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Exclusive Interview

TOM PETTY



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FEATURES



32. Tom Petty

For over 25 years, Tom Petty and his band the Heartbreakers have delivered quality music with an integrity that, sadly, has become more and more uncommon these days. In this exclusive, Petty reveals his creative process and pulls no punches when it comes to his views on artists, record labels and the future of music.

By MC Senior Editor Mark Nardone



42. Radio Promoters

Hearing your music on the radio is something every musician aspires to. For this roundtable discussion, MC interviews four prominent indie radio promoters to find out what it takes for an artist to get radio play and — most importantly — what it'll cost.

By Bernard Baur

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—MICHAEL MOLLURA

If you have an event, workshop, class or seminar that you want us to announce, send the info, in writing, to: **Calendar**, c/o Music Connection, 4215 Coldwater Canyon, Studio City, CA 91604 or send e-mail to MichaelM@musicconnection.com.

Current

On Saturday, March 1, award-winning singer/songwriter Deedee O'Malley will be conducting a one-day workshop called "Realizing Your Dream of Becoming a Professional Songwriter." This one-day intensive workshop will cover all the fundamentals of songwriting and much more. The seminar fee is \$100 in advance, \$150 at the door. Seating is limited. For more information or for reservations, call 818-487-8900.

"Zone Made Easy...Burn Fat, Eat Well, Look Great" is a free seminar given by Dr. Michael Pangelinan D.C. which simplifies the successful use and application of the "Zone." This event takes place Tuesday, February 4, 8:00 p.m. at the Universal City Medical Group.

On February 11, Dr. Pangelinan is offering a class on "How To Have A Happy Spine."

On February 18, 8:00 p.m. Dr. Pangelinan is offering a class on "Nutritional Medicine, Using Supplements."

Lastly, on February 25, at 8:00 p.m., Dr. Pangelinan is also offering a free seminar on "Injuries, Extremities & Healing." All of these seminars will take place at the Universal City Medical Group. Please call 323-436-0303 for additional information on any of these free classes.

On February 15, 2:00 p.m. the Guitar Center in Covina, CA, will be hosting a free concert by Inter-scope artist Shuvel. This event will be held in the parking lot area of the store. There will be a number of vendors, print and radio media on hand to check out the action. There will also be an opportunity after the show for autographs and photos. For more, contact 626-967-7911.

Recaps

The Third Annual Convention For Independent Film, Music & Books will be held February 8 at the American Film Institute in Hollywood. For more information, contact 323-665-8080.

On February 22, Daylle Deanna Schwartz will be running the "Start & Run Your Own Record Label" seminar in New York. This event takes place from 11 a.m - 5:30 p.m at the New Yorker Hotel. The fee is \$85 in advance and \$105 at the door. For additional information, please go to www.daylle.com.

This winter, UCLA Extension's Entertainment Studies program will be offering two courses online, allowing students to learn from the Hollywood pros, no matter where they may be in the world. "Nine Centuries of Music: Composers from Leonin to Lennon" is an online tour of music from the Medieval era to the present, led by Linda Kobler.

The other course, "Fundamentals of Acoustics and Audio," provides an understanding of sound and acoustics to allow audio engineers to master today's wide array of sophisticated recording equipment. For additional information, please contact 310-825-9064 or visit uclaextension.org/entertainmentstudies.

Addendum

In *Music Connection*, Vol. XXVII, No. 2, our 13th Annual Directory of Music Retailors regrettably left out Manny's Music store. Manny's is located at 7360 Sunset Blvd., Hollywood, CA 90046 and can be contacted at 323-850-1050. We apologize for the omission.

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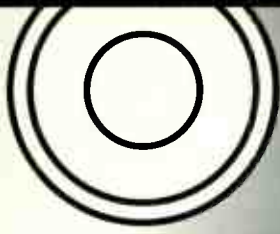
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Gifted Releases First Project

Gifted Records' first project is a powerful performance by a young artist named Triena Moon. Presented and funded by The Rhythmic Arts Project, the label was created as a vehicle for people with developmental and other disabilities to record professional CDs. Gifted Records director Eddie Tuduri put the project together with the generous help of some of the world's great recording and touring musicians including Vinnie Colaiuta, Jimmy Haslip, Russell Ferrante, Jerry Watts, Mike Shapiro and Kevyn Lettau. All the proceeds will go to enhance programs for various disabilities through The Rhythmic Arts Project. For additional information, please go to www.traponline.com

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AHIMSA CELEBRATION: A night of slammin' Asian massive sets, live music, live video mixing, and friggin' breakdancers were part of a charity evening intended to raise money for the Ahimsa Fund. Among those who performed were dj Cheb i Sabbah, Ray Manzarek, blackMahal Soundset with live Bollywood visual remixes and live percussion by Ravidrums, Nihal Mehta and many others. The Ahimsa Music Fund fosters unity and understanding through music. Supported by the actions and will of Mahatma Gandhi and Dr. Martin Luther King Jr., Ahimsa is a way of life that is built around non-violence toward all living things. Pictured is legendary Doors keyboardist Ray Manzarek with MC Associate Editor, activist Michael Mollura.

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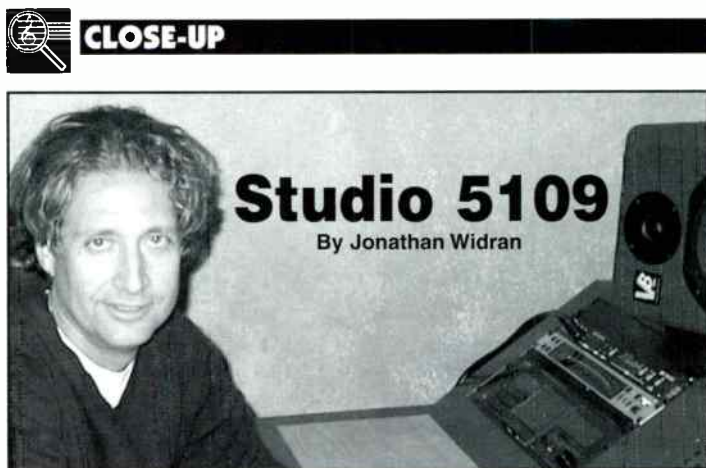
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Mike Wolf, Studio 5109 owner

Veteran recording engineer and studio owner Mike Wolf last appeared in this column in 1997 as the owner of the popular Music Box Recording Studio, which he'd owned and operated since 1992. Since that time, he sold the business to former assistant engineer and studio manager Jon Newkirk and stuck around to help Newkirk acquire adjacent storefronts on Western Ave. (just north of Santa Monica Blvd.) to create a much larger, state-of-the-art, digital recording facility called Studio Atlantis. This past July, Wolf took one of the new spaces and opened his own room, Studio 5109.

"I was still doing sessions and teaching engineering classes in the time between running facilities," says Wolf, "and I realized my heart was still in recording and production, as well as owning my own business. Rather than seek work at another established facility, it made more sense to invest in this new venture, which is a perfect blend of my old-school analog sensibilities with cutting-edge, state-of-the-art digital technology. One of the strategies in setting up my new place in the shadow of the old was to increase production capabilities. If we can't fulfill a client's needs in the new room, we have access to any of the rooms and equipment that's part of the larger Atlantis facility.

"This allows us to take on any production task," he adds. "We can record and mix in my new room, but also rent out Atlantis' SSL J-9000 mix room if need be. In the coming year, I am planning to expand beyond music recording and include voice-over, post production and television work."

The digital revolution has changed the small studio industry radically since Wolf opened his original studio in Eagle Rock in the mid-Eighties. As a result, the only way Wolf felt he could re-enter the game was to come back in a cutting-edge way. This meant having a 64-track surround ProTools Mix3 system as a foundation.

In addition, great mics and compressors are a necessity to get the best analog front-end sound before committing to digital.

"Studios with the old equipment lost a lot of business when ProTools took over, because many

artists and producers were setting up their own studios at home, Wolf explains. "Engineering, however, and production skills cannot be overlooked. What we offer is a total service, which includes my expertise and 18 years experience in music engineering and production, as well as the latest in digital production equipment and facilities."

Wolf continues, "Now, with the complete ProTools TDM Mix3 system, sporting a maximum collection of plug-ins, it's amazing what we can do to fix out-of-tune and out-of-time vocals as well as instruments. These editing and repair tricks weren't even conceivable before. I spent a long time mastering these new techniques before we opened."

Studio 5109 boasts many other pieces of state-of-the-art digital equipment, including the Focusrite Control 24, an Avalon VT737 tube mic pre, a Neumann condenser microphone, an 18-inch flat screen monitor and a KRK V8 speaker system. Aesthetically, clients can enjoy what Wolf terms a "comfortable, industrial-techno design" featuring two lounges with plush leather couches. And of course, there's his two decades of experience as well as the computer expertise of his highly gifted assistant engineer, Stephanie Villa, who has been there from day one and helped him put the studio together.

"With all I have now, I can really go further into the experience of making outstanding audio products," says Wolf. "Before, the analog multi-track studio could get a big sound, but we could only go so far with the techniques at that time, often requiring artists to attempt endless takes to get the best track. Now we can go much further in perfecting the performances, and in a fraction of the time. The digital workstation offers so much more compared to strict analog. Since we opened, we've worked with hip-hop producers, rock groups and voiceovers. It's really exciting to come back and be part of the modern age of independent studios."

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Karen Levy

Nick at Nite and TV Land has promoted **Karen Levy** to Vice President of their Consumer Marketing department. Levy previously served as Director, Consumer Marketing, for Nick at Nite and TV Land, where she spearheaded many of the network's most ambitious and successful off-channel marketing projects. For additional information, contact 310-752-8079.

representative last December. **Kurt Briggs** joined Century Media's radio promotions department. At his new desk, Briggs fills a position vacated by **George Vallee**, who recently accepted a promotion to the label's publicity department.

Lastly, **Marion Feller** was named Century Media's accountant. For additional information on any of these Century-related appointments, contact 323-418-1400 ext. 141.



Scott Robbins

Crown International has appointed **Scott Robbins** to serve as the company's Vice President of Sales. Robbins is responsible for spearheading the manufacturer's entire sales operation with regard to amplifiers, microphones and EQ products. For additional information, please contact 574-294-8200.



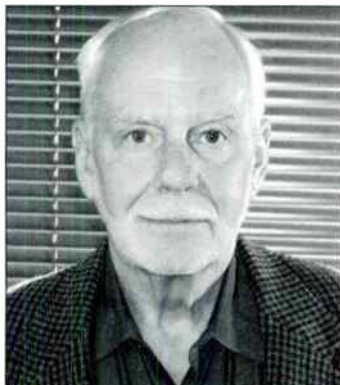
Lisa Frank

MCA Records has appointed **Lisa Frank** as their new Vice President of Video Promotion. In her new post, Frank is responsible for securing airplay of MCA artists' videos on national, regional, and local outlets.

In addition, **Tom Maffei** has been appointed by MCA to be their new Vice President of Crossover Promotion. In his new post, Maffei oversees national promotion efforts at the rhythm crossover format, supervising MCA's newly installed crossover team. For additional information, contact 310-865-0570.


Sanctuary Artist Management has added manager **Adam Schneider** to their team. Schneider will continue to serve as manager of Macy Gray and Jane's Addiction. A graduate of Columbia College and Columbia Business School, Schneider began his career under the tutelage of the late, legendary concert promoter Bill Graham. For further information, please send e-mail to info@chipsterpr.com.

Century Media Records has announced a number of new appointments, starting with **Clay Marshall** who began serving as a junior A&R



David Magagna

PRS Guitars has added the services of **David Magagna** to their development staff. Magagna's vast knowledge and understanding of export markets will be invaluable to PRS Guitars' international team in further establishing the PRS brand and helping their distributors meet the needs and goals in these markets. For more information, contact 410-643-9970 ext.114.

Arista Records has named **Jermaine Dupri** to be their new Senior Vice President. Dupri's mega-successful **So So Def Recordings**, formerly distributed by Columbia Records and Sony Music, will now be distributed worldwide by Arista. For additional information on all Arista-related appointments, please contact 212-830-2317. 

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Ron Sievers

**President
Orange Recordings**

Years with Company: 6
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Phone: 323-666-4284
FAX: 443-659-1483
Web: www.orangerecordings.com
E-mail: ron@orangerecordings.com
Artists: Cash Money, Mother Hips, White Hassle

BACKGROUND: *Founded by President Ron Sievers, Orange Recordings is currently home to bands including White Hassle, the Oubliettes (featuring members of Speedball Baby), Chris & Tad, and many others. Sievers previously started Trailer Records while in college in Iowa City. In the days before e-mail, he headed to Chicago, leaving that label to his partners. What followed was Orange Recordings, an indie rock label now based in Los Angeles.*

Where New Signings Come From: I think there's only one band that we've found from somebody sending in a demo. I've spent a lot of time in a lot of different clubs. I always try to go to the smaller shows. I'm interested in the bands that open for more well-known bands that don't have any current management or things like that.

Doing the Work: There's this band in L.A. called the Downtown Kicks. I happened to see them opening a show. I only caught one song and they'd only recorded two songs in their garage. Their sound, music and energy did it for me. That told me I needed to give these guys a demo deal. A lot of the bands at that level where I may find them have already put out a couple of singles on their own labels. They just want to get out on the road. They're out there touring, putting their heart and soul and so much effort into it. That shows me a lot about a band. We do 50-50 deals. If we're going to be working our ass off to get this record out there and to get press and promotion, we want the band to have that same mentality. We're working together almost in a partnership. As long as I see they have that ambition, that's all I need to say, "Let's work on

something and put a demo together." It's the ambition I look for, more than anything else.

The Roster: When I first started the label, I wasn't too concerned about being genre-specific. I just wanted to put out music that I enjoyed. It didn't really matter to me to have a company that was able to be labeled. We ended up with a lot of diverse acts, and it's gone very well for us. Most people don't enjoy just one type of music. If they enjoy some of the things we put out, hopefully, they're open-minded enough to enjoy some of the other things we put out as well.

Influences: When I was younger, I always bought anything that came out on Grey Matter or Touch and Go. I was happy with whatever they put out, whether it was something I had heard of or not. I knew it was going to be a quality release.

What's Right: Some people take three or four listenings to really get into something. I'm a little different. It only takes me about 30 seconds to really have a good grasp on whether I like something or not. That's probably not the best way to go about things, but it's the easiest and it's what's always worked for me. I don't try to find a monetary or marketable value. I just put out things that need to be put out for artistic purposes.

The Anti-Major: With all of the major labels shoving things down the consumers' throats, they're being forced to listen to Britney Spears or Mariah Carey. There's a lot of more talented acts out there and we try to put those out. If it only sells 2,000 records, that's 2,000 more than before and there's an artist we've given an opportunity to take to the next level for themselves or for the label.

Marketing: If you don't do a lot of marketing for these records, 2,000 is a bare minimum and you're just breaking even. That's without a lot of radioplay. We have the larger sellers at 5,000-20,000 units, but on a band that only sells 2,000 records, I would rather take a hit on that and get it out there and use some of the profits from some of the other, more profitable records just to get it out there and to mess things up a little bit.

Deals: When we first started, bands were signed to one-off deals. A lot of them ended up sticking around just because we had a good rapport. When I bring these bands on, I bring them on in an almost friendship basis rather than a business deal. That's why a lot of these bands do stick around. Nowadays, we're larger and we're dealing with bigger bands and bigger budgets. We now have contracts and most of the bands are signed to three album deals. It's already predetermined in the contracts how much

they're going to get as an advance for each of those CDs.

Turning It Around: By the second album, there really begins to be name awareness of the band. They're out on the road a lot. By the third album, you can really start seeing the money roll in. At that point, we would renegotiate or take them to a larger or major label like Capitol did with Matador. That's where we're looking to go with this.

Touring: We do tour support deals with bands. We don't give a lot of tour support, but for some of the bands that need the funding to get out there on the road, we do give them enough monetary support to stay out there. That's the thing that does sell records: touring.

Farm Team: Whether a band gets farmed to a larger label depends on the artist. I've been fortunate enough to sign quite a few bands that have gone on to major labels. We haven't really seen too much monetary gain from something like that, but I enjoy seeing the bands get out there and go on to do better things. We had Parker and Lily, who went on to a larger indie, Manifesto. We still do some things with them like 7-inchers. We signed Porch Ghouls who went on to Columbia. We signed the Shams and they went on to Geffen.

A current band we have, White Hassle, used to be on Matador. I think they have potential to be farmed out because their material needs to be available to a wider audience. I think there are some sort of farm team things we have going on, but there are also smaller bands that I don't think would ever need to be farmed out, and nor do they want to.

Growth Curve: As the label was growing, we really didn't know how to handle bands leaving for the majors or larger independents. I've been able to deal with it because I know there's nothing I can do and there's no sense in my going back and trying to fix anything or coming up with any contract clauses they were not involved in. I just figure I chalk it up as a learning situation. That's what we are into now with our multi-album deals and more complex contracts. We're making sure that doesn't happen again or, if it does happen, that we'll get compensated or mentioned on the major label's release. We've learned from our mistakes for not being careful about it. I'm just happy that the bands have been able to promote themselves to a new level.

Keeping Artists: One reason many of our bands enjoy being on the label is that we work situations out. If the band needs help, we give them help. It's often not even necessarily a monetary issue for a band to go out on the road. A lot of the guys have families and some of them have jobs they can't get away from.

A good example is White Hassle. They're a great band and they've done very well for us. They don't tour more than one week in an entire year. They're in New York City and don't have cars, the band members have other jobs, but they make brilliant music. We just let them do what they want because we're that flexible. I'm not going to force an artist to loose their life style in their hometown to go out on the road and make us money. I'd much rather put out music for the sake of getting it out there rather than to make a million dollars.

—Tom Kidd

VITALLUS JUST DUCKY



"I Never Get Stuck," a new song by the band Vitallus (Pictured), has earned the band the first place prize of \$2,500 cash in the Rock About The Roll Contest sponsored by Duck brand duct tape. The band incorporated duct tape in their song's lyrics, beating out 163 entries from 33 states and Canada. To hear all of the entries in the Duck brand duct tape Rock About The Roll Contest, or for lyrics, visit www.ducktapeclub.com. For further information, contact Laura Domokos at Liggett-Stashower Public Relations, 216-373-8263.

Motown Man Resurfaces

Motown Records' first A&R Director/VP, William "Mickey" Stevenson, has launched the independent venture Stevenson International Entertainment Group (SIE Group). The multifaceted music and entertainment company features divisions in artist management, music sampling and production. Stevenson is the man who first assembled the legendary Motown Records' studio musicians the Funk Brothers.

