

15th Annual Guide To Managers & Agents

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20

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FEATURES

20 Do's & Don'ts For Artists & Managers



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In conjunction with our annual Manager & Agents Directory, *MC* sought out the opinions of managers, label reps and artists to compile a list of 20 areas that both managers and artists should be aware of in their search for the perfect business relationship.

By Tom Kidd

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Marcy Playground

This Capitol trio is having big success thanks to their hit single "Sex And Candy." Not bad for a band who had their first label close its doors after the initial release of their debut album.

By Jeremy M. Helfgot

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FEEDBACK

A&R Backlash

Dear MC:

Tom Kidd's A&R Report on Arista's Michelle Ozbourn (Vol. XXII, Issue #3) gets a D-, but I can't decide if that is due to a lack of any useful information given in the report or because the subject is such a dud.

Michelle Ozbourn has been with Arista for three-and-a-half years, but failed to mention a single act she has signed, with which she is working, in which she has an interest, or ANY act on the Arista roster. She definitely knows who her bosses are, though, and includes each one by name.

She also names the acts to whom she listened growing up and was even excited by being close to Keith Richards (who wouldn't be?). It is, however, her gig to help create the illusion of superstardom for the unmentioned artists she is allegedly developing, to cast the spell under which she herself has unwittingly fallen. Hanging out with rock stars is cool and all, but that's not A&R.

She never tells us which clubs she goes to five-nights-a-week. What band did Michelle like so much that she drove all the way to the San Bernadino Mountains to see perform at 3 a.m., or was that hypothetical? If she found a band she likes, can she sign them on the spot? What, indeed, is the importance of playing live in Los Angeles? How does playing live a lot in L.A. clubs translate to record sales in Europe or Asia or even New Mexico? What about R&B acts or studio acts who don't play clubs, yet scramble to the top of the charts? Going to clubs to scout bands is cool, but that's not A&R.

Michelle wants the bands to work hard? She will never know the kind of hard work it takes just to keep a band performing, much less put out a record. If she ever signs one, can she help them make a record? What is it that she, or, for that matter, Lonn Friend (keep rockin', bro) has been doing for three-and-a-half years at Arista? A&R desk jockeys soaking up the corporate dime?

They are not alone. They are all over L.A. (Interscope seems infested). Too cool to sign anyone ever.

A&R people are so pissy. Always searching for the perfect band. There are plenty of awesome bands right here, no matter where "right here" happens to be. Just find one you like. Sign them.

Develop them. Promote them. Stand by them. Do your job. Then they will be the perfect band.

We got into music because we love music. We got into the music business because we'd love to support ourselves playing music. A&R people are that link for artists. They are the National Endowment of Rock & Roll.

We need them, but not if they don't return phone calls. Not if they don't listen to demos. Not if they refuse show promotion. Not if A&R response encompasses "yea" or "nay." How about, "I wasn't into it because..." or "such and such might be more into it, why don't you send a copy?" And certainly not if they don't sign bands.

Hey *Music Connection*, when picking subjects for A&R Report in the future, here's a good rule of thumb: If they're no one, we don't give a shit about what they have to say. And that's the truth.

Eric Mayron
Brutal DLX

Hendrix Corrected

Dear MC:

Thanks for your regular reporting on new Jimi Hendrix releases. However, Steven Wheeler's "Hendrix Again" paragraphs on page 13 of (Vol. XXII, Issue #3) deserve a few important corrections.

Hendrix played two shows each night at the Fillmore East on December 31, 1969, and January 1, 1970. On January 28, 1970, the Band Of Gypsies played their final show. It was on this evening, not "the night after the Fillmore shows" that Jimi walked off the stage at Madison Square Garden after only two songs.

Drummer Buddy Miles was fired by Jimi's manager after the show. By the time of Jimi's next live appearance (April 25, 1970, at the Los Angeles Forum), Experience drummer Mitch Mitchell was back behind the drum kit, with Band Of Gypsies' Billy Cox on bass.

