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- Rain Music http://www.rainmusic.com/promotion/indie_contact_bible.htm
- Rayo Music <http://www.raoymusic.com>
- rm-tvmusicprod <http://www.geocities.com/hotsprngs/resort/6438/audition.html>
- Rocktropolis <http://www.rocktropis.com>
- S.A. Murray, Surreal Art for CDs <http://www.w3arl.com/SAMurray.html>
- Ruben Salazar, Esq. <http://www.salazar.com>
- Scarlettown Music <http://www.oe-pages.com/ARTS1/Writing/scarlettown>
- Scissor Wizards <http://www.scissorwizards.com>
- Scott's Touring Pro Links <http://home.earthlink.net/~blinkerboy>
- Shoot Seven Homepage <http://members.aol.com/shoot07/index.html>
- Signme.com <http://www.signme.com>
- SINC <http://www.zmedia.com/sinc>
- The Solipsistics Home Page <http://www2.netcom.com/~angusmcg/solipsistics.htm>
- SongPitch <http://www.alanpublishing.com>
- Songwriters Cafe <http://songwriterscafe.com>
- Songwriters Resource Network <http://www.songpro.com>
- Studio Referral Service <http://www.studioreferral.com>
- Talent Connection Online

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- T-Bone, Producer <http://www.talentconnection.com>
- Techno/house/electro/hiphop <http://www.members.aol.com/groov>
- To The Bone Interactive <http://www.hpsystems.com/sheweytrax>
- Tommy Bolin Foundation <http://www.tothebone.com>
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- UCTV Film <http://www.uctvfilm.com>
- US Gig TV <http://www.usgigtv.net>
- Underwater Traffic - Future Rock <http://members.aol.com/utjam/ut.htm>
- Universal Light Tones <http://www.universallighttones.com>
- VR Radio <http://www.vrradio.com>
- Vinyl Junkie <http://www.vinyljunkie.com>
- Vital For You <http://www.liquidenergy.com>
- Vocal Evaluations By Mail <http://members.aol.com/Manswelud/vocalcoach.html>
- Wilbe Productions Inc. <http://www.ilinks.net/~wilbe>
- Wired Planet <http://www.wiredplanet.com/register>

MUSIC INSTRUCTORS

- Cliff Brodsky, Keyboard/Synth/MID Instructor <http://home.earthlink.net/~cliffster/>
- Roger Burnley, Vocal Instructor <http://www.rogerburnley.com>
- Rosemary Butler, Vocal Instructor <http://www.rosemarybutler.com>
- Emotif University <http://www.emotif.com>
- Faunt School of Creative Music <http://www.pacificnet.net/~faun/>
- The Funky-Blu-Fusion Guitar Workshop <http://members.aol.com/MBMusic98>
- Harrison School of Music <http://www.harrisonmusic.com>
- Chris Ho <http://www.chrisho.com>
- Keith Jones, Drum Instructor <http://www.drumspace.com/keithjones.htm>
- Edie Layland, Vocal Instructor <http://www.halsguide.com/sing/>
- Lis Lewis, Vocal Instructor <http://www.leonardo.net/isard/>
- MARS-The Musicians Planet <http://marsmusic.com>
- Musicians Institute <http://www.mi.edu>
- Never Off Key Music Songwriting/Music Business Consulting & CD Shopping <http://www.neveroffkey.com>
- Odewind Productions <http://www.vocalconnection.com>
- Lisa Popell, Voiceworks <http://www.popeil.com>
- Jon Sinclair, Vocal Hypnotherapy <http://www.vocalhypnotherapy.com>
- The Summer Music Institute <http://www.bgsu.edu/colleges/music/events/smi.html>
- Vocal Power Institute <http://music-world.com/vpi-home.htm>

MUSIC PUBLISHERS

- Band Track Music <http://www.aimcmc.com/mortimer.html>
- Cosmic Casual Company <http://www.cosmiccasual.com>
- EMI Music Pulishing <http://www.emimusicpub.com>
- Goodnight Kiss Music