In former Chairman and Founder of Motown Records Berry Gordy's autobiography, *To Be Loved*, he says, "Mickey...was one of the greatest creative forces during our formative years." For further information, visit www.StevensonIntl.com or contact Heather Burgett at HLB PR, 310-829-4042.

Alt. Bands Needed

Waxploitation/iMUSIC/ARTIST direct artists Tha Alkaholiks are looking to feature some alternative artists on the upcoming *LIKS* album that should drop this summer. In the past, the band has collaborated with artists such as Sugar Ray, Everlast and Crazy Town as well as urban legends the Naptunes, Busta Rhymes, Nas, Q-Tip, Xzibit, Kurupt and Ol' Dirty Bastard. The band is seeking

Warped Tour level artists and styles and preferably artists who have had a record out in 2002 or will in 2003. For more information, contact Waxploitation, 323-461-9933.

Kron Seeks Submissions

Kronstudios is currently accepting submissions for the *2003 Spring Break Compilation*. This music compilation will be sent to colleges, record stores, radio stations, marketing companies and online vendors. They are asking for only one song per artist that is no longer than 4 minutes and 20 seconds. Artists will retain all rights to their submissions and have their album cover featured on this compilation.

Each submission is subject to approval. Submission fees will not be applied until then. Deadline for submissions is February 22nd. For additional information, send e-mail: ronf@kronstudios.com or visit the Web site at www.kronstudios.com.

Major Music Consultant

Ken Krongard, who during his six years at Arista Records working in A&R signed Avril Lavigne, has written a book called *Inside A&R: The Musician's Guide To*

RAFFI RE-SIGNS



Raffi (Pictured), the children's troubadour, has renewed his partnership with Rounder Records. The new, six-year contract includes Raffi's extensive music and video catalogue recorded during his 25-year career. This partnership also covers new albums and videos recorded during the term of the contract. Raffi first signed with Rounder in 1997. For further information, contact Ronnie Lippin, Lippin Group, 323-965-1990.

Pursuing A Major Label Record Deal, and started a company with another veteran major label A&R honcho, Evan Sanchez. This company, theMusicConsultant, offers personal consulting services (including demo evaluations and studio consultations) to unsigned and independent artists. For additional information, visit the Web site www.themusicconsultant.com or feel free to contact Krongard directly at 973-744-8185.

Sirius Helps Unsigned

Satellite radio company Sirius has announced an exclusive program for unsigned recording artists, called WAGS, the Working Artist Group at Sirius. Sirius will record and produce unsigned artists in their state-of-the-art recording studios located in New York City. Select songs from these sessions will go into rotation on Sirius and CDs featuring these artists will be made available through www.SIRIUS.com.

The company will locate the talent through a multitude of sources including music producers, musicians, the club circuit, music conventions, and Sirius-created contests. For further information, contact Rebecca Schnall at Sirius, 212-901-6478.

Bonnaroo Announced

Superfly Productions and A.C. Entertainment have announced the dates for Bonnaroo 2003.

Confirmed to take place June 13-15, 2003, the three-day camping and music festival will once again be held on the same 600-acre farm in Manchester, TN, 60 miles south-east of Nashville. Last year's inaugural event was named best festival of the summer by *Spin* magazine and *Pollstar* nominated it for festival of the year.

Live From Bonnaroo, the DVD released last October as a companion piece to the double-CD of the same name, was just certified gold. For more information, please contact Ken Weinstein at Big Hassle Media, 212-619-1360.

Baby D Inks Deal

Baby D, an Atlanta-based rapper on Big Oomp Records, has inked a multi-million dollar deal with Epic Records. The 18-year-old rapper has moved over 100,000 CDs independently through Big Oomp. For further information, contact Epic Records, 212-833-7442.

Emissions Fest Announced

Festival producer Greg Barratt has announced the fifth annual Emissions From the Monolith music festival. The festival lasts three days over Memorial Day weekend, May 23-26, 2003, at rock club Nyabinghi in Youngstown, OH. Emissions From The Monolith has been touted as one of the most important up-and-coming rock music festivals by MTV News,

MARA SIGNS



Management company Stiletto Entertainment has signed Los Angeles-based Mara (Pictured). The singer/songwriter joins a roster which includes Barry Manilow, Karrin Allyson and Curtis Stigers. Mara released her debut album, *It's Who I Am*, on Flying Coaster Records in April 2002 and was named to *Music Connection's* Hot 100 Unsigned Artists list in 2001 and 2002. For more information, contact David Britz, 310-957-5757 ext. 215 or visit www.marasong.com.



Alternative Press, High Times magazine, Metal Maniacs, Stoner rock.com, and KNAC.com. Over 35 bands are scheduled to perform.

Tickets are available online at www.emissionsfromthemonolith.com. For additional information, contact Ilka or Diana at Fly PR, 323-667-1344.

Music Fest Announced

Walther Productions has announced that the 7th Annual All Good Music Festival & Campout will be held May 15-18, 2003, at Marvin's Mountaintop in Mason-town, WV. A complete artist lineup for the festival will soon be posted at www.walther-productions.com. For additional information and ticket updates, please contact Randy Alexander at Randex Communications, 856-596-1410.

AHA! Announced

Artists Helping Artists (AHA!) and the Creative Line have announced the 2003 Call to Arts! Arts and Music Expo will be held in Los Angeles on Saturday, April 19, at Cal State University Northridge. The expo will include over

100 songs, music and arts organizations as exhibitors, 15 highly informative panels relating to music and songs, theatre, poetry, visual art, storytelling, three performance stages, a visual art exhibition and no less than 2,000 artists, arts leaders and arts visionaries.

For individual registration, business booths, info on panels and more details go to www.CallToArts .ArtistsHelpingArtists.org. For further information, contact Harriet Schock, 323-934-5691.

KOCH Signs Three

KOCH Entertainment has announced three new deals with Joan Baez, Laura Love and Eileen Ivers, the electric fiddle virtuoso from Riverdance. Ivers' label debut is set for release on February 25th. The new releases from Baez and Love will hit the street in the second quarter of 2003. For more information, please contact KOCH, 516-484-1000.

Waxploitation Expands

Waxploitation Entertainment is expanding into Film/TV music supervision. Waxploitation's Kabuki Digital company has music-supervised

CONFESSIONS OF A DANGEROUS MIND



Television game show producer and professed CIA assassin Chuck Barris began his career by composing Freddie Cannon's 1962 hit song, "Palisades Park." That song, along with "The Game Show Confessions Remix," created by producer/DJ Peter "Peas" McEvelley using the Barris-penned themes of his television programs — The Dating Game, The Newlywed Game and The Gong Show — take centerstage on Domo Records' release of the soundtrack to the film, Confessions of a Dangerous Mind. Celebrating the release (L-R): Eiichi Naito, President of Domo Records; Howard Sapper, Senior VP, Business/Legal Affairs, Domo Records; Chuck Barris, and Dino Malito, VP, A&R, Domo Records.

ervised top videogames including WWF Raw, WWF Smackdown and WWF Wrestlemania featuring Limp Bizkit as well as Mad Dash Racing among others. As a marketing company and music supervision company, Kabuki Digital clients have include Electronic Arts, THQ, Eidos, Infogrames and LucasArts.

Waxploitation producers have worked on films including XXX,

Rollerball, Scorpion King, Lara Croft: Tomb Raider, Godzilla, Black and White, Mission Impossible II and Spawn.

The company has already been tapped to music supervise several upcoming movies including Appetite For Destruction and Volition. For additional information on any Waxploitation projects, please send query e-mails to media@waxploitation.com.



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Socialburn

Date Signed: April 2002
Label: Elektra Records
Band Members: Neil Alday, vocals, guitar; Dusty Price, bass; Chris Cobb, lead guitar; Brandon Bittner, drums.
Type of Music: Rock

—CONTACTS—

Management: Terry Clark / Clark Management, 850-942-1681
Booking: Michael Arfin / Artist Group International, 212-813-9292
Legal: N/A
Publicity: Gihan Salem, 818-238-2232
Web: www.socialburn.com
A&R: Leigh Lust



Damone

Date Signed: June 2002
Label: RCA Records
Band Members: Dave Pino, guitar; Noelle, vocals and guitar; Vazquez, bass; Dustin Hengst, drums.
Type of Music: Hard Rock/Pop

—CONTACTS—

Management: Pete Galli / Galli Management, Boston
Booking: Scott Sokol / Pinnacle Entertainment, New York City
Legal: Peter Lewit; Davis Shapiro, Lewit, Montone, & Hayes, New York City
Publicity: Kymm Britton / RCA, Los Angeles
Web: www.damone.com
A&R: Brian Malouf, RCA New York



Snowdogs

Date Signed: Jan. 1, 2002
Label: Victory Records
Band Members: Benjy Reid, drums; Mat Leppanen, bass; Ville Leppanen, guitar, vocals.
Type Of Music: Punk Rock

—CONTACTS—

Management: Pete Hawkins / Pete Hawkins Management
Booking: Dave Chumbley / Primary Talent
Legal: Helen Seales / Searless Solicitors
Publicity: Kristine Ashton, Libby Henry / MSO PR, 818-380-0400
Web: www.snowdogs.co.uk
A&R: Snowdogs

Sometimes impressing one person can be enough to set the wheels in motion for a prosperous music career. For Socialburn, that one person was their manager, Terry Clark. Upon hearing their demo, Clark forwarded it to his friend and noted producer John Kurzweg (Creed, Puddle of Mud), who saw some potential in the project. On Kurzweg's request, the band went into the studio to record some new songs to present to the producer.

"Since we didn't have a lot of CD sales and we didn't have a lot of airplay, we knew that the only way to get to a label was to get John Kurzweg," recalls singer Neil Alday. "We figured let's walk our way into the building instead of going through the back. So our goal was not to get a label yet. Our goal was to get John to sign us to a production deal."

As soon as the buzz started to circulate about Kurzweg's connection with the Florida foursome, the labels began to surface and the band began to showcase. After countless performances for a number of labels, Socialburn signed with Elektra Records to a long-term, seven-album contract. Despite the numerous, high profile legal battles between artists and labels regarding long-term contracts, Clark considered the level of leeway that an unknown band must factor into negotiations. "I think the label was very excited to get us, but I don't think anybody's gonna let someone with no track record rewrite the business," he professes.

With their full-length debut slated for a February release and a tour with Seether already underway, Socialburn have one eye on their future and the other on their initial break from the gate. "I can't even think about what happens if we make it to seven records," states Clark. "Right now I just want to get through that first week of sales. We really don't take any of this for granted at all. We're all kind of aware that it could all be over in 16 weeks."

—Scott Perham

Based in suburban Waltham, MA., Damone formed in 2000 with the purpose of bringing life to a catalog of songs guitar player Dave Pino had been honing for several years. Before long, the band developed a following, and the attention of Pete Galli, who has managed several Boston-area bands.

After signing on as manager in 2001, Galli booked a number of shows and the band put out an independent release, which Galli sent to attorney Peter Lewit. "The next day he called me and was singing the songs!" says Galli. "That's when we realized there was something going on here." With the team together and the record selling well, by winter of 2001, the record, which served as a demo, was in the hands of several major labels.

"The new year hit, and we went whole hog getting it to A&R people," recalls Galli. "We had people wanting us to fly the band out to L.A. for meetings, but when the singer is in high school, that's not really a possibility. It's a nice position to be in when everyone has to come see you." Galli recounts the amusing experiences of bringing major label executives to Noelle's family home to watch the band practice in the attic. "That was a bit of a shocker for these guys — that, and the fact that Noelle also plays guitar, and she rocks out like a guy."

"From that round, we went to New York for a few meetings, and did more shows where labels came to see the band," he says. "We did a show with Andrew W.K. in New York, and committed to RCA the night before. All the big cheeses were coming to that show, but we knew where we wanted to be. Seeing what they had done with other bands — like the Strokes, who got to make their record the way they wanted to — was a factor. We didn't want to re-record and bring in some big-name producer, because the vibe would be lost. RCA recognized and respected that."

—Brett Bush

Not one to wait around in hopes of being discovered, Snowdogs founder Ville Leppanen logged on to his personal computer and "virtually" introduced his band to the world.

"We sent out these e-mails to everyone, called Snow Reports," Ville explains. "They went out every month or so. I don't know how, but one of them ended up on a Victory Records employee's computer." Eventually Ville got a response asking for more information and some recently recorded music.

The band put together a five-song sampler and Victory loved it. Two or three months later they wanted to put that record out and start working on a new one. Although *Animal Farm* was released twice in Europe, the new album *Deep Cuts, Fast Remedies*, is their first American venture.

"Everything seems to get harder with every step you take," explains Ville. "You get a record deal, then you make a record, then you have to convince everyone in the world to like it, convince agents and other bands to take you on tour with them. It just seems to be getting harder, but I don't usually worry about that stuff. If I get \$50 for a gig, I'll do it for \$50. If I get some more I'll do it for more."

Having already signed once to a label that went bankrupt, all three members of the punk outfit — Benjy Reid, Mat Leppanen and Ville — are well aware of the importance of remaining proactive. "I'm a believer in that you help yourself," Ville says. "I sort of think the more bands do let people know about themselves the better off they are. We've been extraordinarily lucky in that we've never really had to chase a record deal. By being proactive and waving a big stick, people know you've created a bit of buzz and then they come to you."

Snowdogs' Victory debut was just released and the band will tour sometime this year.

—Keith Ryan Cartwright



SAILING ALONG AT ABBEY ROAD: *Music Connection* cover subjects **Starsailor** have been in **Abbey Road Studios** in London working on their followup album to their critically acclaimed debut, *Love Is Here*, on Capitol Records. The group has recorded four songs so far with producer **Phil Spector**.

PACIFIQUE ACQUIRES NEW KNOBS: Pacifique Recording Studios has installed its second 96-channel Solid State Logic XL 9000 K Series SuperAnalogue console in Studio East. The second XL, as specified by owners Joe, Ken and

Vic Deranteriasian, will address the overwhelming demand for XL studio time created by the initial XL installation in Pacifique's Studio West.

HOLY RECORDS!: Curb Records' latest hot country artist **Steve Holy** is in the studio wrapping up the recording of his sophomore album. Michael Lloyd is working with Holy to produce three to four cuts to complete the project. The album will be on shelves in March. For additional information on Steve Holy, check out his Web site at www.stev holy.com. **MC**

CHERNEY MIXES A HIT AT HIT FOR KRAVITZ



Grammy- and TEC Award-winning engineer/producer **Ed Cherney** recently mixed superstar **Lenny Kravitz's** new 5.1 DVD project, *Lenny Live*, on Solid State Logic's XL 9000 K Series SuperAnalogue Console at Studio 6 at The Hit Factory. Pictured (L-R): Hit Factory's **Jason Dales**, assistant engineer; **Matt Noble**, assistant engineer; **Cherney**; and **Michael McCoy**, chief engineer at the studio.

SCARED OF GIRLS AT CORNER STONE



After meeting at Acoustic Live's "Battle of the Bands," local artist **Scared of Girls** hooked up with producers **Matty Spindel** (Motley Crue, Santana) and **Jeff Gross** to record at **Corner Stone studios** in Northridge. Pictured (L-R): Scared of Girls' **Toggo**, **Antoine** and **Mark** with **Jeff Gross**, **Matty Spindel**, and **Nathan Milisavlievich**.

MUSICWORKS GETS BUSY



Mixing for local artist **Larry Marciano's** debut album, *The Way It Used To Be*, was completed recently at **MusicWorks Entertainment Corp.** by engineer/owner **Marvin Sperling**. The full-length album is set to be released independently this year. Pictured (L-R): **Marvin Sperling**, **Larry Marciano** and **Jeremy Tarleton**.

Major Sound for a Minor Budget



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Andy Cahan

From Turtle to Demo Doctor

By Jonathan Widran

Once dubbed the "Demo Doctor" for the studio magic he has long brought to the projects of both veteran artists and up-and-coming bands, Andy Cahan has a popular Web site, www.allentertainment.com, designed to advertise the veteran keyboardist, songwriter and producer's sound design and behind-the-boards expertise. The site provides an extensive list of his countless legendary associations — after 30 years, he still does 60-90 shows a year playing the Hammond B-3 with the Turtles, and he's performed or collaborated over the years with Ringo Starr, Jimmy Webb, Eric Carmen, Buddy Miles, Lou Reed, Dr. John, Jackson Browne and Little Richard.

Visitors will most likely be charmed by stories of Cahan's unique friendship with Harry Nilsson and his time as a studio hand in 1968 when he had the impromptu chance to jam with Jimi Hendrix.

"I am so fortunate to have learned about the music business from these incredible teachers," Cahan says. "I learned that the secret of creating a great record is that less is more. Placement of certain sounds is important, and even with all of today's technology, you don't have to clutter the picture. Young producers too often stuff sounds in just for the sake of doing it. Everything has to mean something. We're telling stories, entertaining people. I grew up with the Beatles, and so my focus has always been on beautiful melodies and straightforward communication."

"I like to say I come from the era of wood and earth, where there was nothing like the sound of a live band playing," he adds. "When I produce young artists these days, I'm cool with sampling and looping, but my emphasis is always on the live elements of the song. So when the kids ask me to start with loops and these 'carbon copies,' I use an array of samples that come from real instruments."

While Cahan is currently getting his sound design business off the ground (he has 10,000 sampled sounds to work with), he is one of the city's most accomplished champions of up-and-coming artists. Musicians of all ages, genres and status come to his fully equipped home studio seeking his ability to shape their visions within a wide range of budgets. The names of some of the recent artists he's worked with don't match the notoriety of his classic associations, but these projects have given him the opportunity to apply tried and true, old-school song and production concepts to modern, digitized settings. He recently finished an EP for Celtic singer Kameron Nesen, produced singer/songwriter Gailyn Addis, and has an ongoing gig producing the orchestral backing for cabaret performer Sharon DiHaworth.

"What makes new artists great is their ability to be different," Cahan says. "My job is to design music to fit their needs and create an atmosphere that's relaxing, fun and extremely creative. I'm always seeking artists who are fresh and unique, but I won't argue with someone who comes to me and says the only way to make it is by sounding like everyone else. What I can do for all of them is make suggestions from my wealth of experience and decide whether certain ideas are good or not."

Simply because Cahan comes from an era where "nothing beats the sound of an analog tube and a piece of tape at 30 ips," that doesn't mean he's afraid to embrace all of the new technology that makes his post-productions so much easier. "The key is knowing what ProTools is supposed to be used for," he says. "It's for editing later, in my book, even though my productions range from expensive live-band jams to cheaper sessions using ProTools and computers from the get-go. The ideal is to tape a real rock band using 2-inch analog reel-to-reel, and then take that to ProTools and edit your heart out."