While this recent re-release is valid, due to its use of the original master tapes and the addition of an additional booklet, info and photos, Hendrix fans around the world continue to wait for an "official" release of all four Band Of Gypsies Fillmore performances. And, of course, the rehearsal tapes, studio outtakes, and the January 28, 1970 performance would also be welcome.

Matt Taylor
Sacramento, CA

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CORRECTIONS:

In the Crosstalk section of Vol. XXII, Issue #3, we mistakenly listed the wrong contact number for film scorer Harry Gregson-Williams. He can be reached through Media Ventures at 310-260-3171.

In our Guide To Everything Jazz (Vol. XXII, Issue #4), under the header of Record Labels, we inadvertently omitted Chase Music Group. Their information is as follows: Chase Music Group, P.O. Box 11178, Glendale, CA 91226. Contact Bill Stilfield at 818-507-4240.

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

Current

Tom Kidd, veteran Show Biz columnist for *Music Connection*, will once again present his popular songwriting class for South Bay Adult School, beginning Tuesday, March 17th. The class meets for six Tuesdays from 7-9 p.m. at Mira Costa High School, in Room 2. This lab-style class traces the evolution of a song from the first inspiration to its final destination on the charts. Students share songs and experiences with industry professionals. Past guests have included Alan O'Day, writer of the Number One hits "Undercover Angel" and "Angie Baby." Mira Costa High School is located at 701 S. Peck Avenue, Manhattan Beach (at Artesia Blvd.). Class fee is \$41, payable at the first meeting. For more information, call 310-937-3340.


Los Angeles Women In Music will be promoting and showing their support of Women's Month this March, by organizing two concerts to be held at local Borders Books & Music stores. The concerts are free of charge, and will be performed by members of the organization's Goal Setting Groups. If you are interested in attending, the locations are Borders Books & Music in Westwood, Friday, March 6, 8-10 p.m.; and Borders Books & Music in Torrance, Saturday, March 7, 8-10 p.m.

UCLA will launch two new exciting certificate programs for New Media, and Digital Image Creation for Entertainment. The programs will provide for artistic and intellectual enrichment, skills training in the latest software and hardware, and an awareness of the business dynamics of the industry. To familiarize the public with the program, UCLA will present a free open house titled "Preparing For A Career In New Media And Digital Image Creation," on Wednesday, March 24, 6:30-9:30 p.m., at the UCLA Faculty Center. Special discounts will be available to persons enrolling the same evening. Don't forget, whether you are interested in one course, or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your career goals, taught by top professionals in the music industry. Course topics include "Performance," "The Music Business," "Re-

ording, Engineering And Record Production," "Songwriting" and "Music Technology." For more information, a free catalog, or to enroll, call UCLA Extension's Department of Entertainment Studies & Performing Arts at 310-825-9064, or check out their web site at <http://www.unex.ucla.edu>.

On Wednesday, March 4, at 7 p.m., the Songwriters Guild Foundation will host "Story Night At The Guild," featuring Gretchen Adamson, widow of lyricist and songwriting great Harold Adamson, who is best known for such classic hit songs as "Around The World In 80 Days," "An Affair To Remember," "I Love Lucy" and more. The "Story Night" series is an informal evening of stories and insights offered by those who "lived it, succeeded at it, and helped form it." A voluntary donation of \$5 will be requested upon arrival. On Monday, March 9, from 7-10 p.m., Phil Swann, Executive VP and staff writer for Southern Cow Music, will begin another "Country Songwriting Workshop." This six-week workshop consists of song critiques and discussions on a topic chosen weekly. The fee is \$60 for SGA members, \$90 for non-members.

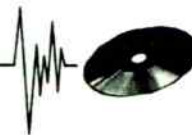
The SGA also continues their "Ask-a-Pro/Song Critique" sessions on Wednesday, March 18, from 7-9 p.m., with industry guest Rich Dickerson, Director of Film & Television Music at Transition Music. Dickerson, who has successfully placed songs in such television series as *Party Of Five*, *Family Matters* and *Sister Sister*, will be looking for all styles of music. This ongoing event is free to members, and \$10 for non-members.