WEB SITES

- Harmonica Music Publishing Inc., USA <http://www.harmonicmusic.com>
- Mallorca Music Verlag <http://www.mallorcamusic.com>
- MPL Communications <http://www.mplcommunications.com>
- National Music Publishers Assn. <http://www.nmpa.org>
- Issac Osiris Music <http://www.osirismusic.com>
- peermusic <http://www.peermusic.com/>
- PPL Entertainment Group <http://www.pplzmi.com>
- Scene Stealer Music <http://www.scene-stealer.com>

MUSICAL INSTR. / PRO AUDIO MFG.

- BandRadio <http://www.bandradio.com>
- Barcus Berry <http://www.barcusberry.com>
- BBE Sound <http://www.bbesound.com>
- Drumspan <http://www.drumspan.com>
- East West <http://www.eastwestsounds.com>
- Fender Musical Inst. Corp. <http://www.fender.com>
- Fostex Corp. <http://www.fostex.com>
- G&L Guitars <http://www.glguitars.com>
- Haffer <http://www.rockfordcorp.com>
- ILIO Entertainment <http://www.ilio.com>
- Jackson Guitars <http://www.jacksonguitars.com>
- Kurzweil <http://www.youngchang.com/kurzweil>
- MIDiman <http://www.midiman.net>
- Mixman <http://www.mixman.net>
- Nady Systems <http://www.nadywireless.com>
- Phil Kubicki Guitars <http://www.kubicki.com>
- QSC Audio <http://www.qscaudio.com>
- Rean Products, Inc. <http://www.rean.com>
- SKB Cases <http://www.skbcases.com>
- Sonic Foundry <http://www.sonicfoundry.com>
- Studiomaster <http://studiomaster.com>
- SWR Engineering Inc. <http://www.swreng.com>
- TC Electronics <http://www.tcelectronic.com/fireworks>
- TASCAM <http://www.tascam.com>
- Yamaha Corp. <http://www.yamaha.com>

RECORD LABELS

- 2iLL Entertainment <http://www.homestead.com/2ill/home.html>
- Abstrakt Reality Records <http://www.abstraktreality.com>
- Alivenet Records <http://www.livenetradio.com>
- Atomic Pop <http://www.atomicpop.com>
- BM Records <http://www.bmrecords.com>
- Case Entertainment <http://www.oldpants.com>
- Centipede Records <http://www.centipederecords.com>
- Cricket Power Records <http://www.aimcmc.com/mortimer.com>
- Domo Records <http://www.domo.com>
- Double Action Records <http://www.doubleactionrecords.com>
- DreamSea Records <http://dreamsea.com>
- Frenetic Records <http://members.xoom.com/FreneticRec>
- Frigid Disk <http://www.frigidisk.com>
- FTW Records <http://www.stores.dibit.com/ftwrecords>
- Heaven Records <http://www.heavenrecords.com>
- K-LARecords <http://www.klarecords.com>
- Live Records

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- Lunazul Music <http://www.liverecords.com>
- Miseryloves Records <http://www.lunazulmusic.com>
- Milestone Records <http://www.miseryloves.com>
- New Hat Records <http://www.milestone.com>
- Pissed Off Records <http://www.NewHatRecords.com>
- Race Horse Studios <http://home.earthlink.net/~pissedoffrecords>
- Reality Records <http://www.racehorsesstudios.com>
- Red Rose Records <http://www.realityrecords.com>
- Roadapple Records <http://www.redroserecords.com>
- Rock Lane Records <http://www.grisolia.com>
- Silent Sounds <http://www.rocklanerecords.com>
- Siltown Records <http://www.silentsounds.com>
- Sonspot Records <http://www.siltown.com>
- Southbound Records <http://www.sonspotrecords.com>
- TA Records <http://www.southboundpgg.com>
- Thump Records <http://www.TARecords.com>
- World Music Records <http://www.thumprecords.com>