Contact Andy Cahan
818-489-4490



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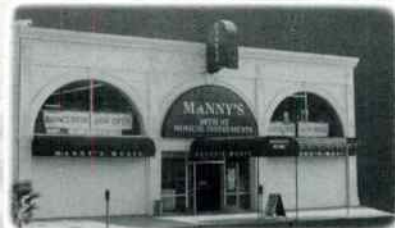
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Drumagog Pro 3.0 from WaveMachine Labs

Drumagog is the ultimate drum replacer software from WaveMachine Labs. A Direct-X plug-in, Drumagog runs on PCs only (for now) and we ran it within Steinberg's Nuendo. Drumagog is based around an advanced multisample sampler engine controlled by sophisticated sound recognition software that instantly "reads" any live drum track (in real time), such as a snare or kick, for the exact levels and timing the drummer played. Once a live drum hit's level is determined, any of up to 48 multisamples in a "Gog" file are used to replace it. For the most part, this detection/replacement process is automatic and trouble free, but you do have the option of altering all parameters and using any combination of dynamic and/or random multisamples from the large included library of sounds. You can also import and use any other sounds in .wav, .aiff, .snd, or .gig (Gigasampler) file formats. Organizing thousands of samples, setting trigger thresholds, masking (preventing re-triggering for specified time periods), auto-removal of unwanted drum hits in overhead mics, adding "ghost" hits your drummer never played, adjusting latency to match your sound card, trigger tracking, and auto sample rate conversion are all handled in the intuitive and often humorous main screen. All the samples used, and this information, are saved in the Gog file.



Drumagog's realistic drum replacement is made possible by the extent and detail the program considers and tracks the actual, real-world way a drum or cymbal is played. Positional Multisamples are subset collections of samples of the same drum or cymbal hit using a variety of different stick positions. For example, if your drummer originally played only one cymbal, you can replace any particular hit(s) with a hit on the bell instead of the edge or top. Same concept holds for replacing full, center-of-the snare hits with more subtle cross-stick hits. It is a great tool to have when rearranging songs in the computer after the band has left the building.

There are many more thoughtful features offered by this remarkable software, and you can find out yourself by downloading a free 14-day demo at www.drumagog.com. The basic version of Drumagog sells for \$99MSRP or up to \$269 for the Pro version 3.0 we tested here. Call the Highland Park, IL, WaveMachine Labs at 877-318-WAVE.

Taylor's Grand Auditorium Nylon Guitars



Taylor's new Grand Auditorium nylon-string guitars are larger than the original Grand Concert nylon-string model introduced earlier this year. The same wood combinations as their steel-string GA counterparts are used with sapele back and sides for the model NS34, ovangkol for the NS44, mahogany for the NS54, maple used in the NS64, and Indian rosewood for the NS74. All these models come with a Fishman Matrix saddle pickup. Also new is the NS52ce, a Grand Concert with solid mahogany back and sides, a cedar top, and the Fishman Prefix Pro Blend pickup system.

In the fall of 2002, the popular Doyle Dykes Signature Model steel-string gets a new sidekick, the Limited Edition DDSM Desert Rose with an orange Chet Atkins tribute stain, a fretboard inlay of a night desert scene, and a mother-of-pearl desert rose inlay on the peghead veneer.

For more information, contact Taylor Guitars in El Cajon, CA at 619-258-1207 or 800-943-6782. Visit them on the Web at www.taylorguitars.com.

Sabine MetroTune MT9000

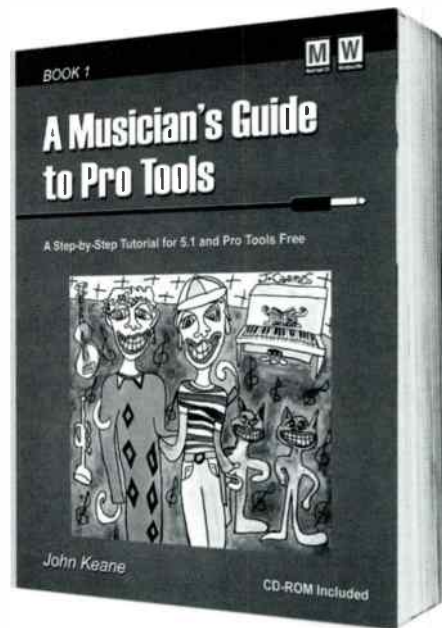
MetroTune MT9000 is three handy musical accessories in one package: chromatic tuner, metronome, and tone generator. With a suede-like protective case, the MT9000 features a chromatic and automatic tuner with an LCD and multi-color LEDs for precise tuning. The MT9000 also has both a built-in mic and 1/4-inch input jack for tuning electric instruments.



Sabine's loud, wood block metronome comes with a continuous volume control and three timing modes: standard, accented downbeat, and classic rhythm figures. The four-octave tone generator is another tuning aid and can be recalibrated from 430Hz to 449Hz.

The slim, compact design includes a quick-change battery door for the two AAA batteries included with each unit. The MetroTune comes with Sabine's famous two-year warranty. Contact the Alachua, FL, company by calling 800-626-7394 or see their site at www.sabine.com.

A Musician's Guide to Pro Tools by John Keane



Record producer/engineer/musician John Keane is a natural to write this beginner's book that demystifies the now ubiquitous and defacto standard in studio music recording, Pro Tools. This non-technical book provides tutorials with very specific step-by-step instructions for recording, editing, and mixing home demos using ProTools version 5.1 and Pro Tools Free software. The frustrations of weeding through reference manuals are replaced with an included easy-to-follow, actual Pro Tools session on CD-ROM. Using a "take you by the hand" teaching process, you will learn the best ways to accomplish common Pro Tools processes in the fastest and least tedious manner. Pro Tools sessions can mean hours of "trench" work so you need to learn about organization, backing up your files, importing other music files, and all the short cuts and possible hazards to avoid. *A Musician's Guide to Pro Tools* is an absolute must-have for beginners as well as experienced users as an immediate reference for the new or little used features of PT.

Complete with both MAC and PC clippable "power user" cheat sheets and a good index, *A Musician's Guide to Pro Tools* is available for \$39.95 and can be ordered online directly from the Supercat Press Web site at www.supercatpress.com. or by sending \$39.95 plus \$4.00 for shipping (in GA, add \$2.80 tax) to Supercat Press Ltd., 165 Hillcrest Avenue, Suite 107, Athens, GA 30606-2947.

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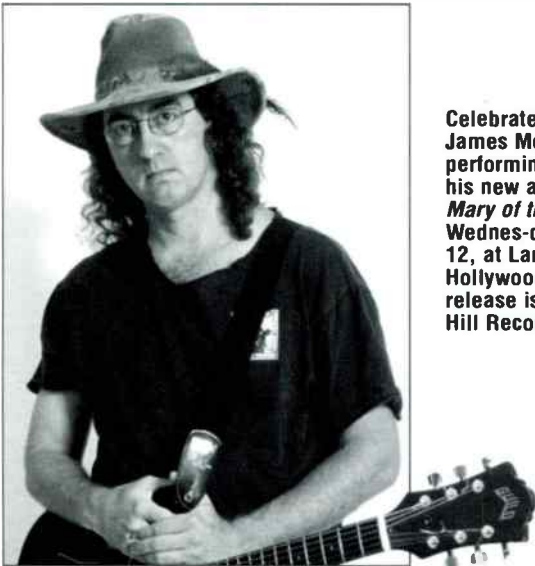
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MCMURTRY ON FAIRFAX



Celebrated song poet James McMurtry will be performing songs from his new album, *Saint Mary of the Woods*, on Wednesday, February 12, at Largo in West Hollywood. His new release is on Sugar Hill Records.

SGA Announces Programs

On January 30, The Songwriters Guild of America will present "Writing Music For Hit Songs Part I" with Jai Josefs at 7:30 p.m. This 10-week course teaches students how to integrate the latest chord progressions, melodies and grooves from all styles of music into their writing. Songwriters must be able to play basic chords on keyboard or guitar and have some exposure to reading musical notation. Admission is \$250 for SGA members, \$320 for non-members. The non-member fee may include first year's membership dues.

Monday, February 3, is "SGA Night @ 14 Below" in Santa Monica. There will be an open mic session that is open to anyone, with sign-ups beginning at 6 p.m. The

open mic part of the evening will take place from 6:30 - 8 p.m.; SGA songwriters in the round (members only) is from 8-9 p.m. E-mail Denise_sga@hotmail.com with your SGA member number.

On Tuesday, February 4, at 7:00 p.m., SGA offers an event for songwriters entitled "Become Remarkable" with Harriet Schock. This 10-week workshop will teach you how to write inspired songs every time and create a body of work for your own CD. Tuition is \$250 for SGA members, \$320 for non-members. A required textbook must be purchased. Call 323-462-1108.

ASK-A-PRO with guest Joe Solo is free on February 19 at 7:00 p.m. Solo's producer/songwriter credits include Macy Gray and Wil-Dog Abers. SGA members only. Reservations and SGA member number required. Call 201-867-7603 or e-mail songwritersnj@aol.com for more details.

JOHN DOE IN THE AIR FOR UNITED



Passengers on United Airlines can listen to vintage X cuts plus the latest solo work from John Doe as the L.A. punk godfather talks about songwriting, creativity and inspiration on *Salute to Songwriters* from the United Entertainment Network. Doe was interviewed at Firehouse Recording in Pasadena, the studio division of Disc Marketing. Pictured (L-R): Ronny Schiff, VP of Inflight Programming, Disc Marketing; Doe, and Jill Aylard, Manager, Audio Programming Services, Disc Marketing.

Alfred Teams with Daisy

Alfred Publishing Company, Inc., a world leader in music education products, is probably best known for their instructional books and multi-media products that have educated generations of musicians since 1922. The company has now teamed up with Daisy Rock Guitars, the world's first and only company successfully supplying and marketing pro-quality guitars for females.

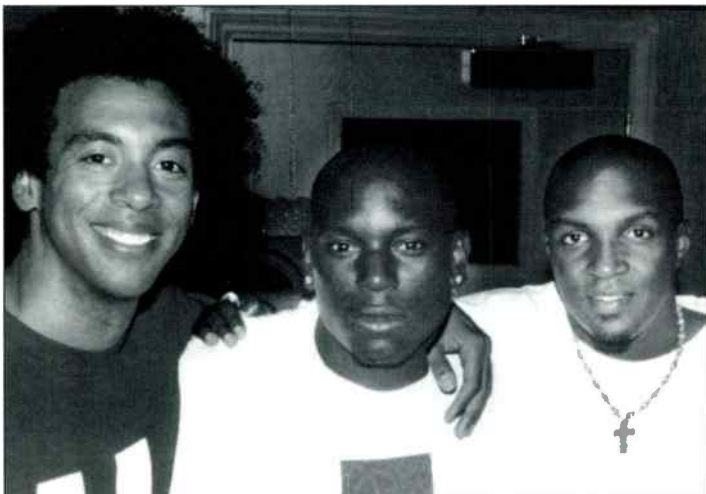
Daisy Rock is now operating from Alfred's international headquarters in Van Nuys, CA, and is enjoying a worldwide presence via the company's international offices. Daisy Rock guitars, first introduced in 2000, are now available exclusively through Alfred. For more details, visit www.daisyrock.com or call 1-877-MY-Daisy.

Raphel Saadiq's Grammy Nods

A fair share of Song Biz profile subjects have garnered recent Grammy nods, notably Raphael Saadiq with five. Saadiq has also "amicably" severed his relationship with Universal Records, the label that released his recent *Instant Vintage*. He's currently looking for a new deal and hopes to have an affiliation in place within the next few months.

In the meantime, he's continuing to keep busy producing other acts and writing new songs for release this year by such artists as D'Angelo, Nappy Roots, Warren G, Kelly Price, Jaguar Wright, Terry Dexter, Mos Def, Hi-Tek, Jonnell, and new acts L and Jack Herrera. Saadiq's production and songwriting can currently be heard on "Dumb" from TLC's *3D* album.

UNDERDOGS RUN WITH TYRESE



Hit writer/producers the Underdogs have been kenneled with Tyrese, recording songs for his new CD, *I Wanna Go There*, on J Records. Shown in the studio (L-R): Harvey Mason Jr., Tyrese, and Damon Thomas.

UNIVERSAL AND BALLARD RENEW VOWS



Five-time Grammy-winning songwriter Glen Ballard has re-signed to Universal Music Publishing. The contract marks Ballard's 25-year association with the publishing company. Most recently, Ballard co-wrote "The Voice Within" with Christina Aguilera, a tune found on her new CD, *Stripped*. Pictured (L-R): Glen Ballard; David Renzer, Worldwide President, Universal Music Publishing Group, and Zach Horowitz, President & Chief Operating Officer, Universal Music Group.

ALL ABOUT EVE SELIS



For seven years, Eve Selis has performed in her hometown, San Diego, and headlined venues from the Sunset Strip House of Blues to The Bitter End in New York, and shared stages with Chris Isaak, Counting Crows and Jewel. Now a SESAC-signed writer, Selis' blend of rock, alt. country and pop is making believers of audiences everywhere. Her latest album, *Do You Know Me*, was co-written and recorded in Nashville and features studio cats Harry Stinson and Mickey Raphael (from the Willie Nelson band) among others. For more background on Selis, visit her Web site at www.EveSelis.com.

BEAMS In The Rockies

If combining songwriting with clean air is something you might enjoy, check out the "BEAMS-Fabulous Hit Songwriters Seminar" presented by Breckenridge Education and Music Seminars (BEAMS).

The event will be held from January 29 - February 1, 2003, at the BEAMS Lodge in Breckenridge, CO. Hit-Songwriters Kim Patton-Johnson, Liz Hengber, Devon O'Day, Jenny Yates, Deanna Bryant and Karen Taylor Good will be participating. The event will feature intensive songwriting workshops with notable hitmakers in an intimate environment.

Space is very limited for this event. Log on to www.beamsonline.com for more information and to register online.

Guitar Center Hosts

ASCAP will present "Making Money in Music: How Songwriters, Recording Artists and Music Publishers Make Money in Music," a panel to be held at the **Guitar Center** in Hollywood, 7425 Sunset Blvd., on Monday, February 10th.

The panel will begin at 7:00 p.m. and will feature **Todd Brabec** (Executive VP, ASCAP) and **Jeff Brabec** (VP, Chrysalis Music) in a panel based on their book *Music, Money and Success: The Insider's Guide to Making Money in the Music Industry* (Schirmer Books/Music Sales).

The authors explain all the ways to make money, not only in the U.S., but throughout the world. Good deals and bad deals are discussed, as well as how much money can be made from CD and tape sales, the Internet and new

ANDY GRIFFITH PATROLS MUSIC ROW



Television icon Andy Griffith was the honored guest at a reception hosted by Marty Stuart, Irving Music and BMI, welcoming Andy to Nashville and thanking him for his many contributions to television, film and music. The *Andy Griffith Show* and *Matlock* legend was in town recording a Christmas gospel album for Sparrow, which Stuart is producing. Pictured at BMI Nashville (L-R): BMI's Paul Corbin, Irving Music's Bobby Rymmer, Andy & Cindi Griffith; Marty Stuart; Connie Smith, and Sparrow's Billy Ray Hearn.

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The panel is free. For more information contact Cindy Braun, 323-883-1000.

set at life of the author plus 70 years on all copyrights registered since 1978. For all pre-1978 copyrights under protection in 1998, the term is now 95 years.

In August of 2002, The **Songwriters Guild of America** filed an amicus brief in the *Eldred vs. Ashcroft* case highlighting the constitutionality of the Bono Act.


Songwriters Win

The Supreme Court has handed down its decision in **Eldred vs. Ashcroft**. The decision was seven to two in favor of copyright holders.

Eldred, et al, had sought to overturn Congress' amendment to the copyright law (**Sonny Bono Act of 1998**) that extended the length of copyright to conform with the **Berne Convention**, thus ensuring a balance of trade with other countries. The copyright term has been

Martin's In

Billy Martin, the award-winning composer whose outlets include **Walt Disney Pictures**, **Disney Interactive**, **Universal**, **Fox** and **Nickelodeon**, was recently elected to the Board of Directors of the **Society of Composers and Lyricists**.

The SCL Board contains top music professionals who focus on the pressing issues of the film music industry today. 

ASCAP POP/ROCK PROMOTIONS

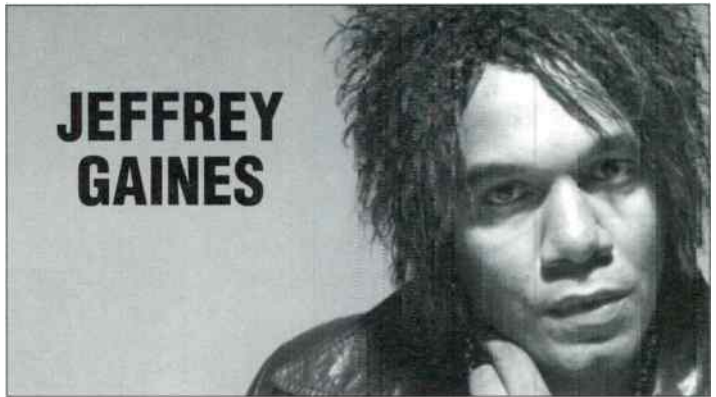


ASCAP (American Society of Composers, Artists and Publishers) has announced promotions within the Membership Group's Pop/Rock Department. **Wade Metzler** (Pictured Left) has been promoted to Senior Director of Membership in the Society's Los Angeles office. In the Society's New York office, **Jackey Simms** (Right) has been promoted to Senior Director of Membership, and **Margaret Spoddig** has been promoted to Director of Membership.





SONGWRITER PROFILE



JEFFREY GAINES

Songs Lean Toward the Sun

by Dan Kimpel

Economy of language and instinctive, pop-friendly melodies are two key ingredients in Jeffrey Gaines' commanding songcraft. On *Toward The Sun* (Artemis Records) his fifth, full-length release, producer Mitchell Froom surrounds Gaines' supple, soulful voice with crystalline guitars and vintage keyboards. The result is a deeply satisfying song cycle that should propel Gaines far beyond the definition of a cult artist.

Growing up in a Harrisburg, PA, household where his parents played the music of Otis Redding and Gladys Knight & the Pips, Gaines was profoundly influenced by edgy British rock. "My musical perspective came from the import section," he says as he recalls his first teen groups. "[I was] steeped in garage bands, and just being happy to make music."

Gaines, however, had to break away from the band format before he was signed; a necessity, since his early bands invariably broke up. "You spend your time rehearsing and learning songs, then [a member] says, 'I can't be in the band, I've got a job.' But I'd go solo and honor my commitment to the club."

He discovered that playing by himself significantly upped the emotional ante. "When you're playing solo you can change inflections, slow it down, raise it up, without calling cues. You tailor it to the nuance of the night. A band can be too bombastic and people will tune you out. Solo, people would come toward me and I'd draw them in. It was pure, unpolished essence."