Guitar Center and Monster Cable are co-sponsoring two SoCal clinics in March. The clinics will focus on live and studio cabling techniques and products. The first event will be held at the Guitar Center in San Bernardino (720 South "E" St., 909-383-3700) on March 3, with the second clinic set for March 4 at the Guitar Center in San Marcos (733 Center Dr., 760-735-8050). Both programs will begin at 7 p.m. Also, during each clinic, there will be special pricing on all Monster Cable products. For more information, contact the Guitar Center location which is closest to you, or call Guitar Center corporate at 818-735-8800. 

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-CARRIE COLOMBO

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

The paintings of Macey Lipman, founder and owner of Macey Lipman Marketing, were recently on display at the Rick Wolfryd Fine Art Gallery in West Hollywood, to help benefit MusiCares. MusiCares is a non-profit organization

under the National Academy of Recording Arts & Sciences (NARAS) which provides financial aid to industry professionals for medical emergencies, as well as for the treatment of substance abuse. A portion of the proceeds from leased paintings and sales of high-quality prints and note cards will be donated. Prints and note cards may be obtained through MusiCares at 800-333-4487. Pictured at NARAS headquarters are Macey Lipman (left) and NARAS President Michael Greene.



Guitarists For Charity


If you think you have what it takes to go up against the hottest guitarists in Los Angeles, you'll need to be at the **Blue Saloon** on Sunday, March 8, for the first of four consecutive semi-finals for the **A-440 Axe Off**, sponsored by **Wisdom Entertainment Group**.

The contest is open to all guitarists, and how it works is that each contestant is provided with a two-minute rhythm track, and they must then improvise a guitar lead. The finals will take place on Sunday, April 5th. More than \$5,000 in prizes are being offered in exchange for an entry fee of only \$25. The event is being hosted by **Joe L'este of Bang Tango**, and the judges are from some of the industry's leading companies. Tickets to attend the event are \$8 in advance and \$10 at the door.

A portion of the proceeds from the event will be donated to the **K.M.I.S. Foundation** ("Keeping

Music In Schools"), which is attempting to provide Southern California high schools with musical instruments, equipment and materials to facilitate music education. If you are interested in sponsoring, participating in, or attending this event, contact **Axe Off** producer **Dave D'inco** at 818-760-8860.

Priority Disc

Priority Records and sister radio stations **Power 106** in Los Angeles and New York's **Hot 97** are working in unison, having put together a compilation CD of popular hip-hop tracks entitled **Hip-Hop Coast 2 Coast**. Proceeds from the CD sales will go to each station's local charities—the **Knowledge Is Power Foundation** (Power 106) and the **Hip-Hop Has Heart Foundation** (Hot 97). Featured artists include **Blackstreet**, **LL Cool J**, **Foxy Brown**, **A Tribe Called Quest** and **Wu-Tang Clan**. The CD is available in stores now. 

Superstar **Elton John** is pictured receiving a check for £10,000 for the **Elton John AIDS Foundation** from **Sennheiser** execs **Paul Whiting** (left) and **Stefan Exner** (right). The sizeable donation from Sennheiser, the leading microphone manufacturer, was presented to the performer at **Wembley Arena** at the end of the first leg of the piano man's latest sold-out tour.





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- **Playing Popular and Jazz Piano Styles**, HERB MICKMAN, musician with over 35 years' experience performing in nightclubs, concerts, and recording sessions with such artists as Sarah Vaughan, John Coltrane, and Joe Pass
- **Blues and Rock Improvisation on Electric Guitar**, MARK FITCHETT, guitarist and composer
- **Beginning Piano and Keyboard Technique**, MICHAEL PAWLICKI, MA, CPhil, musicologist and pianist

The Music Business

- **Breaking into the Music Industry: A Practical Workshop in Career Advancement**, BRENDA FREEMAN-TROUPE, Human Resources Manager, Sony Development
- **Artist Development in the Music Industry**, JEFF BLUE, Creative Director, Zomba Music Publishing
- **Music Supervision for Film**, SHARAL CHURCHILL, music supervisor and music consultant whose film credits include *Little Women* and *Blue Sky*
- **Independent Music Publishing: Business and Legal Elements**, JEFFREY GRAUBART, entertainment lawyer, independent music publisher
- **Understanding the Contracts of the Music Industry**, MARK GOLDSTEIN, Senior Vice President, Business Affairs, Warner Bros. Records, Inc.