RECORDING MEDIA

- Quantegy <http://www.quantegy.com>
- TDK Electronics Corp. <http://www.tdk.com>

RECORDING STUDIOS

- A B Audio Design Studios <http://www.abaudio.com/>
- AAA Waterbury Productions <http://www.waterburystudios.com>
- Attic Studio <http://www.geocities.com/Eureka/Concourse/6379>
- Big Scary Tree <http://www.bigscarytree.com>
- Carlo Gargioni's <http://geocities.com/SunsetStrip/Venue/6177/>
- Chemical Light Factory Studios <http://www.constantchange.com/studio/>
- Clear Lake Audio <http://www.clearlakeaudio.com>
- Cliff Sound Recording Pro Demo Studio <http://home.earthlink.net/~cliffster/>
- The Complex <http://www.home.earthlink.net/~thecomplex>
- DBW Productions <http://www.dbwproductions.com>
- DDG Recording <http://home.earthlink.net/~ddgrecording/>
- Demo Doctor <http://home.earthlink.net/~snarfel>
- Desert Moon Recording Studio <http://www.desertmoonrecording.com>
- Dino M III Recording Facility <http://www.dinom3.com>
- DMO Productions <http://www.netlistings.com/dmoproductions/>
- Echo Sound Recording Studios <http://members.aol.com/showsound1>
- The Headway Music Complex <http://headwaycomplex.com>
- Jamland <http://pw1net.com/~hipnaut/jamland.html>
- John Vestman Mastering <http://johnvestman.com>
- LP Sounds <http://www.lprecords.com>
- Left Turn Studios <http://www.goleft.com>
- Mad Dog Studios <http://members.aol.com/mdgostudio/site/home.htm>
- Malgamar Studios <http://www.davidpeters.com>
- Music Annex <http://www.musicannex.com>
- New Beacon Productions, Inc. <http://www.newbeacon.com>
- Paramount Recording Studios <http://www.paramountrecording.com>
- Playlist <http://www.playlist.com>
- Protostar Productions <http://protostars.hypermart.net>
- Record Way Studios <http://www.davemorse.com/mg>
- Recording Studio Menu.Com <http://www.recordingstudiomenu.com>
- Recovery Productions/210 West Publishing <http://www.recoveryrecords.com>
- Rent-A-Recorder

WEB SITES

- Rumbo <http://www.rentarecorder.com>
- Sideways Recording <http://www.pobox.com>
- SoundStation Productions <http://home.earthlink.net/~sindarcaps/Studio.htm>
- Steven Klein's Sound Control Room <http://www.cdsmedia.com/soundcontrolroom>
- Swing House <http://www.swinghouse.com>
- THB Music <http://audiohost.com/thbmusic>
- Voice of the Arts <http://www.voiceofhearts.com>
- Westlake Audio <http://www.westlakeaudio.com>
- Zebra Music <http://www.zebramusic.com>

REHEARSAL STUDIOS

- Awesome Audio <http://www.w.awesomeaudio.com>
- Bitwerx Recording <http://www.bitwerx.com>
- Downtown Rehearsal <http://www.downtownrehearsal.com>
- Glendale Studios <http://www.glendalestudios.com>
- LP Sound <http://www.lprecords.com>
- Gary McLaughlin <http://www.netlisting.com/dmoproductions>
- Sound Matrix Studios <http://www.soundmatrix.com>
- Swing House <http://www.swinghouse.com>

SONGWRITERS' SUPPORT

- ASCAP <http://www.ascap.com>
- Billboard Talent Net <http://www.billboardtalentnet.com>
- BMI <http://www.bmi.com>
- LP Records <http://lprecords.com>
- SESAC <http://www.sesac.com>
- Songwriters Guild <http://www.songwriters.org>
- Songwriting & Music Biz page <http://www.mindspring.com/~hlmeister>
- USA Songwriting Competition <http://www.songwriting.net>