After his self-titled debut in 1992, his 1994 effort, *Somewhat Slightly Dazed*, and 1998's *Galore* continued the stream. On Artemis Records, he cut *Always Be*, which included two notable covers that widened his audience, Peter Gabriel's "In Your Eyes" and Ewan McColl's "First Time Ever I Saw Your Face."

One of *Toward The Sun's* most compelling tracks is "Without You," a gem of a song, hypnotic in its simplicity. "That's a good point," Gaines agrees. "It's one you have to have faith in. You almost feel more comfortable putting on a bunch of stuff. When I'm writing something like that I have these internal questions. 'So I'm just going to repeat this? That's it? Shouldn't I search for more language, a more clever way to express this?' ... The bottom line is the base emotion, 'I'm no good without you.' You can't clever it up."

Toward The Sun was recorded at Sunset Sound in Hollywood, and making the record was the first opportunity Gaines had to live in L.A. "I went out every night, frequenting the Roxy, House of Blues, then I'd hook up with someone who'd take me to something I would have never heard of, down in some basement. I love the elements; Hollywood Boulevard has a seedy vibe, but the context is so beautiful. Down on Sunset the hookers are walking around at one in the afternoon — in New York all this shit is in the dark!"

He is also impressed how L.A. people are so totally committed to forging distinctive identities. "The Fifties guy has the flat top, tattoos, the hot rod with flames. Damned if he didn't find a Fifties girlfriend! It's more of a closed-vibe where I grew up. In L.A. everybody is stepping into their lives. It's very liberating."

Gaines will be doing some serious touring with a full band behind the record, and he clearly savors the live experience. "As a songwriter, performer or artist, people will sometimes look to you to answer the questions in their lives. In that, there's something to be shared; revealing that even with a big stage and the light on me, we are all going through the same things."

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Melissa Bathory
Toronto singer-songwriter was signed by Lenny Waronker to DreamWorks Records



Rearview Mirror
Iowa-based rock band got a label deal with legendary producer Steve Lillywhite's new label, Gobstopper Records.



Damian Fontana
New Jersey songwriter scored a publishing deal with Warner/Chappell Music Publishing

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DUDE, DON'T HARSH MY MELLOW – Sparse both graphically and content wise, the Web site of new artist **Mellowdrone** is nevertheless both clever and accessible and is enough to pique anyone's interest about an artist who does things with a twist.

Mellowdrone might never have happened if it weren't for Boston's sometimes harsh climate. During his three years at the city's **Berklee School of Music** (far from his Florida home) **Jonathan Bates** pulled further away from what the city represented. "There wasn't much to do except get drunk, do drugs, or get into fights," he remembers. "And it always seemed to be snowing. So I started to write music."

Beginning with a home-recorded EP that he produced in 1999 and gave away to strangers on the street, Bates put together a body of work under the name **Mellowdrone**. "I didn't want to use my own name because people might come to expect me to do only one kind of music," he explains. "With another name, I felt that I could do anything."

The disc made its way to L.A., and Bates soon followed. Essentially homeless, he crashed on the couches of friends, picked up odd jobs, but mainly concentrated on writing new material. Eventually, he pieced together a makeshift studio.

From that jumble of gear, came his next EP, **Glassblower**. Bates sold the CD exclusively on his Web site — **mellowdrone.com**. Word of this odd, yet talented, artist began to spread: **Ryan Ayanian** spent three months tracking him down in order to sign on as his co-manager. Producer/A&R exec **Tony Berg**

(whose track record includes discovering **Black Rebel Motor-cycle Club** and **Beck**) made **Mellowdrone** one of his first signings at **ARTISTdirect Records**. "Jonathan isn't afraid to take on difficult subjects," Berg explains. "He does not write with inhibition."

As an opening act for **Elbow**, **South**, **Remy Zero**, **Starsailor**, and others, **Mellowdrone** added stage chops to studio wizardry, both in group and solo settings.

As an example, at one of his earliest shows, a girl was laughing. Bates stopped in mid-song and said, "...will you laugh again, please?" She did, he recorded it and wove the sample into the rhythm of his next song.

Bates cites influences which range from film composer **Danny Elfman** through French avant-garde composer **Erik Satie**, to his favorite Beatle, **George Harrison**. His six-song EP — originally made available in February 2002 and then remastered — was released recently on the aforementioned **ARTISTdirect Records** label. (<http://mellowdrone.com>)

AN OPEN PAGE FOR GIGS – **Gigpage.com** was founded by musicians who understand how important it is to organize your gigs on your own Web site. **Gigpage** was specially developed to help bands and venues maintain their bookings quickly and easily online. **GP** was configured for bands, individual artists, venues, promoters, and event coordinators and they cater to all genres of music.

GP knows that it isn't cheap to hire a Webmaster to handle things for you and that it can be time

consuming to program it yourself. The company asks that you try their demo for yourself to see how the site can help you.

How does it work? The site is all interactive. When you add, edit or delete a gig, your page is immediately updated online with the content you enter. All calendar pages are hosted on the **Gigpage.com** site. After you sign up, you will gain access to your own **Admin Screen** and get a link to use on your Web

They stress that their prizes are career tools. **SL** does not sign bands or offer any kind of deals — only cash and prizes.

The company's contests happen every three months, so you don't have to wait a year to find out if you've won. Although the company does have intermittent deadlines, their contests never stop. A new contest starts the day after the previous one ends.

You can submit new songs every quarter or resubmit ones you've submitted in the past. Each quarter is different, so a song that didn't win in one cycle might have a better chance competing against different set of songs in another.

The **Songlounge** site randomly posts submissions by contestants and streams them on their home page. Visitors are able to then take a listen while **SL** provides links to the artists' sites. Visitors can also send in reviews which **SL** will then post on their **Review Board**.

Songlounge is entirely Web based — you can do everything directly from your own computer. You need an audio file, a credit/debit card or a **Pay-Pal** account. If you don't have a credit card you can get a free **Pay-Pal** account and pay with an e-check. Entry fee is \$20. (www.songlounge.com)

WORLDWIDE FANS UNITE – **Globaldust.com** is an online demo-

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site. There are no hosting fees, just a one-time cost of \$149.99.

Gigpage does not have any third party banner advertisements and all your old gigs from previous months are purged out of the system automatically. (www.gigpage.com)

ENTER AND WIN – **Songlounge.com** states that they are the Web's first quarterly song contest site. The company's main goal is to provide aspiring bands and artists with a platform by giving them the opportunity to compete for money and prizes that will aid musician's careers.

Songlounge does not offer any prizes that are deceiving in nature.

graphic reference point for music fans from around the globe. Users are able to select their favorite band to see where other fans are located. Fans can also add their own location to the band's fan base in order to represent their community and/or country.

Other than a fun resource, **Globaldust** also offers artists a worldwide view to demographic information about their fans. This could be a helpful tool to both larger and smaller acts.

"Something like this has never been done before. I hope to connect music fans all over the world and give obscure artists a chance to view their audience," says creator **John Patrick**.

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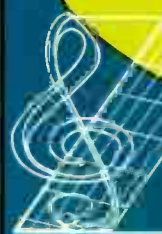
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SIRIUS and Alanis Morissette
Alanis Morissette has released a special DVD/CD pack set titled *Feast on Scraps* on Maverick Records. The CD includes nine tracks, eight of which are new songs (previously unreleased in the US), from recording sessions for her critically-acclaimed, self-produced third album, *Under Rug Swept*, which has sold more than 3 million copies.

Globaldust.com hopes to attract international users by expanding in the areas of language support and developing mapping technology. (www.globaldust.com)

ARE YOU SERIOUS? – SIRIUS, the only satellite radio service broadcasting coast-to-coast music and entertainment, announced the formation of its new unsigned recording artist program, called **WAGS Recordings (Working Artist Group at SIRIUS)**. The program is designed to nurture unsigned artists, expose emerging talent to listeners nationwide with airplay on SIRIUS, and create CDs featuring a variety of this new music.

As part of the new WAGS program, SIRIUS will record and produce unsigned artists in its recording studios, located in New York City. Select songs will go into rotation on SIRIUS and CDs featuring these artists will be made available through the company's site.

"The biggest hurdles for an artist today are studio time and getting airplay. Now, with our WAGS program, SIRIUS can provide both," said SIRIUS' in-house composer and producer **Teddy Zambetti**.

The mechanics of the program — from discovery to distribution — will all take place under the SIRIUS umbrella. SIRIUS and its **Stream Designers** create all of the 60 commercial-free music streams on SIRIUS in-house. These Stream Designers are music experts and in many cases, recording artists — not traditional radio program directors.

Working with the appropriate SIRIUS Stream Designer, the artist will record a CD in SIRIUS' studios. Additionally, a section of SIRIUS.com will be dedicated to WAGS with artist info, photos, song lyrics, musician credits and purchasing information.

Every other week, record labels and music publishers will be kept

up-to-date on artists through SIRIUS Notes, the company's industry newsletter.

The company will locate the talent through a multitude of sources including music producers, musicians, the club circuit, music conventions and Sirius-created contests. (www.SIRIUS.com)

We invite you to e-mail us at CyberMusic@musicconnection.com if you feel you have a music or band site that is worth checking out. The site www.Indiefilter.net features Music Connection's recent article, "Target Your Audience! Music Sites That Sell."

Screen shots provided by www.cinidesign.com

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JEREMIAH TREE
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DJ sets by

JUSTIN WARFIELD
CHRISTIAN FROM 400 BLOWS
TRAVIS T
VOX POPULI

doors open at 7pm

There isn't much of an independent voice on the dial nowadays, but K-RMA wants to change that by broadcasting local bands to the hipsters in the East L.A. area. They need some dough, however, so on February 10 our favorite Rock And Roll Glamour Show girl, Alysia Behun, is hosting a radio benefit at The Gig (7302 Melrose). On the bill are 400 Blows, Nantucket Suicide, Clone Revolt, Lauren Down, Jeremiah Tree and more to come. The show starts at 8 p.m., and your \$10 cover is going to a good cause. Contact Travis T Stevens for information and performance opportunities at 323-225-1981, travist@earthlink.net, or go to www.rocknrollglamourshow.com.

BROOKLYN BLUES

Fat Possum artists **20 Miles** are on tour and will be stopping by **The Smell** (247 Main St., Downtown) on March 1st. The band recorded their new record in a Brooklyn apartment, and the sound is a successful dose of stripped-down blues-rock. The Smell is a combination gallery/performance space in Downtown L.A. and is a great place for local artists to strut their stuff. Call 213-625-4325 for venue info and go to www.fatpossum.com for more details about 20 Miles and Fat Possum.

AIN'T SHE FUNKY?

The "Queen of Funk," **Sharon Jones & the Dapkins**, are headed west to play the Knitting

Factory on February 13th. Her debut LP is out on the Brooklyn-based label, **Daptone**, and her performance is guaranteed to make your butt move. Go to www.knittingfactory.com or call 323-463-0204 for more details.

HIP-HYPE

We need more live hip-hop acts in this town, and all other towns for that matter — so maybe, just maybe, **Propaganda Man** has the answer? With a full band and turntablist, they play all the way live and have a showcase gig coming at **The Gig**. The band is looking for a deal and would love you execs to check them out on Sunday, February 16th. The show starts at 7 p.m. Call **The Gig** (7302 Melrose Ave.) to set up your gig by dialing 323-936-4440.

SEE, FEEL

Scot Sax's band **Feel** is coming back to **Molly Malone's** on February 7th. Sax was signed to **Warner/Chappell** publishing and has songs on the **American Pie** soundtrack, but wants to be up front now. You can check out **Feel's** guitar-driven sound at 10 p.m. at 575 South Fairfax Ave.

If you want to book your own show, call **Molly's** at 323-578-5591 ext.1, or e-mail bookings@mollymalonesla.com. Their house number for more general inquiries is 323-935-1577. Learn more about the **Molly's** experience by checking out their Web site at www.mollymalonesla.com.



Scot Sax



Leigh Silver

(1822 Sunset Blvd., 213-413-8200) on February 6, **DJs Nice Fred, Aaron Michelson** (more on him to come), and **Erin Stephenson** will bring you a brilliant combination of electro, techno, and breaks. The drinks are cheap, admission is free before 10:30 p.m., and only \$4 after that. The event is brought to you by **EFA Catalysts**, a crew to look out for.

O MY GOTH

Waking the dead on Sunday, February 9, **Eva O** will certainly be a sight for sore eyes. You may remember her from L.A.'s own death rock pioneers, **Christian Death**, as she was married to the group's late leader, **Rozz Williams**. After fronting the **Super Heroines** and **Speed Queens** she's back on a somewhat softer (though still spooky) tip. She'll be sharing the gig with **Penis Flytrapis** and **Fear Cult**, and you can go to www.knittingfactory.com for all ticket and venue info.

BITTER AND UGLY

Far from bitter or ugly, **Leigh Silver** is bringing her band **The Bitterthings** straight to the top of the heap. In her case, ambition and talent are paying off as much as looks and luck as Silver has been hooking up with some notable people. **Sean O'Dwyer** (**Sum 41**, **Blink-182**) is producing the band's second EP that will feature co-written songs with **Runaways** legend/creator **Kim Fowley**. What's more, she has collaborated with members of **System of a Down**, **The Replacements**, and **NIN**. Aside from being **California Song Magazine's** latest covergirl, Silver and the **Bitterthings** will play the **Pretty Ugly Club** (at **Dragonfly**, 6510 Santa Monica Blvd., 323-466-6111) on February 5 and the **Troubadour** (www.troubadour.com) on the 17th. Catch this band before they get too bitter or big.

DJ CHICKS

Florida breaks master **DJ Icey's** protégé, **DJ Baby Anne**, is now mixing it up for **Moonshine Records** and she'll be spinning at **Circus Red** on February 21st. Her



Eva O

DUOTONE TECHNO

If you want "A night of electro techno eclecticism," then **Duotone** is your new night. At **The Echo**



last release, *I'm About to Break*, secured her a spot at the top of the nu-break scene and she's sure to lay out some exclusive tracks at one of L.A.'s premier clubs. Circus is at 6655 Santa Monica Blvd., and you can get more artist and performance details at www.moonshine.com

VINTAGE ROCK

Up-and-coming rock band **1880** will be at **McRed's** (13234 Victory Blvd.) in Van Nuys on March 1st. The heavy rock outfit have been on a constant gigging run and they tell us it's paying off as they're getting some "big-wig interest." If you've played everywhere in Hollywood and want to increase your exposure on the other side of the hill, you may want to hit up McRed's (818-980-2845). They also stream their gigs live over the Internet, so even if that industry person wouldn't be caught dead in the Valley, they can still check out the show!



SOLAR-AID

OC/L.A. alt. rock/**KROQ** format band **Solarcade** are really making a name for themselves and building momentum through unique gigging opportunities. Last year we told you how they play **R.A.D.D.** (they're also members) and other charity events. They also play the **Borders Books** circuit, and on February 7

they're having a CD release party at the **Sunset Room** (323-463-0004). This is fresh off a spin on **95.5 KLOS' Local Licks** show and in preparation for their February 19 gig at **The USA Songwriting Contest** (at **Moomba Café** 665 N. Robertson Blvd., 310 652-636) where they will be competing for \$50,000.


As if they're not busy enough, **Solarcade** will also play the **Gypsy Lounge** (in Lake Forrest, 949-206-9990) on February 26 and will cap it off with a gig at the **Arrowhead Pond** on March 16, where they'll open for the **Mighty Ducks**. For more band info, or to follow their progress, go to www.solarcade.com.

LYRES, REZILLOS AT L.A. SHAKEDOWN

Ralph Carrera is presenting the **L.A. Shakedown** on Saturday, February 15 and Sunday, February 16 at **The Variety Arts Center** in Downtown. This year's international lineup of over 30 acts, say the organizers, is "a much more eclectic mix of punk, hardcore, blues, garage, alt. rock, shoegaze, sleaze, and every other genre based on the almighty electric guitar."

Bands of special note include reunited cult bands **the Lyres**, **DMZ**, and **the Rezillos**, as well as **Hangmen**, **the Muffs**, **Los Creepers**, and many new acts such as **the Epoxies** and **the Hunches**. This defiantly indie weekend is highly recommended and 18 & up. For tickets (\$35 one day, \$60 for two days) and full info, call 323-662-6802 or log on to www.lashakedown.com.

SPORTLIFE

Darryn of the band **Tracy Lane** is putting together a softball team for an entertainment league in West Los Angeles. Female rockers are encouraged to join this co-ed operation, and the idea is to meet other musicians and execs while swinging a bat. The games will start in April and will go for 12 Sundays. For more info on the league or **Darryn's** band, check out venicevisions@aol.com. 

PROMOTER PROFILE



Len Fagan

Platinum Live / Club Lingerie

818-907-0027

An accomplished songwriter/musician himself (he's worked with members of Iron Butterfly, the Byrds and Love, to name a few), **Len Fagan** knows what it's like to be in a band and on tour. He later booked the **Coconut Teaser** from 1987 to 2000, took a hiatus, and is now back with **Platinum Live** (select nights) and **Club Lingerie** (Mondays and select Fridays) He's extremely excited about the renovations at **Platinum** calling it a "modern Copacabana." He feels the venue is perfect for execs and fans alike. ("The V.I.P. room holds about 50 people, bands can walk out with their own CD recorded live from our digital studio.") **Fagan** aims to bring name acts to **Platinum Live** and book local acts to open the shows.

Music Connection: What's your goal with **Platinum Live** and **Club Lingerie**?

Len Fagan: My goal at **Lingerie** is to do what they did in the early Nineties when they had no cover; they put on great talent and there was a line around the block. So I'm using **Lingerie** as a testing ground for bands that want to play **Platinum Live**. It'll show me how good they are, if I'm not familiar with a band. If they tell me they can draw X amount of people and they want to play **Platinum Live**, I can give them the **Lingerie** and I can see how well they do, and move them right in to **Platinum**. Moreover, I'd like to give new bands residencies. I did that with **Alien Ant Farm** at the **Coconut Teaser** and they just gave me a platinum record!

MC: Is **Platinum Live** trying to put the Valley back on the music map?

Fagan: In the Sixties the place used to be the **Cinnamon Cinder**, where the **Yardbirds** and almost every band that came into town played. **Bob Eubanks** (host of *The Newlywed Game* and former DJ who promoted the **Beatles'** L.A. shows) owned it and that's where the **Beatles** did their famous first L.A. press conference. The club has a long history, but it's completely renovated now.

MC: So you want to help develop bands, too?

Fagan: I'm looking for great bands that I see potential in. When I feel a band is ready, I get on the phone to managers and A&R people and get them [connected]. The majority of acts that I pushed got record deals.