Recording Engineering and Record Production

New Course

- **Record Production II: Unique Production Approaches**, MATT WALLACE, musician, producer, and engineer/mixer best known for his ability to combine pop melodies with darker undertones for such artists as The Rolling Stones, Sheryl Crow, and R.E.M.
- **Producing Professional Demos**, JEFF LEWIS, studio musician, producer/co-owner, Moonlight Studios, Los Angeles
- **Digital Audio Editing with Pro Tools 4.0: A Studio Workshop**, JOSE "CHILITOS" VALENZUELA, design engineer and sound designer
- **Audio Signal Processors: Effects Devices**, JERROLD C. LAUNER, recording and mastering engineer, MIDI programmer, and musician
- **Recording Engineering Theory**, STEPHEN O'HARA, composer, producer, and engineer with six Grammy-nominated projects to his credit

Music Creation

SONGWRITING

New Course

- **Songwriters' Roundtable**, BOB THEILE, JR., songwriter who has composed for such artists as Bonnie Raitt, Aaron Neville, and Ray Charles
- **Writing Hit Songs I: Building a Professional Vocabulary**, BARRY KAYE, songwriter, Grammy Award-nominated producer, and performer and ARLENE MATZA, songwriter, A&R consultant, publisher, music supervisor

MUSIC TECHNOLOGY

- **The Digital Musician: Tools for Making Music in the MIDI Era**, SCOTT WILKINSON, Technical Editor, *Electronic Musician*
- **Synthesis and Sound Design**, BENJAMIN DOWLING, composer, producer, keyboardist, synthesist
- **Sequencing Strategies Using Cubase**, ZACH KIRKORIAN, Technical Support, Steinberg North America

New Course

- **Webcasting: Entertaining a Worldwide Audience**, CHARLES HOLLINS, Web technologist, consultant, and teacher

FILM SCORING

New Course

- **The Art and Business of Composing Music for Low Budget Films**, DENIS DREITH, film composer, orchestrator, conductor; International President, Recording Musician's Association
- **Music Editing for Film and Television**, VIRGINIA S. ELLSWORTH, music editor whose credits include the film *The Babysitters Club*
- **Film Scoring in the Electronic Age**, ALEX WURMAN, composer whose film scoring credits include *Eat Your Heart Out* and *French Exit*
- **Techniques of Film Scoring: Preparing for the Profession**, ROBERT DRASNIN, composer/conductor of scores for numerous television series, movies, and documentaries
- **Techniques of Film Scoring: Systems of 20th-Century Harmony**, JERRY GRANT, television and film composer whose television credits include *Quantum Leap* and *Magnum P.I.*
- **The Fundamentals of Conducting**, JEFFREY SCHINDLER, conductor, Music Director of the Centre Symphony Orchestra in New York

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Starting a record label as an offshoot of his family's commercial real estate business, Robert Case is in the unique position of applying the principles of one arena to another. While his brother, Randy Case II, handles real estate and entertainment law, Robert's experience in music, marketing and advertising led him to launch Case Records, whose small but strong roster boasts pop, country, rock and hard rock artists, led by folk singer Lisa Bigwood and the rock band Silence.

Marketing them is a more difficult matter, as any indie label chief knows. But rather than go the typical Nineties route of Internet web sites, he has gotten loads of attention by—among other things—placing his artists on various samplers put out by music magazines and by organizers of music conferences.

"I've hired indie promoters in the past to work records to radio, but they are extremely expensive and it's not wise to spend blindly unless you clearly identify your target market," says Case from his offices in Colorado Springs, Colorado. "I've spent a lot of time in New York, setting up accounts with companies like Borders and Musicland. With 50 songs in our catalog now, I realize the name of the game is exposing those songs so

Robert Case

Case Entertainment

By Jonathan Widran

that even if our artists don't become stars, their material can be covered by similar styled artists.