TAPE/CD DUPLICATION & MASTERING

- Abet Music <http://www.abetmusic.com>
- American Sound & Video <http://www.asvc.com>
- Armadillo Digital Audio <http://www.armadilodigital.com>
- Audio Cassette Duplicator Co. <http://www.acdc-cdr.com>
- CDS Graphics <http://www.cdsg.com>
- Creative Sound Corp. <http://csoundcorp.com>
- Dano's <http://www.dano4discs.com>
- Disc Plus <http://www.discplus.com>
- Discmakers <http://www.discmakers.com>
- Electric Pencil <http://www.electric-pencil.com>
- John Golden Mastering <http://www.johngoldenmastering.com>
- Groove House Records <http://www.groovehouse.com>
- Imperial Tape Company <http://www.nulunes.com>
- Gary McLaughlin <http://www.netlisting.com/dmoproductions/>
- Live-Wire Mastering

WEB SITES

- Media Services <http://Live-WireMastering.com>
- Music Annex <http://www.mediaomaha.com>
- Music Mastering <http://www.musicannex.com>
- Rainbo Records & Cassettes <http://www.musicmastering.com>
- Record Grafix <http://www.rainborecords.com>
- Rocket Lab <http://recordgrafix.com>
- Tape Specialty, Inc. <http://www.rocketlab.com>
- Titanium Media Digital Mastering <http://www.cdmanufacturing.com>
- Tom Parham Audio <http://home.earthlink.net/~otsap/>

WEB DESIGN

- A Craft <http://www.gsimages.com>
- Allied Music <http://www.alliedmusic.com>
- Allright Music <http://www.mp3eyes.com>
- Always Open For Business <http://wsin.com/ratecard.html>
- Angel Audio <http://www.angelaudio.com>
- Audio Host <http://audiohost.com>
- Cloud Farm <http://www.cloudfarm.com>
- Cool Web Design <http://www.coolwebdesign.com>
- Diamond Hard Music & Entertainment <http://www.diamondhard.com>
- DreamSea Design <http://dreamsea.com/design.html>
- Elettro Inc. <http://www.elettro.com>
- Goth Websites <http://www.londaart.com>
- GSR Images <http://www.gsimages.com>
- HiSite Design <http://www.hisite.com>
- IUMA <http://www.iuma.com>
- Kaptain Kaos <http://www.kaptainkaos.com>
- Liquid Audio <http://www.liquidaudi.com>
- Listen.com <http://www.listen.com>
- Los Angeles Music Access

WEB SITES

- Metal Method Productions, Web Designer <http://www.lama.com>
- MistChild Enterprises <http://www.metalmethod.com>
- Multi Media Mania <http://www.mistchild.com>
- S.A. Murray, Art for CDs <http://www.multimediamania.com>
- Music Web Site Construction <http://www.w3art.com/SAMurray.html>
- MusX.com <http://www.lilelmo.com/1rst.html>
- Netwaves Interactive Radio <http://www.musX.com>
- NexusWeb Hosting and Design <http://www.netwaves.net>
- On-Site Media Services <http://www.nexusweb.net>
- Pocket Dynamo Productions <http://home.earthlink.net/~twistedcat>
- Rhythm Net <http://member.aol.com/pdynamo>
- Sensitive Artist Design <http://www.rhythmnet.com>
- Stewart Brodian <http://www.sensitiveartist.com>
- Stratosphere <http://users.nri.com/shar/brodian.html>
- System 9 <http://www.wavenet.com/hippyrok>
- Tongue Tyed Design Group <http://www.system9.com>
- Twisted Cat Productions www.home.earthlink.net/~tonguetied
- Van Richter Records <http://www.vr48.net/>
- Wolf-Song http://www.wolf_song.net

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