MC: You also help musicians that have been around.

Fagan: Yeah, There's **Marc Ford** who was in **Burning Tree**; they started back at the **Teaser** in 1987, got a deal with **Epic** and then they went out on the road with the **Black Crowes**. After the tour **Marc** joined the **Crowes** for several albums, but he's back on his own with a solo album, and I just gave him a residency at **Platinum Live**, beginning February 5th. We will also have an invitation only **Jam Night**.

MC: Pay to play?

Fagan: I don't really want to do pre-sells unless a band wants to do it. Naturally I need to know what to expect when I book a band. I need the band to be honest with me, because it could hurt me and hurt the club. The only money I make is based on how the night goes; I have a bar guarantee, and I have to pay the doorman and sound person. What I don't want it to go out-of-pocket helping bands out

SEND PACKAGES TO: 12443 Millbank St., Studio City 91604
Contact **Platinum Live:**
818-755-1771 



Sasha Lazard

Actress and singer **Sasha Lazard**, whose soaring soprano has appeared in numerous soundtracks, is set to perform at the grand reopening of the **Bulgary** store on Rodeo Drive in Beverly Hills on February 12th. Lazard's vocal selections will reflect the romantic and whimsical Valentine's theme of the event.

Bulgary is located at 250 N Rodeo Dr. in Beverly Hills, 310-858-9216. For further info, contact Tiffany Shipp at Ken Sunshine Consultants Inc., 212-691-2800.

International City Theatre's 2003 season will open as planned on February 7, despite the death of **Neil Carter**, who was to star in the 30th anniversary production of the **Tony-** and **Grammy-**winning musical **Raisin**. Theater veteran **Carol Dennis** will now step in for Carter. Based on **A Raisin in the Sun** by Lorraine Hansberry, **Raisin** has had only two professional productions in the 30 years since its smash Broadway run and tour.

Featuring a cast of 12 actors, singers and dancers, musical direction by **Darryl Archibald**, and the choreography of **Lula Washington**, **Raisin** brings blues, gospel, jazz, and polyrhythmic African music to the award-winning American classic in celebration of **Black**

History Month. The production is dedicated to the memory of Neil Carter.

Also in the cast are **Reggie Burrell**, **Curtis C.**, **Kecia Lewis**, **Don DeForest Paul**, **Alisa Prince**, **Matt Rochester**, **Michael A. Shepperd**, **Hurshel Williams**, and **Micah Williams**.

The Center Theater is located in the **Long Beach Performing Arts Center** at 300 E. Ocean Boulevard in Long Beach, CA. For reservations and information, call the Inter-



Vanessa Williams

national City Theatre at 562-436-4610. For further information, contact Lucy Pollak, 818-887-1499.

The quintessential punk rock DVD from **Epitaph Records**, **Punkorama**, is slated for release February 25th. Included are 22 classic Epitaph videos and four video extras: **The Epitaph Story**, which is an in-depth documentary on how the company started; behind the scenes at the **Pennywise** "Fuck Authority" video shoot; a **Bouncing Souls** live set, and **Bad Religion** in Germany during 1992.

The company is posting video snippets of the special features of this DVD on the Epitaph site. Call Epitaph, 213-413-7353.



The stage hit, **Saturday Night Fever—The Broadway Musical**, is headed to the **Cerritos Center** for four performances Feb. 7-9th. Inspired by the 1977 film and featuring songs from the legendary soundtrack by the **Bee Gees**, **Saturday Night Fever** has been adapted for the stage by **Nan Knighton** (**The Scarlet Pimpernel**).

The current production is directed and choreographed by **Arlene Phillips**, whose work has been seen on Broadway in **Starlight Express**. The live version of **Saturday Night Fever** was first presented at the **Palladium** in London's West End in 1998.

For ticket information, call 800-300-4345. For details regarding the production, contact Lori Yonan at the Cerritos Center for the Performing Arts, 562-916-8525.

A musical version of the **John Travolta/Debra Winger** hit film, **Urban Cowboy**, has tentatively set a March 20 opening at New York City's **Broadhurst Theatre**. The show stars newcomer **Matt Cavanaugh** in Travolta's roles and **Jenn Colella** as the strong-willed woman who loves him. The score will contain country favorites by **Clint Black**, **Dixie Chicks** and **Shania Twain** as well as new songs by composer **Jason Robert Brown**. The musical first opened at the **Coconut Grove Playhouse** in Miami last November.

Vanessa Williams is developing a sitcom for NBC's next season. If this as-yet-unnamed project gets the green light, the former **Miss America** would play a famous **Broadway** actress who returns to her hometown to teach drama and raise her three kids.

Sopranos star **Joe Pantoliano** has made his **Broadway** debut in the hit revival of **Frankie and Johnny in the Claire de Lune**. He joins **Soprano-mate Edie Falco**, who has been appearing in the production since it opened in August.

Celine Dion has recorded a version of country-pop band **Pinmonkey's** "I Drove All Night," for a new **Chrysler** ad campaign.



Avant-hardcore band the **Blood Brothers** bring their abrasive, passionate, and engrossing brand of punk music to DVD on February 4, when they release **Jungle Rules Live**. Filmed on September 27, 2002, in front of a packed and rabid hometown audience at the 10-year anniversary of the **Old Fire House**, the band's local teen center in Seattle.

Jungle Rules Live features 11 live-in-concert tracks, as well as three audio-only bonus tracks — "Ambulance vs. Ambulance" and "USA Nails" from **Burn Piano Island, Burn**, and "Meet Me at the Water Front After the Social" from the band's recent indie release, **March On Electric Children**.

The **Jungle Rules Live** DVD precedes **Burn Piano Island, Burn**, the Blood Brothers' debut CD for **im recordings/ARTISTdirect Records** scheduled for release on March 18th.

You can visit the Blood Brothers online at <http://thebloodbrothers.com>. For further information, contact Heidi Ellen Robinson at ARTISTdirect, 323-634-4112.

UCLA Live is presenting New York's **Big Dance Theater** perform-

UCLA Live



ing in the West Coast premiere of *Antigone*. Choreographed by **Annie-B Parson**, directed by **Paul Lazar** and adapted by playwright **Mac Wellman**, *Antigone* takes place Feb. 27-March 3 at UCLA's **Freud Playhouse**.

Winner of the **2002 Bessie Award for Artistic Achievement**, *Big Dance Theater* blends text, dance and original music, connecting with the values of literary process, history and myth. Based on Greek mythology, **Sophocles' Antigone** is the story of **Oedipus'** daughter, who defies her uncle the king by choosing to follow her conscience rather than civic duty.

For ticket details, contact UCLA Live, 310-825-4401. For further information, call **Krista Fleischner** at UCLA, 310-794-4044.

Rapper **Eve** has signed a development deal with **UPN** to produce her own comedy project for the network. **Eve** will star as a fashion designer in an untitled project that will explore the New York fashion scene. The show will be written by **Bentley Evans**, writer for *Martin* and *The Jamie Foxx Show*, and will be executive produced by **Evans**, **Kenneth "Babyface" Edmonds**, **Tracey Edmonds** and **Eve's manager, Troy Carter**.

DreamWorks recording artist **Soluna** has struck a deal with the

Soluna



UPN network to create a half-hour sitcom loosely based on their lives. The series will feature musical performances and borrow liberally from the bilingual pop group's actual adventures in show business. Its development will be overseen by executive producers **Suzanne de Passe** and **Irene Dreayer**, part of the team behind the **WB** network's *Sister, Sister* and *Smart Guy*. (de Passe and Dreayer also lead **Soluna's** management team for **de Passe Management**.)

The quartet's debut album, *For All Time*, was released last May, leading to tours with **Enrique Iglesias** and **Marc Anthony**. A pilot episode for the as-yet-unnamed series will be shot early this year. For further information, contact **DreamWorks Records**, 310-288-7700.

Sundance Channel will celebrate **St. Patrick's Day** with the U.S. television premiere of *If I Should Fall From Grace: The Shane MacGowan Story*. This riveting theatrical feature, which is directed by **Sarah Share**, is one of five films that **Sundance Channel** will air as part of the cable network's new weekly documentary series, *DOC day*, which launches on **Monday, March 3**, and continues every **Monday** from noon until midnight with a weekly feature premiere at **9:00 p.m.**

Taking its title from the **Pogues'** classic album, *If I Should Fall From Grace with God*, the movie celebrates **MacGowan's** talent without shying away from the more painful aspects of the famously chaotic life of a worldwide punk icon.

The film follows **MacGowan's** path from his first forays into **London's** punk scene with his band, **the Nips**, through five albums with the **Pogues**. The piece includes extensive interviews with **MacGowan**, his former bandmates, longtime girlfriend **Victoria Clarke**, his parents and fellow musicians **Nick Cave** and **Elvis Costello**.

Remote, a free DVD compilation of short films, animation artists' projects and rarely seen music videos premieres its first issue at the **Sundance Film Festival** during **January**, beginning distribution to major urban markets in **February**. The company plans quarterly issues. For more information, contact **Jason Roe** at **Remote**, 323-661-6348.



Brand New Sin

Brand New Sin recently shot a cameo in a new **Jack Black** flick, tentatively titled *School of Rock*. The movie, which is being directed by **Richard Linkletter** (*Slackers*, *Dazed and Confused*), also stars **Joan Cusack**. The film's story centers around **Black's** fifth grade substitute teacher who teaches students how to be a rock band. *Brand New Sin* will be featured in a segment demonstrating how to rock, which they filmed in **New Jersey** from **December 16-19th**.

Music Video Distributors has sealed a deal with **Yellow Tape Film & Video Productions**, the originator of the "Urban Video Magazine" concept, to release a quarterly DVD magazine of live interviews and performance footage to consumers. Each DVD will contain interviews with personalities in hip-hop, with the first release featuring an exclusive interview with **Suge Knight**.

The DVD will have a retail price of **\$16.95**. First issue hit retail on **January 28th**. For further information, call **Clint Weiler** at **MVD**, 800-888-0486 ext. 115.

Former **Los Angeles** radio personality turned filmmaker, **Tim Greene**, has just completed production on his new hip-hop comedy film, *Raykwan's Cuties*. The film is described as a hip-hop take on *Charlie's Angels*. In the cast are **Greene**, **Tone X**, **BJ Murphy**, **Denny Live**, **Sabrina Revelle** and **Kim Whittaker**, with a musical score by **Rodney Wittenberg**. Though no release date has been set, the soundtrack is already available from **Tim Greene Records**.

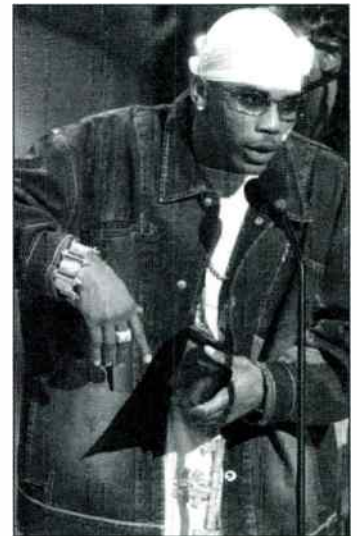
Log on to **www.timgreenefilms.com** for more information, or contact **Greene** at **213-368-8100**.

When guitar hero **Kenny Wayne Shepard** heard that *The Tonight Show with Jay Leno* was in need of a choir, he immediately recommended the accomplished singer, arranger, writer and contractor, **Stephanie Spruill** to the show's producers. Later, after her **Spruill House Music Choir** performed during a special segment of the program, **Spruill** (whose first book, *17 Points to Longevity in Show*

Business, is on the way) had something of a reunion with show host **Leno**, with whom she'd worked on the Seventies film *American Hot Wax*. **MC**



Stephanie Spruill & Jay Leno



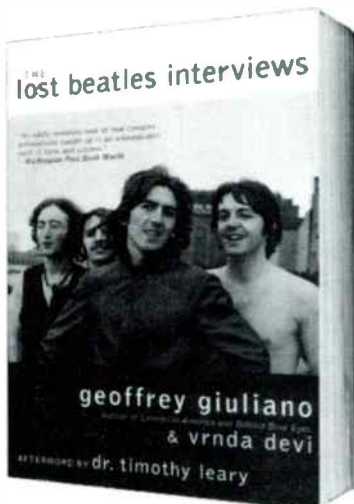
30TH ANNUAL AMERICAN MUSIC AWARDS: Country superstar Tim McGraw and rock icon Elton John are pictured (Left) following their show opening duet performance of "Tiny Dancer" at the 30th annual American Music Awards, which took place at the Shrine Auditorium. McGraw was later named "Favorite Country Male Artist." Ashanti (Center) proudly displays the trophies she received when she was named "Favorite New Artist" in both the pop/rock and hip-hop/R&B categories. Nelly (Right) is seen onstage making his acceptance speech after he was named winner of the "Internet Artist Fan's Choice Award." The main event, however, was the booping of former President George Bush, which was censored out of the live telecast.



RECORD PROMOTERS DREAM TEAM: Loggins Promotions CEO and *New Music Weekly* editor, Paul Loggins (Left), along with National Record Promotions and *NMW* editor, Larry Weir (Center), spent some time with recording artist and *Young And The Restless* star, Michael Damian (second from left). Joining them at an industry party to celebrate the 4th anniversary of the *New Music Weekly* was former *Expose* vocalist Kelly Money (second from right) whose new single, "Can't Live Without Your Love," is now breaking at radio, and Peter Reckell (Right) one of the lead actors in NBC's *Days of Our Lives*.



MUSICIANS APPRECIATED: The annual Musicians Appreciation Night was held this year at Club Lingerie in Hollywood and featured a giveaway of an Olympia Mischief guitar by Tacoma. Pictured are promoter Jay Tinsky (a.k.a. JT) and winner Sara Brewer.



THE LOST BEATLES INTERVIEWS: From Cooper Square Press comes this collection of exclusive interviews, uncensored press conferences, and rare news clippings on John Paul, George and Ringo. The Fab Four speak candidly about drugs, religion, mysticism, Lennon's assassination and the fiery conflicts that drove them apart as a band. Compiled by veteran rock journalist Geoffrey Giuliano, these interviews also contain statements from many of the greatest rockers — and original Beatle Pete Best — on how the Beatles had an impact on their lives. An engrossing read for all fans.



FRED WILLARD WEEPS FOR ELVIS: Veteran comic actor Fred Willard, of *Austin Powers* and *Fernwood Tonight* fame, performed at Elvis' Birthday Bash at the Sunset Strip House of Blues. Presented by Art Fein, the event is an annual celebration for Elvis fans of all ages. Willard not only sang two dramatic versions of Elvis songs — with silk scarfs and all the sweat he could muster — he also hosted the event in his characteristically comical style.



DAVID KRIEIN



DAVID KRIEIN

BEAUTY AND THE BEAST: Joseph's restaurant in Hollywood celebrated their 25th Anniversary recently. The legendary eatery has been the scene of scenes for many local superstars for years. Seen recently entering the establishment after Teese's engagement at the Henry Ford Theatre is Marilyn Manson (Above) and (Left) Playboy Playmate Dita Von Teese herself, showing off some glitter for the excited crowd.



COURT FORD

SOCIAL D. INVADERS HOB: Orange County punk pioneers Social Distortion have once again invaded every House of Blues joint in its Southern Californian path. First selling out a series of shows at the Anaheim House of Blues and then taking over at the Sunset Strip House of Blues in West Hollywood, Mike Ness (Pictured) and his bandmates performed tunes from the past and a number of new songs for a future studio album. Social Distortion is sounding tougher, broader and cooler than ever. Check them out whenever you get a chance. With Strummer gone, it probably won't get much better than this.

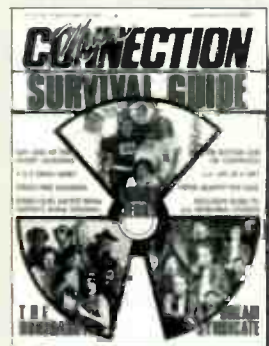


CONCRETE OBSERVES THE SABBATH: The gang at Concrete Marketing were showing their Rhino Records spirit by sporting t-shirts promoting the new Warner Bros./Rhino CD, *Symptom of the Universe: The Original Black Sabbath (1970-1978)*. Pictured standing (L-R): Steve Seabury, Eric Pascal, Jeff Sipler, Joel Mejia, Diane Mahiques, John Cross, Melissa O'Orsi, Lisa Armstrong, Danny Barria, Mike Watahovich and Chris Rivera. Kneeling (L-R): Kamaria Milford, Adam Waldman, Randy Roberts and Diggie Diamond.

Celebrating **26** 1977-2003 **MUSIC CONNECTION**
Tidbits From Our Tattered Past



1989-MORNING MANIACS- (Issue #17): L.A. drive-timers Mark Thompson and Brian Phelps of KLOS radio's *The Mark & Brian Show*, were front and center on this radio-oriented installment of *MC*. Said Thompson of the duo's secret to longevity, "We try to get together periodically, away from the pressure of work, to re-establish our friendship." That's nice. Meanwhile, our Club Review area spotlighted Pymmy Love Circus, Max Crystal, and the Zulus. Concert Reviews of the Call, Love and Rockets, and Diana Ross are also on display.



1988-GOTTA SEE THIS!-(Issue #18): Where else can you read about "Day Jobs of The Angry Samoans," "L.A. on \$0 A Day," "Peter Murphy Pop Quiz," "Stress-Free Booking," "The Bottom Line on Contracts" and much, much more? Well, in this vintage *Music Connection*, that's where! And, for no extra charge, we also threw in profiles of on-the-edge artists such as Dream Syndicate, the Bonedaddys and the inimitable Circle Jerks. Also here are Club Reviews of the Fuzztones and Sibling Rivalry, and, last but not least, a classic "I played with Chuck Berry and survived" article by guitarist/*MC* scribe, Billy Cioffi.

The above issues, and most back issues since '77, are available for purchase. Call 818-755-0101 or visit *MC's* Web site and click on "Archives."

TOM PETTY

by MC Senior Editor MARK NARDONE

Martyn Atkins

"Can I tell you the truth? We have never had an A&R person at all. Once they start telling you how you should do your job, you are just a joke." Considering that some of the greatest artists have had long and fruitful relationships with A&R, one wonders if Tom Petty is being altogether forthcoming in that statement. But on second thought, how could you doubt him? Throughout a career that spans over 25 years, Petty has always walked it like he talked it, always had the balls to back up his convictions. Early on, when MCA took him to court over a contract dispute, Petty faced financial ruin to win the case. Later, when the label tried to use his eagerly awaited next record to spike album prices, he wouldn't allow it. With his stellar band, the Heartbreakers, Petty went on to deliver, to date, 14 full-bodied albums with distinctive songs (fusing the Byrds, Dylan, Neil Young and the Stones with a heavy helping of Southern soul) exemplified by classics such as "American Girl," "The Waiting," "Refugee," "Free Fallin'" and "You Wrecked Me." His most recent release, *The Last DJ* (and the soon-to-come live DVD on which Petty and company are backed by a full orchestra), not only shows that Tom Petty is still a crafty tunesmith; after years in the rock & roll trenches he has survived with his integrity fully intact. If you look carefully through the clutter of credits and thank yous in the CD package, you will find the following statement: *This record is dedicated to everyone who loves music just a little bit more than money.*

Music Connection: When you delivered *The Last DJ* to Warner Bros., was there any resistance by the powers that be?