"All the major music conferences throughout the country have compilations, as do the *CMJ* directory and *Album Network* magazine," he adds. "So I'd rather spend my money on that sort of exposure than an indie promoter in certain cases. I approach it as a developer, a numbers game where I need to only sell one in 50 houses to be successful."

While Case is still looking for the proper major label distribution for the artists on his roster, his placements on such samplers—and resulting positive reviews—have gotten his artists meetings with major labels, and an eagerness to hear more. Capitol showed interest in Bigwood (whose largest following is around her base of Rochester, New York), while MCA met with Silence. "If I don't expose them, no one will know about them," is how Case sums up his philosophy.

He believes that for an indie to



have any chance of survival, to have any shot at a major label's interest in its artists, you have to get in their face.

Other avenues Case employs are frequent showcases at music conferences, as well as direct catalog mail through such large chains as Best Buy. Consumers

can literally order through the computer catalog at such a store. "It's crucial to develop relationships with national buyers like these," he says. "And I always keep in mind, as I promote my artists in the regions that seem receptive to their music, that my ultimate goal is major label interest or getting an established artist interested in a song whose publishing we own."

While Case—who likens his own physical struggles with Cerebral Palsy to the challenges of surviving in the record business—simply looks for good singers with strong writing ability in his artist search, he recognizes that the future of the business really lies in the success of indies like his.

"Major labels seem to be struggling in their ability to develop new artists from scratch these days, as we see so many big artists starting more grass-roots campaigns before getting big deals," he says. "I'm in the business of developing artists I believe in, taking them to the next level and hopefully reaping the benefits that selling their masters to a big label would afford them. The trick is in how to best spend money to get them in front of the right people. That's where my knowledge of the real estate business really kicks in."

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SIGNINGS & ASSIGNMENTS



RON WILKINSON

Sherri Trahan

The Sire Records Group has appointed Sherri Trahan and Barry Pinlac as Vice Presidents of Promotion, where they will work jointly to develop the label's artists at all radio formats. Trahan was previously National Director, Alternative Promotion for Maverick Recordings, while Pinlac had been National Director, Top 40 Promotion for EMI Records. Contact Sire's Santa Monica, California headquarters at 310-828-1033.

Larry Germack has been named National Director of Sales for Universal Records, where he will implement national sales efforts on behalf of the label's artists. Previously, Germack headed national account sales for RED distribution for more than ten years. Contact Universal's offices in New York (212-373-0600).



DAVID L. ROSE

Peter Weinstock

Peter Weinstock has been named Director of National Radio Promotion for Edelman Records (EAR). Based in New York, Weinstock will work with EAR artists at all radio formats and will coordinate all promotional activities. He was previously Crossover Promotion Coordinator for MCA Records. Contact 212-541-9700.

The Recording Industry Association of America (RIAA) has named Matthew J. Oppenheim Associate Counsel for Civil Litigation, where he will work with the RIAA's litigation team responsible for bringing civil suits against individuals and businesses who infringe on the organization's members' sound recording rights. Contact the RIAA at 202-775-0101.

Hard Rock Cafe International, Inc. has announced a slew of executive appointments: Fred Hultz is VP of North American Operations; Jamie Strobin is VP of International Operations; Susan Reid is VP of Worldwide Sales; Matthew Durfee is VP of Human Resources; Horace Dawson is VP of Business Affairs/General Counsel; David Gust has been appointed Managing Director of Licensing Ventures; and Steve Goodwin is VP of Strategic Development. You can contact 212-489-0434.



Cathi Black

Cathi Black has left her position as the Conference Director of Music West to take on Music Licensing & Music Supervision at Vancouver's Boxx Entertainment (International) Corporation. Boxx is an international agent/broker representing record labels, recording artists, composers, a distribution company and two production companies. Call 604-664 0437.

Carol Wright has been appointed Vice President, Marketing for Universal Music, Latin America. Based in Miami, Florida, Wright will be responsible for marketing all of Universal's Anglo and Latin products throughout Latin America. Contact Universal Music Group at 818-777-0915.



JANET COOPER

Lynn Haller

The Windham Hill Group, including the Windham Hill, High Street, Private Music and Windham Hill Jazz labels, has named Lynn Haller Director of Premium Sales, where she will be responsible for exploiting the group's catalog via premiums and licensing. Contact 310-358-4800.

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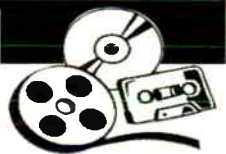
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Background: Russ Regan had already built quite a career for himself by the time he decided to launch Starbound Records in late 1997. The label president was, after all, a formidable industry veteran, who can list Elton John and Neil Diamond as his early discoveries while heading MCA's Uni label. And his impressive resumé also notes work with Olivia Newton-John and Barry White.

His ears can't be faulted, which is why when Regan says the kind of modern swing that his new label offers on the newly released *Big Band Crazy: The Swinging Party Album* is going to be big, one tends to trust him. Other releases from the new label include new recordings of classic hits by KC and The Sunshine Band interspersed with three hits by the nine-piece German girl group Silver Convention on *Superstars Of Dance*, and jungle-flavored lounge music from the Bongo Kings on the aptly-titled *Bongos In Paradise*.

Starting Anew: "I've done it a long time and I've been very fortunate. This is my first opportunity to have a piece of the company I'm working for. That was the main reason I did this, for ownership. Actually, we've only been up and running for about six months now, so we're brand new."

Label Direction: "I want to be called a unique label. We can't compete with the big boys being like them, so we have to be different. I'd like to find our niche in different areas and hopefully make an impact. That's our game plan. We can't compete with the Columbias and the Capitols.

"The smaller labels have to take

chances. If you don't take chances, you're not going to make it. The big boys swallow up the little guys and it keeps on going. The tragedy of some of this stuff is that I see groups that are given plenty of attention by the little labels and they've sold tons of records. Then they go to the big companies and they don't sell. They hurt their careers. It's called grabbing the money and running, and saying to hell with the career. That's not good."

Developing Artists: "More and more the world is becoming instant gratification-oriented. The record companies are no different. Once in a while you get lucky and come right out of the box with a hit, but it doesn't happen every time. I think it's going to happen with Pleasure Force."

Pleasure Force: "We're very excited about a lot of things we've got coming. I've got a group called Pleasure Force. The album is called *Love, Sex And Rhythm*. I think it's going to be one of the biggest albums of my life. The songs are great, the group is great, and the whole thing is great. It's an album people are going to use to make love. It's going to go to the bedrooms of America. It will definitely improve the love life of America. We're not even going to drop the album until April, so it will be at least nine months until this thing really happens."

Return Of The Seventies: "It was a vision of mine where I thought KC and The Sunshine Band was due to come back. So we went in and remixed [their material] and digitized it and put it out. It's doing pretty well. Not big time, but it's selling. That's going to be like a catalog item.

"In the Seventies, there was a group out of Germany called Silver Convention. 'Fly Robin Fly' was their Number One hit record. We decided to do a superstars of dance album. In those days, they were superstars with three or four hits. KC was burning up the charts during the Seventies so I thought I'd combine the two of them together and kind of make an interesting package. The public's liking it, and KC liked it, himself, which is good. He's a wonderful guy to work with. Very cooperative and I'm glad he's back. He's a very talented guy."

The Elton Legacy: "Five record companies had turned down [Elton John's British debut] *Empty Sky* before I took it. I can't sit here and say I knew Elton was going to be a superstar, but I'll tell you when I knew it. That was when I got [his second album] *Elton John*.

"I liked the *Empty Sky* album and I thought it was damn good. I was ready to put it out, but when the *Elton John* album came along, my employees from those days will tell you that I stopped the office. I

put the phones on hold and told everybody to come into my office. Everybody sat on the floor. For an hour we listened to this album and everybody was knocked out. That's when I felt he was going to be a big, big star.