Tom Petty: Not at all. They were very open-minded about giving me creative freedom. I didn't do the album to complain so much as I wanted it to be inspiring, and there is a lot of hope in the record.



Live Photos by Merry Brooke Katte

"Look To The Stars For Inspiration"

WE DO

Tom Petty

B.B. King

Blink 182

Weezer

The Rolling Stones

Bob Dylan

System of a Down

Elton John

Academy Awards

Frank Sinatra

R.E.M.

Ray Charles

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“There is no need to have [a management contract], because if your manager doesn’t dig you he is going to leave, and if you don’t dig him you are going to leave. But if you do a good job, then everyone is happy.”

MC: “Have Love Will Travel” is a hopeful song, and full of heart.

Petty: If you hear the whole album, you find the hope, but the first four songs were just setting it up. So I landed with this whole music-business thing and I’ve been asked a lot about it, and the truth is I don’t know why the music business is so bad, exactly. I don’t have an answer, but I really wanted to raise the question.

MC: Why do you think the business is hurting financially?

Petty: It’s hurting financially because the records aren’t that good. It used to be that if you were going to make an album you had to be really pretty good at something or they didn’t have that much interest in making an album with you.

This album I made, *The Last DJ*, criticizes the artist and the audience, too. It seems to me that the audience can only accept what they are offered, and when they get offered less and less quality the audience gets dumbed down. The bar is not as high for them, and they end up not expecting much from music. And I think a lot of them have just dismissed the album as an art form, you know? They just go for one or two songs.

MC: Is the album format becoming extinct?

Petty: It’s not extinct for me. There are good artists out there and I am sure there’s a lot coming up all the time, so I think the record companies have to nurture these artists a little bit, like when we signed up to our first label. We signed with Denny Cordell, who was the head of the label [Shelter Records] and also a renowned producer. He waited a year before we made an album. He would just put us in the studio and leave us there. He’d say, “It’s just not good enough, yet.”

MC: Did you agree with him?

Petty: I said, “We want this to be as good as anything, as good as the Rolling Stones. And we are going to work on the album, and work on writing and we’re going to take our time learning the craft.” And most importantly with the songs.

MC: You mean, developing your song-writing craft?

Petty: The whole exercise is useless if you don’t have a song. And Denny taught me, and I still follow this rule,

that if you can’t get your song over on a single guitar or a single piano, you ain’t got a song. With technology these days, you can chrome a turd, but it’s really an empty exercise if you don’t have a song.

MC: What is your song-development process?

Petty: On *The Last DJ*, I did a lot of work in my home studio. I did fairly elaborate demos and arrangements, so when I brought it to the band I think they were almost a little put off by it. They were like, “Wow, this is done,” and I would go, “No, I want you to take this and put yourselves into it.”

MC: The album’s ukelele song, “The Man Who Loves Women,” is a highlight of the live DVD. How did you come to write a ukelele-based song, anyway?

Petty: George Harrison introduced me to the ukulele. He came over one day and had a couple ukuleles, an eight-string and a four-string that he gave me, and said, “I want to have some ukuleles here for when I come and will always have them,” you know? So he really taught me the chords.

MC: When you performed at the recent George Harrison tribute concert in England, who picked the songs?

Petty: Eric Clapton kind of took that job on and he was really very organized. But one George Harrison song that no one had really thought about, that is just an incredible song, is “I Need You,” from the Beatles’ *Help* album. We also did a Traveling Wilburys song [“Handle With Care”] and it was really great.

MC: What’s really obvious on the live DVD is that you guys really love guitars. Do you find yourself writing a song with a certain guitar tone in mind?

Petty: When we’re recording a song we start fooling around with what sounds right and where we can take it. Actually this album, *The Last DJ*, I wrote about 90 percent on the piano.

MC: How do you benefit by recording at a major studio?

Petty: It’s all in the sounds you make in the first place, you know? If you’re making sound in the room, it will translate to the same sound on the other side of the glass. If it’s not doing that, then you are probably in the wrong place.

We have used the Village a lot and Mike [Campbell] and I both have stu-

dios at home. On *Wildflowers*, 90 percent of that was done at Mike’s house. Even some of *The Last DJ* we did at my house, but most of it, I should say, was at Cello Studios in Hollywood.

MC: When it comes to using digital equipment, are we sometimes sacrificing soul for technology?

Petty: Our band, we lean towards a more natural sound, a little sweeter sound. I can easily tell the difference with my eyes closed between digital and analog. We don’t know if the man on the street knows that, but I think in his subconscious he knows that when he hears a tube sound, it is usually richer. Bottom line is, four guys playing a great song never sounds bad, you know? [Laughs]

MC: What would you say to an artist who’s trying to break through, even if he or she is now 30 years old or more?

Petty: If you’re playing good music, you’re going to break through. It’s not going to go un-noted.

MC: Recently, some labels have asked for a cut of artists’ concert ticket and merchandise earnings. We’ve heard this from young bands, like 3 Doors Down. Have you been approached?

Petty: Labels have never asked us that. That’s as dumb as stealing your publishing. It’s none of their business and I think it’s a dangerous move.

MC: There’s a lot of temptation for artists to sell out by putting their songs in TV commercials. You’ve always resisted that. Why?

Petty: I really care about the songs that I write. I didn’t write them to be on commercials. Most of our songs have endured a long time; you can still hear them on the radio. I think they may have gained some respect. If you use a song for a car commercial, eventually in people’s minds they don’t care what you are saying.

I think that is kind of how rock & roll shot itself in the foot. Now people get a general view of rock music as advertising music. That happened to a lot of kinds of music that are irrelevant now. We always thought of our thing as more hip and personal than that, and we are fortunate in that we never needed the money. I still don’t think that would make a difference. We turned down millions and millions of dollars in offers and maybe that is why we’ve been

around such a long time to some degree, because people trust us.

MC: You've been with East End management for how long?

Petty: Oh, 25 years.

MC: And you basically just have a handshake arrangement? No written contract?

Petty: Yeah — there's no need to have anything else, because if your manager doesn't dig you he is going to leave, and if you don't dig him you are going to leave. But if you do a good job, then everyone is happy.

Tony [Dimitriades, of East End Management] and I, we came out [to L.A.] together and we worked out of his bedroom, and to this day when I call over there I get him on the phone.

MC: Not all artists have been so lucky.

Petty: I see people getting really bad advice, allowing their manager to keep them on the road forever till they burn out. Then, when they come back to make a record, you know, their mind is just rattled from all that touring.

You have to pace yourself so that you can remain creative. Try to get involved with [a manager] who is honest and who knows the business and can help you — someone, most importantly, that you like.

MC: How would you characterize your long-term relationship with the publicity firm MSO, the Mitch Schneider Organization?

Petty: We like Mitch Schneider and we told him in the first place that his job will be more about keeping us out of the press than putting us in it. He is very good at understanding me, because he is analyzing everything I do, which is honestly not something I think about on a daily basis.

MC: The garage-rock sound has made a strong comeback recently with bands like the White Stripes and the Hives. Are you following that at all?

Petty: I think it is great, people getting back to guitars and playing in groups and having a little bit of truth in what they're doing. Honestly, I don't follow the music business at all. I am more interested in old music. I love seeing the progressions of certain musics and how they came along. I'm listening to blues a lot. Lately, I've really been into Jimmy Reed records.

MC: You were determined that *The Last DJ* have songs of hope and optimism. When you look at the future of music, what are you most optimistic about?

Petty: What I'm optimistic about is the young people. They're always the most



Warner Bros. Records

"If you can't get your song over on a single guitar or a single piano, you ain't got a song."

driven and probably the most honest people and they are always the cutting edge. With the record business, the pillars have crumbled and if we can just get out of the ashes and the rubble we will see someone rise up, someone to kind of lead the way. I think Kurt Cobain was a leader, and when he came up those hair spray bands quickly disappeared. The bullshit just went out the window.

MC: Is it going to have to get worse before it gets better?

Petty: I think it's a joke right now. To the man on the street, the music industry is pretty much a joke. Music is a beautiful thing and I try to keep my mind on music. There is probably a kid in a garage right now doing something incredible that is going to change music.

MC: When you were growing up, Elvis Presley came to your hometown in Gainesville, Florida, to shoot a movie. Did you meet him?

Petty: I think I was 11 years old, and being that close to Elvis, I was pretty impressed at just what a carnival it was. I was also really taken with Elvis and I thought he was pretty cool. I mean, he pulled up in a line of white Cadillacs and all these guys with mohair suits and stuff.

Girls were handing their record sleeves over a chain link fence and he would sign them. And I thought to myself, "If I had a record sleeve I could give it to Elvis and get it signed." But I didn't have an Elvis record.

So I went home and traded my Wham-O slingshot for a box of records my neighbor had and my life was never the same. I do owe that to Elvis. Until then, I really had no thoughts about what I could do in life. But, from age 11, I was absolutely sure what I was going to do — it was just, "How do you do it?"

Contact Latham Nelson, MSO
818-380-0400

MC

College radio airplay won't make you rich, it won't help sell lots of your CDs, but charting on key stations can help new and indie artists to achieve recognition and exposure. With that in mind, *Music Connection* offers the following double directory of select college radio stations and professional radio-promotion services.

Compiled by Eric Moromisato

COLLEGE RADIO STATIONS

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116 Foy Union Building
Auburn University, AL 36849-5231
334-844-4114 Fax 334-844-4118
E-mail: wegl@mail.auburn.edu
Web: http://wegl.auburn.edu
Format: alt. rock

WUAL 91.5 FM
Alabama Public Radio
P.O. Box 870370
Tuscaloosa, AL 35487-0370
205-348-6644 or 800-654-4262
Fax 205-348-6648
E-mail: apr@apr.org
Web: www.wual.ua.edu
Format: classical, jazz, folk, bluegrass, blues, new age, ambient, cajun, zydeco, Latin, and world music

ARIZONA

KAMP 1570 AM
Attn: KAMP Music Director
P.O. Box 3029
Tucson, AZ 85702
520-626-4460
E-mail: bivouac19@yahoo.com
Web: http://kamp.arizona.edu
Contact: Blake Borkovitz
Format: free form

KXCI 91.3 FM
220 South 4th Ave.
Tucson, AZ 85701
520-623-1000 Fax 520-623-0758
E-mail: kxcimd@kxci.org
Web: www.kxci.org
Contact: Duncan Hudson
Format: eclectic

CALIFORNIA

KALX 90.7 FM
University of California
26 Barrows Hall #5650
Berkeley, CA 94720-5650
510-642-1111
E-mail: kalx@media.berkeley.edu
Web: http://kalx.berkeley.edu
Format: eclectic

K CPR 91.3 FM
Graphic Arts Building, Rm. 201
Cal Poly State University
San Luis Obispo, CA 93407
805-756-2965
E-mail: kcprrmd@kcpr.org
Web: www.kcpr.org
Contact: Adam Leff, Paul Sittig
Format: eclectic

KCRW 89.9 FM
1900 Pico Blvd.
Santa Monica, CA 90405
310-450-5183 Fax 310-450-7172
E-mail: mail@kcrw.org
Web: www.kcrw.com
Contact: Nic Harcourt
Format: eclectic

KCSB 91.9 FM
P.O. Box 13401

University of California
Santa Barbara CA 93107-3401
805-893-3757
E-mail: external.music@kcsb.org
Web: www.kcsb.org
Contact: Randy Ellis
Format: eclectic

KCSN 88.5 FM
California State University-Northridge
18111 Nordhoff St.
Northridge, CA 91330-8312
818-677-3090 Fax 818-677-4705
E-mail: mperlich@kcsn.org
Web: www.kcsn.org
Contact: MartinPerlich
Format: classical (weekdays), eclectic (weekends)

KDVS 90.3 FM
University of California
14 Lower Freeborn Hall
Davis, CA 95616
530-752-0728
E-mail: musicdept@kdvs.org
Web: www.kdvs.org
Format: eclectic

KFJC 89.7 FM
12345 El Monte Rd.
Los Altos Hills, CA 94022
650-949-7260 Fax 650-948-1085
E-mail: music@kfjc.org
Web: www.kfjc.org
Contact: Alex Zisch
Format: eclectic

KJAZZ 88.1 FM
California State University-Long Beach
1288 N. Bellflower Blvd.
Long Beach, CA 90815
562-985-5566 Fax 562-597-8453
E-mail: info@kkjz.org
Web: www.jazzandblues.org
Contact: Sean Heitkemper (Station Manager)
Format: jazz & blues

KLA 99.9 FM
University of California-Los Angeles
UCLARadio
118 Kerckhoff Hall
308 Westwood Plaza
Los Angeles, CA 90024
310-825-9105
E-mail: ucla_radio@yahoo.com
Web: www.uclaradio.com
Format: eclectic

KLBC 1500 AM
Long Beach City College
4901 E. Carson
Long Beach, CA 90808
562-938-4300
E-mail: klbcradio@aol.com
Web: www.klbc.org
Format: eclectic

KOHL 89.3 FM
Ohlone Community College
43600 Mission Blvd.
Fremont, CA 94539
510-659-6221 Fax 510-659-6001
E-mail: pd@kohlradio.com
Web: www.kohlradio.com

KSCR 1560 AM
University of Southern California
Student Union 404

Los Angeles, CA 90089
213-740-1486 Fax 213-740-1853
E-mail: kscr@usc.edu
Web: www.kscrradio.com
Format: eclectic

KSCU 103.3 FM
500 El Camino Real #3207
Santa Clara, CA 95053
408-554-4907
E-mail: music@kscu.org
Web: www.kscu.org
Contact: Tisha Thornton, Nicole Coxe, Ryan Schmidt
Format: eclectic

KSBR 88.5 FM
Saddleback Community College
28000 Marguerite Parkway
Mission Viejo, CA 92692
949-582-5727 Fax 949-347-9693
E-mail: twedel@saddleback.edu
Web: www.ksbr.net
Format: jazz and specialty programs

KSJS 90.5 FM
San Jose State University
Hugh Gillis Hall Rm. 132
San Jose, CA 95192-0094
408-924-4548 Fax 408-924-4583
E-mail: programdirector@ksjs.org
Web: www.ksjs.org
Format: eclectic

KSPC 88.7 FM
Pomona College
340 N. College Ave.
Claremont, CA 91711
909-621-8157
Web: www.kspc.org
Format: eclectic/underground music

KUCI 88.9 FM
University of California, Irvine
P.O. Box 4362
Irvine, CA 92616
949-824-6868
E-mail: md@kuci.org
Web: www.kuci.org
Format: eclectic

KXLU 88.9 FM
1 LMU Dr.
Los Angeles, CA 90045
310-338-2866 Fax 310-338-5959
Format: eclectic

KZSU 90.1 FM
P.O. Box 20510
Stanford, CA 94309
650-725-4868
E-mail: music@kzsu.stanford.edu
Web: http://kzsu.stanford.edu
Format: eclectic
Call for more information

COLORADO

KCSF 90.5 FM
Lory Student Center
Box 13
Fort Collins, CO 80523
970-491-7611 Fax 970-491-7612
E-mail: program@colostate.edu
Web: www.kcsufm.com
Format: eclectic

KGNU 88.5 FM
P.O. Box 885

Boulder, CO 80306
303-449-4885 or 800-737-3030
E-mail: music@kgnu.org
Web: www.kgnu.org
Format: eclectic
Call for more information

KRCC 91.5 FM
912 North Weber Street
Colorado Springs, CO 80903
719-473-4801 or 800-748-2727
FORMAT: eclectic

KVCU 1190 AM
Campus Box 207
University of Colorado
Boulder, CO 80309
303-492-7405
E-mail: kvcumd@stripe.colorado.edu
Web: www.colorado.edu/StudentGroups/KVCU
Contact: Andy Larsen
Format: eclectic

CONNECTICUT

WESU 88.1 FM
Middletown
222 Church Street
Middletown, CT 06459
860.685.7703
E-mail: wesu@wesleyan.edu
Web: www.wesleyan.edu/wesu
Format: free form

WHUS 91.7 FM
U-3008R
Storrs, CT 06269-3008
860-486-4007
E-mail: whusfm@uconnvm.uconn.edu
Format: eclectic

WNHU 88.7 FM
300 Orange Ave.
West Haven, CT 06516
203-934-8888
E-mail: wnhu@newhaven.edu
Web: www.newhaven.edu/wnhu
Format: eclectic

WRTC 89.3 FM
Trinity College
300 Summit St.
Hartford, CT 06106
860-297-2439
E-mail: serendipitydodamedia@yahoo.com
Web: www.wrtcfm.com
Format: eclectic

WWUH 91.3 FM
University of Hartford
200 Bloomfield Ave.
West Hartford, CT 06117
860-768-4725 Fax 860-768-5701
E-mail: wuh@mail.hartford.edu
Web: uhaweb.hartford.edu/WWUH
Format: world, folk, polka, jazz

FLORIDA

WVFS 89.7 FM
420 Dittenbaugh Building
Tallahassee, FL 32306-1550
850-644-1879
E-mail: music@wvfs.fsu.edu
Web: www.wvfs.fsu.edu
Format: eclectic

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Contact: Marc Crifasi
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Web: www.wrek.org
Contact: Music Director
Format: eclectic

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Contact: Sam Gunn, Emerson Dameron
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Contact: Ben High
Format: various rock/electronic/hip-hop CMJ reporting

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Contact: Jim Manion
Format: eclectic

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Contact: Eric Hoopingarner
Format: alternative/hip-hop

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Web: www.wgts.org
Format: Christian

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Web: www.whrb.org
Format: eclectic

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Contact: Beth Perrine
Format: alt. rock

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Format: eclectic

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Web: www.tcnj.edu
Contact: Sean Wilson
Format: college, metal, folk, blues

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Contact: David House
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Format: college alternative

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Contact: Andy Gladding
Format: eclectic

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Web: www.wrpi.org
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Web: www.wvkr.org
Contact: Tal Levin
Format: eclectic

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Web: gladstone.uoregon.edu/~kwva
Contact: Mr. Rocco
Format: eclectic

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Web: www.wbzc.org
Contact: Kerianne D. Rodrigues
Format: indie rock

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E-mail: music@wclh.net
Web: www.wclh.net
Format: eclectic

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814-732-2888
E-mail: wfse@flashmail.com
Web: www.edinboro.edu/cwis/wfse
Contact: Chris Volack
Format: alt. rock

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Agoura Hills, CA 91301
818-991-7668 Fax 818-991-7670

E-mail: pppromo@webtv.net
Contact: Roger Lifeset
Styles/Specialties: Jazz, smooth jazz & vocals, new age
*No unsolicited material

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4001 Pacific Coast Highway
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Torrance, CA 90505
800-811-7478 or 310-791-7617
Fax 310-791-7620
E-mail: info@pinchhit.com
Web: http://www.pinchhit.com
Contact: David Leberthal
Styles/Specialties: guitar-oriented rock, pop, specializing in national radio promotion, distribution and press campaigns

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Boston, MA 02205
617-451-0444
Web: www.planetarygroup.com

RADIO & RETAIL PROMOTIONS
800-858-6650 or 323-876-7027
E-mail: promotions@radioandretail.com
Web: www.radioandretail.com
Contact: Jon Flanagan
Styles/Specialties: AAA, modern rock, commercial & college radio and retail promotions

RECORD INDUSTRY REPRESENTATIVES
4012 S. Rainbow Blvd., Ste. K500
Las Vegas, NV 89103
702-248-8558 or 323-461-0757
Fax 702-876-9573
Contact: Johnny Lloyd
Styles/Specialties: Assisting in pro-

motion, marketing and achieving distribution, also assist in achieving label deals. Consultant in starting a new label and other industry matters. Formerly and previously listed as, "Management Consultants."

HOWARD ROSEN PROMOTION
5605 Woodman Ave., Ste. 206
Van Nuys, CA 91401
818-901-1122 Fax 818-901-6513
E-mail: howie@howiewood.com
Web: http://www.howiewood.com
Contact: Howard Rosen
Styles/Specialties: Top 40, adult contemporary, modern adult contemporary, specialty and college

RUDE PROMOTIONS
20121 Diehl St.
Walnut, CA 91789
909-595-7071 Fax 909-594-6942
E-mail: rude@rudeworld.com
Web: www.rudeworld.com

PATRICK WILLIAM SALVO AGENCY
3704 1/2 Moore St.
Los Angeles, CA 90066
310-266-8966
Contact: Patrick William Salvo, CEO
Styles/Specialties: all styles, specializing in public relations
*Unsolicited material accepted

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Temecula, CA 92592
909-303-9506 Fax 909-303-9507
E-mail: info@tsamusic.com
Web: www.tsamusic.com
Contact: Tim Sweeney
Styles/Specialties: all styles

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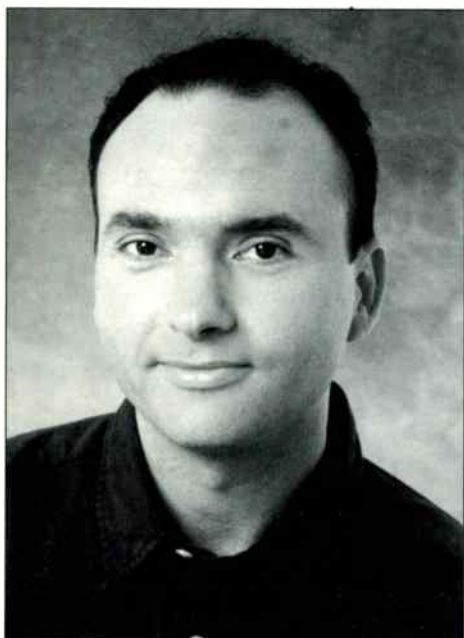
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BRYAN FARRISH
RADIO PROMOTION

Radio Promoters

by Bernard Baur

It is well understood that getting one's music played on commercial radio (and, to a lesser extent college radio) is an important aspect in making or breaking a music career. But how exactly can an indie-minded musician make that happen? Do you need an independent promoter to do the legwork? What will that cost? The following roundtable discussion with four established radio promoters is altogether revealing, allowing seasoned veterans to demystify the ins and outs of their often mysterious profession.



BRYAN FARRISH

Bryan Farrish Radio Promotion
818-905-8038
www.radio-media.com

Bryan Farrish has almost 15 years in the music industry. He employs a full-time staff of radio experts at his company, Bryan Farrish Radio Promotion, a radio-only publicity firm with a singular focus on recording artists, songs, albums and syndicated radio shows. Farrish also writes for several magazines, including Rock City News, Christian Musician, CCRB, Singer, San Diego Smooth Jazz News, Music Dish and many online music resources. His Web site has numerous tips about promotions and marketing.

CURRENT CLIMATE IN RADIO

Many people think that radio is closed due to consolidation and Clear Channel's hold on stations and formats. Although that might be true to a certain extent, it's irrelevant for independent artists and labels. The typical markets most independents would tap are still there and looking for new material. Only the major labels have been affected by the changes at big commercial stations. And, it's no surprise that major labels, for the most part, don't care what happens in the small to medium markets.

But, that attitude opens up those markets, at both non-commercial and commercial radio, to

artists and labels willing to take advantage of them. In fact, some commercial stations in those very markets are so hungry for new music, they're seeking it out by calling promoters like us.

WHEN TO HIRE A PROMOTER

Of course, everyone should realize that if you're releasing an album, radio promotions should always be part of the marketing plan. Other than that, a radio promoter should be hired whenever the current push an artist or label is giving an album or song is not producing the results they want. At the very least, radio play can get you bookings and attract the press.

Many times a station will step up and recommend a favorite act to a local club or back them for a special event. If that happens, press becomes very interested, because then the act has a story to tell.

EXPECTATIONS

Too many people come to a radio promoter with unrealistic expectations. If anyone thinks they're going to sell one million records with a simple campaign, they're going to be seriously disappointed. In order to get sales, you're going to need a whole team behind you with a retail sales staff working every day.

A big misconception is that radio play alone affects sales — and that's just not true. Radio results are simply one tool you can use to promote your career. It won't do it all, but it can get

significant results. You can get press, gigs and in-house interviews.

If you chart well enough it can also be used to attract distributors and even labels. Every large label has people who just read the charts. If they notice that some act is getting a lot of adds and plays, they want to know who they are.

A GOOD RADIO PROMOTER IS...

The top thing is contactability. It's the one area that you'll end up either really liking or disliking about a promoter. Some are always there when you call, and others are never there. Those that don't answer your call will inevitably tell you that they're talking to radio stations. That's rarely true — and, more importantly, what happens when a station calls? Do they have another number that they actually answer — and, if so, why don't they give it to you? A true indie promoter is a non-stop call center who gives high priority to "all" incoming calls.

SUCCESS STORIES

You have to be careful with so-called success stories, especially if a big national act is involved. In those circumstances, the radio promoter most definitely had help in all directions — there was a PR department, a retail department and a whole team doing their parts. It's harder to work alone on a smaller scale at a smaller budget. With that said, we've had clients who obtained distribution, management, label deals and, of course, bigger and better press.



JON FLANAGAN

Flanagan's Radio & Retail Promotions
800-858-6650 / 323-876-7027
www.flanaganspromotions.com

Jon Flanagan has over 20 years in the music industry. He started Flanagan Radio & Retail Promotions in 1994 after working at several major labels where he saw talented artists get left behind in the rush for quick hits. Flanagan's specialty is giving artists and independent labels individual attention to promote them

to the next level. His is a full-service company that provides consultation and management every step of the way.

WHAT EFFECT DO MAJOR LABELS HAVE ON RADIO?

Last year the majors signed 25 percent fewer artists. That's great news for independents, because when the majors are pushing fewer acts, it opens spaces for smart indies. And, the reality is most acts have to start in the smaller markets and build from there. Right now, those markets are very open to anyone with good music.

WHEN IS THE BEST TIME TO CONTACT A PROMOTER?

As soon as possible. I prefer to be contacted prior to the record being finished. I want to assess the project and make sure it's as professional as possible — that includes the songs, the artwork, the song order and the live act, basically the whole package. I'll offer to consult before promotions begin for as long as it takes at a reasonable rate — \$200 for several hours — and sometimes that's enough.

Other times it might take up to three months before everything is set to go, and I'll help every step of the way. We are a full-service organization that can get involved in every aspect of marketing, if you want us to. True promotional costs do not start until the launch of the record.

Approaching the process this way could save you substantial money. If you're going to spend \$20,000 to \$50,000 on a record, wouldn't it be a good idea to see if there's a viable single on it? For just a fraction of that amount, you can test a song to see if it's a radio hit — and that could save you a lot of time, money and frustration.

DO PROMOTERS HAVE TO LOVE THE MUSIC?

No — but having somebody love your music is the greatest. It's the perfect marriage! If a promoter is passionate about it, they'll work harder for you. And, if you have a choice between two promoters and all things are equal — choose the one who loves you. They'll stick with you longer and you won't regret it.

DO CLIENTS HAVE TO DO ANYTHING?

I've had clients who did nothing — they had day jobs. But, I've noticed that the more a client gets involved, the more successful the project. I like to at least have my clients make thank you calls to stations and the press, to play live shows and to be available for interviews. If you really want to be successful, though, you need a good marketing plan in place that covers every aspect of the industry. We do help with that if the client hasn't put it together yet.

SUCCESS STORIES

We've had successes in every area of the industry. But, the ones I get most excited about are those that originate from radio. Having a station call and ask one of my acts to play at their concert or special event is a thrill. We just had that happen and the station paid all of our expenses and gave us really nice accommodations. We did press and retail promotions at the same time and the act ended up selling far more records than they ever have before. You know, that's the way things are supposed to work, and it was very gratifying to say the least.

BREAKING IT DOWN:

THE COST OF RADIO PROMOTION

Below are the normal costs of a radio campaign. They include radio promotion expenses and other necessary expenditures that are required to make the project a success, such as mailings and advertising. Calculated on the basis of outside research and information offered by our promoters, these figures reflect the average amount you are likely to spend. The numbers increase due to the amount and type of stations contacted. These are not high-level promotions.

Radio Campaign 1

Radio Promotions: Independent promoter: \$2,000
Promotions: Postage: \$300
Promotions: Mailers: \$100
Total: \$2,400

Radio Campaign 2

Radio Promotions: Independent promoter: \$3,000
Radio Promotions: Independent promoter for specialty programs: \$2,000
Radio Promotions: Single just for radio: \$1,500
Promotions: Postage: \$500
Promotions: Mailers: \$100
Total: \$7,100

Radio Campaign 3

Radio Promotions: Independent promoter: \$6,500
Radio Promotions: Independent promoter for specialty programs: \$3,000
Ads in radio trade papers: \$10,000
Radio Promotions: Single just for radio: \$2,000
Promotions: Postage: \$750
Promotions: Mailers: \$100
Total: \$22,350

Radio Campaign 4

Radio Promotions: Independent promoter: \$10,000
Radio Promotions: Independent promoter for specialty programs: \$3,500
Radio Promotions: Independent promoter commercial rotation: \$20,000
Ads in radio trade papers: \$15,000
Radio Promotions: Single just for radio: \$2,500
Promotions: Postage: \$1,000
Promotions: Mailers: \$200
Total: \$52,200



LARRY WEIR

National Record Promotion / Heartland Entertainment
323-650-4983 / 323-658-7449
www.larryweir.com

Larry Weir is a multi-talented artist, composer and producer with over 30 years in the music industry. His company, National Record Promotion (NRP), has been called America's No. 1 Multi-Format Company. Weir promotes artists and labels at radio with an emphasis on independents. Over the last five years NRP has worked with many major acts as well as independents. National Record Promotion will assist artists in weekly tracking reports, national chart activity & radio interviews.

HOW TIGHT ARE PLAYLISTS?

Playlists are tight at big commercial stations, and things are not very good for the majors or their acts – unless the act is a superstar. But, for independent labels and artists, the times couldn't be more exciting. There are a lot of great stations around the country and because the flow of product is slower nowadays, they will add new songs. Smaller stations – and we're talking commercial stations here – will have five to 10 new slots a month, and that's always good news for independents.

PICKING SONGS TO PITCH

A promotional firm is always interested in "picking" the single. We're in the trenches and know which stations like what. We know what they want to hear and what they are willing to add to their playlist.

With that in mind, I believe you should contact a promoter when your recording is done. It's even better if you can get a promoter's opinion before you finish the recording. That way we can check for radio-ready tracks, making sure that the songs are edited properly and at the right length. Three and a half minutes is perfect, with the maximum at four and a half.

You should also understand that there is usu-

ally some lead time required – about two weeks is minimum. And, for a campaign to be effective you should plan on six to 12 weeks if you want your song to chart.

NEED TO LOVE THE MUSIC?

The general answer is "No," because a professional could still do the job. Think about it – everyone at a major label doesn't necessarily like every act they promote, but they still get results. Personally, I prefer promoting music I like. When you love something, you wake up wanting to work the project and tend to give it extra time and attention. It certainly makes the job a lot more fun.

DO CLIENTS HAVE RESPONSIBILITIES?

We would like them to be responsible. Sometimes we'll do it all, but usually we like our clients to make thank you calls to the stations that play them. We also expect them to supply us with product and photos. Many of our clients will do the mailings too, while we do the calls and follow ups. And, of course, if they have a good marketing plan in place – all the better. It helps if everyone is on the same page and working towards the same goal.

SUCCESS STORIES

We've had clients secure distribution deals and get label interest from our work. Just recently, we had an act come to the attention of music directors and they placed their songs in films and TV programs. At \$10,000 to \$20,000 a pop, just two licensing deals can pay for your entire promotional campaign.



PAUL LOGGINS

Loggins Promotion / Backstage Entertainment
310-325-2800
www.logginspromotion.com

Paul Loggins has over 20 years in the music industry, with positions at several major labels. Loggins Promo-

tion specializes in radio promotion, marketing, consulting and management. He also co-founded New Music Weekly, one of the top music trade publications that took the place of Gavin. Loggins likes to focus on independent artists, so he founded Backstage Entertainment, a management and consultant firm. Paul Loggins was twice named "Promoter of the Year" by Gavin.

HOT RADIO MARKETS

At the major level, everything is about the same. The Internet, though, has opened more doors for small independents. But, hands down, it's the secondary markets that are the hottest – that's non-commercial and smaller commercial stations. Indie acts can break in those areas now. The playing field has leveled out and independents have more potential to get their music heard alongside major artists. The major labels don't generally use their budgets to go after those markets, so it's wide open.

COSTS AND PAYMENTS

There are several levels of promotions and they can go from as low as \$1,500 to \$20,000 and up. Some promoters require it all up front, while others will accept a payment plan. It depends on what market you want to attack and what you want to achieve.

Our payment schedule is different from most in that we bill on a weekly basis. Initially, we'll take two to four weeks set-up time, getting the packages together and conducting tests with program directors to see which songs they might add. There's no charge for this time. The meter runs when we start to make calls and get add dates.

THE BEST TIME TO START PROMOTIONS

Independents will get the best, and fastest, results if they promote their record near the beginning of the year. The whole industry shuts down during the holiday season. Most labels do a massive marketing and promotions campaign for Christmas. When they finally do get back to work, they don't start in again right away. It takes them about a month to get their head out of their ass. If you go to battle at that time of year, you have a good chance of winning the war.

HOW TO CONFIRM RESULTS

Every legitimate promoter sends out reports. The better ones back it up with playlists. But, if you want to check things on your own, you can call the stations and read the charts in the trades. You don't have to subscribe to BDS or MediaBase – they're very expensive. But, you can read charts in trade publications and on Internet sites.

Since Gavin closed down and those were the best independent charts available, there are a few new options. I co-founded *New Music Weekly* to take the place of Gavin. That publication – and sources online or off – can provide you with the information you need.

SUCCESS STORIES

A good radio campaign can open doors for you. When you chart, it can prove to the music industry (A&R, distributors, media) that you have a product that is working, and that your music is as worthy as any major act's. Because of that, we've had clients get everything from distribution to major label deals.

MICHAEL DOUGLAS
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Contact: Fontaine Music Mgmt., 310-471-8631

Web: www.theamericandreamsite.com

The Players: Steve Sheely, vocals, guitar; Stress, lead guitar; Derrick Forget, bass; J.D., drums.

Material: This band has the explosive nature of the Vines mixed with the rock bravado of the Strokes. Fortunately for them, the American Dream also has material that is a step above the garage-rock played by most unsigned groups. Brimming with balls-to-the-wall attitude, the songs are so aggressive and hard-edge, they put an element of danger back into rock. Add to that the melodic vocal lines that lead into catchy choruses and you have an act that could make themselves right at home on KROQ's playlist. Only a year together, this group has enormous potential, exhibiting a professionalism that defies their youth.

Musicianship: The level of play among these artists is excellent. Focused and intense, this band delivers a huge sound. Stress is the perfect contemporary guitarist, pulling off riffs that are timely and unique. Forget and J.D. construct a monster rhythm section with a booming bottom end. Sheely, formerly signed to an indie label when he was just 16, has the swagger and seasoning of an artist twice his age. His vocals combine the primal wails of Craig Nicholls with the melodicism of Creed's Scott Stapp. In fact,

Sheely displays an uninhibited vocal passion that is as compelling as it is capricious.

Performance: This was an exciting band to watch. Like the new breed of rockers today, they exuded an edginess that was irresistible. Sheely had total command of not only the stage, but also his adoring, good-looking, young, hip audience. This group easily owned the room.

Summary: If this gig was any indication, the American Dream will soon be living their dream. A rock band with everything it takes to make their mark, they have a bright future ahead of them. Indeed, now's the time to catch them, before they become the next big thing.

—Bernard Baur

Calahan The Viper Room West Hollywood

Contact: T-Roy, 323-651-1582, troy@webookbands.com

Web: calahanrocks.com

The Players: Thom Barg, vocals, guitar; Brannon Lee, lead guitar; T-Roy, drums; Mr. Trent, bass.

Material: Calahan is a high-energy rock band similar to Nirvana or Weezer, but with a much bigger attack. Barg's carefree rockstar attitude and the band's gritty pop sound give the impression that they've already made it. Lyrics depicting "drinking all day" and recommendations to "fuck it all" are thrown into the songs, but don't come across as immature or uncreative mainly because the band performs so professionally.

Musicianship: Calahan rocks hard. Barg plays the cranky, horny frontman that you love to hate and hate to love. His vocals are like Weezer's Rivers Cuomo, but the band drives down a heavier road. Twin brothers T-Roy and Mr. Trent are the massive backbone of the foursome, both displaying flawless talent. T-Roy hammers the skins, twirling a stick all the while, and look-a-like Mr. Trent stomps about the stage while playing with impeccable speed and accuracy. When Barg steps aside, Lee steals the spotlight with his raunchy, rock & roll solos, even as he sports the face of a statue.

Performance: The band played to a young crowd awaiting a certain Buffy cast member who was up next. Despite their anticipation, Barg demanded attention and got it. The most radio-friendly tunes, "Unbreakable" and "She's the One" received great big responses. And, after guest Dan Ryan played harmonica on "Perfect," all eyes were on T-Roy's drum solo spectacle. Lee and Mr. Trent continued to impress with incredibly accelerated riffs and melodies. In fact, a seven-song set was much too short for the mass of girls pressed against the stage.

Summary: Calahan incorporates grunge and rock into radio-friendly material that they perform with an in-your-face attitude. These well-seasoned musicians have sold out venues all over Hollywood, and labels should definitely send their scouts out to see them.

—Deana Segretario



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CLUB REVIEWS



Great Big Monday: Blissfully jumps from genre to genre.

Great Big Monday 14 Below Santa Monica

Contact: Artist Hot Line, 310-245-6049; contact@greatbigmonday.com
Web: www.greatbigmonday.com
The Players: Charlie Cole, vocals, guitar; Scott Miller, bass; Chad Hill, guitar; Jason Pipkin, drums.

Material: If one thing can be said about Great Big Monday, it is that their material is frustratingly unfocused. Although the band takes its musical cues from such diverse rock icons as Queen, the Clash, and U2, they don't integrate these influences into something that sounds original. Instead, the band blissfully jumps from genre to genre, creating eclectic songs that feel like third generation tributes.

Musicianship: Great Big Monday is a collective of very good musicians. And, while they may not be innovative, they do create music that doesn't strain the ears. The band's most impressive asset is the vocal contributions from Cole, Miller and Hill. All three have distinctive operatic voices. In fact, the band did an a capella number, with intricate vocal arrangements, that could stand up next to Queen's "Bohemian Rhapsody."

Performance: Despite any flaws in their material, Great Big Monday was able to present a fun stage show. Identically dressed

with shirts, ties and identification tags, this group projected an image of a band that simply likes to play music. Adding songs like "Jessie's Girl" and "My Sharona" to their set, GBM came across as a party band that would fit comfortably in any frat house on any college campus.

Summary: First and foremost, Great Big Monday needs to focus on creating an identifiable sound. Without a specific musical focus it is difficult to see the band as anything more than a novelty act. From hillbilly punk to combat rock they prove that they can capably replicate a sound. But, for them to take the next step, they will have to find their own voice and create their own sound.

—Scott Dudelson

Riddle The Sphinx

(formerly Elyn)
Genghis Cohen
Hollywood

Contact: Hot Line, 818-618-5544

Web: www.elynmusic.com

The Players: Christiane Cargill, vocals, keyboard; Joy de Guzman, vocals; Burgundy Morgan, bass; Christo Pellani, percussion.

Material: Sensual and poetic, Riddle The Sphinx aims at creating an atmospheric blend of subtle dynamics and evocative lyrics. From piano ballads to lush compositions, this quartet weaves an intimate, late-night soundscape for the romantically broken-hearted. With a knack for engaging melodies and lingering rhythms, this four-piece presents a thoughtful

presentation of adult-contemporary music.

Musicianship: With three individuals playing instruments, RTS produces a thick deceptive sound. Much must be credited to Morgan's steady, at times Morphine-ish, bass lines. Accompanied by the proficient percussion of Pellani, the two lay down the proper mood for Cargill's effortless keyboard. By also sharing many of the lead vocals, Cargill's talent is on display, and with good reason. While offering her voice as an instrument, Guzman frequently adds backup vocals and absolutely shines when taking lead.

Performance: With the bass-heavy groove of their opener, "Hunger," RTS laid claim that this was not another sappy love-stricken band. Instead, they occupied Genghis' close-knit space with a humble confidence and refreshing edge. Admittedly "cynical and bitter" in much of its approach, this act was not afraid to showcase a sunnier disposition on newer songs as well. And while serious about their music, this group made it clear that they don't take themselves too seriously.

Summary: Riddle The Sphinx provides a sometimes trite and languid contemporary scene with crisp songwriting and penetrating lyrics. The duo of Cargill and Guzman works, both in creating the quartet's music and performing with a calm modesty and self-assurance. Backed by a talented, though equally unassuming, rhythm section, RTS presents a well-balanced package that deserves to be recognized. With consistently inspired output, there's no reason this shouldn't be the case.

—Albert Vega



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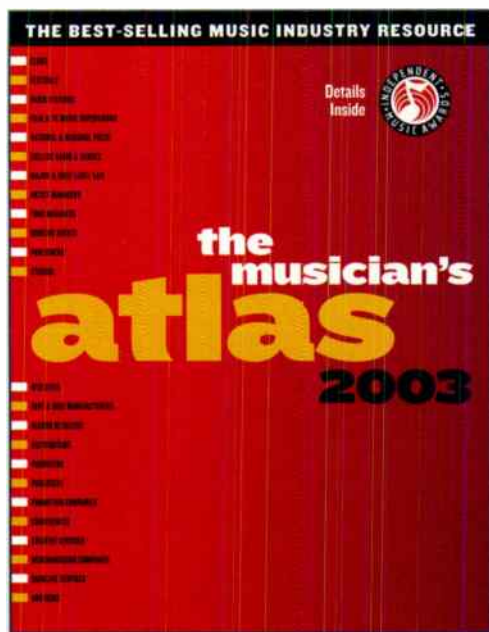
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Genghis Cohen
Hollywood

Contact: David Peters, 310-717-0205

Web: www.davidpeters.com

The Players: David Peters, guitar and vocals; Ludvig Girdland, violin; Michael Atwood-Fergusson, viola; Mike Valario, upright bass; Jimmy Paxon, drums; Irene Messoloras, vocals.

Material: Imagine a voice reminiscent of Ian Anderson from Jethro Tull mixed with Elliot Smith, a smattering of Beck, and you have David Peters. Melodic, modern folk-rock; it's laid back without lying down. His sound is both passionate and powerful.

The song, "I Know Bitterly," exhibits some fantastic string work from the violin and viola, bouncing bows and some clever finger-picking add a special sound to the song. The material seems too spontaneous to be rehearsed, yet too tight to be impromptu.

Musicianship: This group consists of professional-grade musicians who truly enjoy what they are putting out. The vocal duet between Peters and Messoloras is in perfect harmony, while the backdrop, complete with violin and viola solos, is exquisite. Imagine a few concert string musicians under the influence of a modern folk-rock guitarist and you have the David Peters band, which is a true pleasure to behold.

Performance: Rarely seen these days, the string instruments made for a refreshing soundscape. However, the guitar in this particular performance could have been a bit more pronounced. Though the strings were done very nicely, they were a bit overpowering at times, while at others, not strong enough. More consistency would have given the performance a greater impact.

Summary: Wonderfully haunting melodies delivered freshly and cleanly is exactly what David Peters has to offer his audience. A versatile artist, his style passes through so many others it's difficult to label and this variety makes the music all the more enjoyable.

"I'm a bit of a control freak," Peters confessed to the audience,

"but tonight I'm letting go a little and letting these guys do what they do best." Indeed, and they made it look all so natural and work so well.

—Dale Hill

Clay Dubose

The Mint
Los Angeles

Contact: Robert Weingartz, 404-355-1100

Web: www.claydubose.com

The Players: Clay Dubose, vocals; Will Ray, lead guitar; John Davis, bass guitar; Danny Timms, keyboards; Dorian Michael, acoustic guitar, mandolin; Mike Clarke, drums; Molly Pasutti, background vocals.

Material: Mainstream country music continues to cross over into pop and rock, and Clay Dubose is

no exception to the metamorphoses of the genre. The Texas native's material is influenced partly by his honky-tonk roots, but also by the city of Los Angeles where he now resides, as well as the ghost of Jim Morrison. The results are a modern version of Tim McGraw and Jon Bon Jovi fit for mainstream radio.

Musicianship: Though Dubose writes the material, he performs without an instrument. In doing so, the tall and hunky Dubose asserts himself vocally while hoofing it to the music. With the emphasis on singing, his vocal chords handle a mixture of ballads and country-rock-dance numbers with ease. His band is a temporary ensemble of all-star musicians that includes producer/guitarist Will Ray. The band proves to be so skillful that they allow Dubose to concentrate solely on his performance and remain the focal point of attention.

Performance: Other than the lack of a rural atmosphere, Dubose proved to be an attractive performer who is just as charismatic as he is talented. For every song, this singer had a story and spoke often to the crowd. Billed as his CD release party, the night's highlight came at the end of the show when Dubose turned in a country-tinged Zeppelin/Doors medley.

Summary: Already signed to independent label Lazy River Records and having recently released an album, all Dubose needs now is a little exposure. Otherwise, all the elements of a country star are in place.

—Richard Frias



RICHARD FRIAS

Clay Dubose: Charismatic country crooner with hints of rock influences.



CLUB REVIEWS



BERNARD BAUR

Level: Have the talent and presence to become huge.

Level

Viper Room
West Hollywood

Contact: George Prajin Mgmt.,
562-712-9118

Web: www.levelsounds.com

The Players: Bobby Reeves, lead vocals; DJ Primer, turn tables, backup vocals, programming; Adrian Feguith, bass; Ed Faris, guitar; Nicco Villa Lobos, drums.

Material: Hotter than a branding iron, Level sears its sound right into your brain. Their material is a tough, brawny version of hard rock that rock radio would love. Combining the best aspects of contemporary rock, this act burns with a ferocity that completely envelops everyone. Heightened tension in the form of a totally unpredictable frontman named Bobby Reeves gives this band a considerable edge over other acts. Even without him, however, their songs wield an immense power. In fact, Level is an act that could take the rock scene by storm.

Musicianship: This band is a powerhouse as soon as the curtain rises and the stage is lit. Villa Lobos, Feguith and DJ Primer kick in with an underlying menace. Faris pours leads into their roiling sound as the songs take shape. Reeves rises, with vocals born from darkness, and controls the music's direction. Level then proceeds to pummel the crowd into

willing submission, with each song raising the bar to a greater height. **Performance:** Kneeling onstage with his back to the audience, Reeves was a vision of contrasts. One moment he was reflective, the next manic, as he jumped into the air screaming bloody murder. Without a doubt, Level's frontman was an irresistible force. His control over the audience was formidable, and the effect was reminiscent of Jim Morrison or Axl Rose when they first arrived on the scene. By the end of the show, Reeves was so spent he collapsed in a heap onto the stage.

Summary: Level is a must-see band for anyone into modern rock. Their sound is familiar enough to enjoy, but different enough to interest. They have the talent, presence and charisma to become huge. If they continue performing at this caliber, it should only be a matter of time before they're noticed by every label in town.

—Bernard Baur

Pope Jane

The Joint
Los Angeles

Contact: Sheena Metal Productions, 818-785-7144

Web: www.popejanemusic.com

The Players: Danielle Egnew, vocals, guitar; Paul Houston, guitar; John David Young, bass; David Barnhart, drums.

Material: Combining simple songs with emotionally charged vocals, Pope Jane's material is carefully constructed to have commercial appeal. Most of their tunes center on Egnew's acoustic rhythm, impassioned voice and contain the catchy choruses that are essential to today's music scene. Though their style may be a bit out of touch

with current mainstream radio, the songs are presented with enough down-home enthusiasm to steadily expand this act's existing fan base.

Musicianship: Egnew's vivacious vocal style, paired with her accomplished acoustic guitar riffs, immediately places her as the cornerstone of this project. Complementing her catchy chord progressions, Houston's fiery solos and slide work add an undeniable southern texture to the material. Laying the foundation for the four-piece, Barnhart's hard-hitting beats provide each song with an added snap. Though Egnew's emotive voice serves as the focal point of each song, Young's intricate and inventive bass lines make him the standout musician.

Performance: Despite the limited stage space, Egnew displayed enough gusto to spark both the material and the performance. Houston's rock star mystique also contributed to the overall energy level as he arched his back and draped his long locks over his face. Banging out the beats with unbridled conviction, Barnhart maintained a positive presence behind his set. Though watching Young manipulate his bass proved to be an interesting aspect of the show, his live presentation could benefit from a bit more showmanship.

Summary: Pope Jane present a conglomeration of hooks and high energy that leaves the listener humming their melodies all the way home. This commercial appeal combined with some masterful musicianship and a sexy lead singer has the potential to attract some serious label attention. If each band member could match Egnew's level of enthusiasm, Pope Jane may very well create a substantial buzz in the local rock & roll circuit.

—Scott Perham



SCOTT PERHAM

Pope Jane: Present a conglomeration of hooks and high energy.

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- **Guitarist/keyboardist**, 30, available. Sonic Youth, My Bloody Valentine, Sparta, Spiritualized, KXLU. 323-957-4864.
- **Melodic guitarist** available. Perfect Circle. Johnny 661-857-0103.
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•Male pop singer available for demos and session work. Have talent, experience, range. Pop, R&B, country, foreign languages. George Michael soundalike. Stephen 323-656-2453.

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•Backup/harmony vocalist wanted for modern young group with diverse sound, style & fun. Gigs, recordings. 310-288-6610.

•Country male vocalist wanted, 30+, for writing and recording project. Toby Keith, Tim McGraw, KZLA. John 818-557-0722.

•Experienced vocalist wanted by money making cover band. Chaka, Meshell, Macy. 818-901-1290, gobiel@adelphia.net

•Femme Fatale singer seeks co creators. Mindless Self Indulgence, Gravity Kills, NIN, Nirvana. Dark, moody, electric, creepy, sexy, painful. Dead serious only. 323-957-2149, 323-876-5864.

•Great singers, 16-28, with hot looks & star quality wanted. Bruce 949-646-1277.

•High octane singer wanted for

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•Lets form a duo band. 80s/electonica. I have songs, ready to record & gig. David 714-992-1341.

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•Guitarist wanted with 9-5 day job. Startup band, goal is week-end corporate gigs. Backup vocals +. Valerie 818-752-0789, diamondval@sbcglobal.net

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•Musician, 42, seeks guitarist. Paul 818 902-5968.

•Musician from label band going solo, looking for rhythm guitarist. Vintage, old school type players. Album done, deal pending. scmusicgmt@msn.com

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tal, hard rock band. Album recorded. Need guitarist. Will be the hot ticket. Craig 323-871-8248.

- Rockstar guitarist wanted by singer/songwriter for live shows. Backup vocals +. Talent, determination, passion, vision. Lit, Goos 310-387-5292.
- Singer seeks female guitarist for

two different bands. Different musical styles welcome. Dwayne 323-755-2788, 323-754-0365.

- Singer/songwriter seeks band-mates. CD being shopped. REM, U2, Goos, Pumpkins. Darren 310-926-1269.
- Vocalist & drummer with studio & songs seeks guitarist & bassist for heavy, melodic rock project. Must be serious with equipment & transportation. 818-780-8050.
- Vocalist/lyricist seeks compos-

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•**Musician** from label band going solo, looking for drummer. Vintage, old school type players. Album done, deal pending. scmusicgmt@msn.com

•**Pianist, bassist & drummer** wanted for casuals & studio. R&B, jazz. 323-934-8088.

•**Power animal** seeks hard rock, song oriented, groove, in the pocket drummer. Vance 323-258-8195.

•**Singer seeks** female drummer for two different bands. Different musical styles welcome. Dwayne 323-755-2788, 323-754-0365.

•**Singer/songwriter** seeks bandmates. CD being shopped. REM, U2, Goos, Pumpkins. Darren 310-926-1269.

•**Singer/songwriter** seeks com-

mitted drummer to complete original blues band with gigs. Southbay. 310-544-8134.

•**Solid, hard hitting** drummer wanted by rock band. Iggy, Zep, Helmet, QOTSA, Devo. 323-461-9592, theco-gods@earthlink.net

•**Solid, open minded** drummer needed for eclectic, alt rock band with R&B style & female singer. Tim 323-533-8553, www.thehermeneutics.com

•**Spaced out** lead guitarist/singer seeks bassist & drummer to complete heavy rock unit. Serious

only. If you can't play 5-6 nights per week, don't call. 818-781-5051.

•**TWIG AND THE BERRIES** are reforming and need a drummer. Cover band does all British music. Clash, Buzzcocks, Pistols, Queen. Pete 818-769-2386, upchuckberry@yahoo.com

28. HORN PLAYERS

•Sax player wanted with 9-5 day

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•Sax wanted for rock band. New York Dolls, Jake Geils, Ruben and the Jets, The Who. Mick 323-668-2940.

31. SONGWRITING

•Songwriter with great originals but little experience seeks band

willing to start at the beginning. Pumpkins, Zwan, Goos. neil@neildaly.com
•Writer/producer with major credits seeks collaborator for country music. 949-646-1277.

33. PRODUCERS WANTED

If you are an AVAILABLE Producer you must call our display ad dept.

•Female singer/dancer seeks brilliant producer. Stefani, Madonna. 310-396-2530.
•Female singer/songwriter seeks producer/collaborator for pop music project. Jennifer 323-936-8968.
•Hip hopper seeks producer/rappers to collaborate on demo being submitted to labels. Non gangsta rap. 818-470-5662.

•POETRY BAND, ascap, seek producer for modern theater and expose of the century cds. 858-831-1817 www.poetryband.com

34. ENGINEERS WANTED

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36. AGENTS/MANAGERS WTD.

If you are an AVAILABLE Agent/Manager you must call our display ad dept.

•FLESH GORDON, a hot rocker with cd demo, seeks any music contacts. Bowie, Manson. 732-229-0551, www.mp3.com/fleshgordon
•International recording artist seeks assistant to learn the business and manage a pro group. Hard workers only. Barbara 818-634-8551.
•POETRY BAND, ascap, seek agent for modern theater and expose of the century cds. 858-831-1817 www.poetryband.com
•SPIRIT RHYTHM CREW seeks

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•Talented, unsigned pop artist with finished debut album seeks personnel manager for serious representation. 909-869-5757.
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37. INVESTORS WTD.

•D. HARRIS seeks investor. 323-371-7661.
•Exceptional female guitarist/vocalist/songwriter with 12 song cd getting airplay seeks investor. 323-464-5840, www.kathryngrimm.com
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 •Young, LA singer/songwriter seeks investor for album. Lydia 310-869-8092.

39. EMPLOYMENT

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•Assistant wanted, part time by pop, folk rock act. PR, booking, radio calls, events. Self starter, organized. Salary & bonus. 818-377-4456.
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 •International A&R, licensing & foreign sales. 3-5 years needed in music industry. Fluent in Korean & English, BA degree in music & business required. Full time Fax resume to: 818-753-9966.
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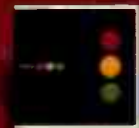


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