"I think he's one of the greatest artists on this planet, because he's giving back, which is a great thing. The man not only makes great music, but he's become a great humanitarian."

Learning From The Past: "In today's market, it would be pretty tough to build a career in the same way Elton's was built. I'm one of those guys who never says never, but it would be tough. Making an impact like that doesn't come around very often. I've been blessed. Barry White made an impact when he came along too. And Neil Diamond. I've been blessed with impact artists. I'm the luckiest A&R executive in the world."

Big Band Crazy: "That was an album where we took the original music and enhanced it. We took a shot to see if we could make some really hot dance type music. There are people who love it; there are people who hate it. The true swingers hate it, but there are an awful lot of kids who aren't true swingers and they're digging it.

"There are more clubs opening up with swing music now. That's a great sign of a trend. If you remember in the Sixties there were a lot of what they called coffeehouses that were the spotting grounds for

folk music, which evolved into rock music. That's what's happening in swing today. The China Club in New York is now the Supper Club. San Francisco's got tons of swing clubs. **Merv Griffin just opened up Coconuts in the Hilton Hotel for swing. I don't know how big swing is going to be, but it's certainly going to be a force.**"

Promoting Swing: "We're coming up with concepts on how we're going to do it. If we tour, we can probably tour it with about ten-to-twelve pieces because we can enhance it with synthesizers and stuff. We're going to have a live drummer because live drummers were the basis for the big bands. Then probably enhance it with synthesizer, a couple of trumpets, trombones, saxophones and clarinet. The synthesizer will probably drive the swing purists nuts, but I'm going for the 16-35 crowd."

Developing An Audience: "We basically started out being a dance label but then we expanded into other things. I signed a diva, for instance. Sabrina Johnston is a fabulous singer. Then I have a little rap girl, MC Luscius, who has had hits. We're going to be an eclectic kind of a company.

"I think we're going to develop a whole new crowd. That's what I'm always trying to do. I'm always trying to develop new crowds and new buyers. I like to be a pioneer a little bit. I'm going for the young crowd."

—Interview By

MC Staff Writer Tom Kidd

THE RETURN OF THE BEACH BOY



Former Beach Boy chieftain Brian Wilson has signed with Irving Azoff's Giant Records, and is set to release his first solo album in ten years, entitled *Imagination*. The album, which is slated for release this spring, was co-produced by Wilson and Joe Thomas. Pictured in the recording studio, flanking the seated Wilson, are (L-R): Irving Azoff, owner, Giant Records; Joe Thomas, co-producer; and Jim Zumwalt of Paladin Records.

WHAT WOULD YOU DO FOR YOUR ARTIST?



As Island Records band the Longpigs' single "On & On," went up *Billboard Monitor's* Modern AC chart, the hair on Promotion VP Jeff Appleton's head came off. It was all part of a bet that the exec made with the label's promotion staff: Get the song on *Billboard Monitor's* first chart of the year and Appleton would shave his head. Needless to say, judging by the photos above, the promo staff pulled it off.

Woody Lives On

Singer-songwriter Billy Bragg and rock band Wilco are putting the finishing touches on an album featuring never-before-released lyrics by legendary folk hero Woody Guthrie. Bragg and Wilco have been recording the as-yet-unnamed album in Dublin, with a release date slated for June on Elektra.

The project came together when the late folk singer's daughter, Nora, discovered the unreleased lyrics at the New York-based Woody Guthrie Archives, which she heads. She chose Bragg to write the music for the material, saying, "Billy is perfect. There is a spirit to these songs that matches Billy's outlook and intensity. Billy has a way of getting a message across without being pompous, the same way Woody did."

In turn, Bragg, who performed Guthrie's "Hard Traveling" at the 1996 Rock & Roll Hall Of Fame celebration (along with Bruce Springsteen and Guthrie's son, Arlo), says that most of the lyrics were written by Guthrie in the late Forties and Fifties. "This is not a tribute album, but a genuine collaboration between contemporary artists and the man, who in many respects, is the original singer-songwriter."

Guthrie, who wrote such epic standards as "This Land Is Your Land," and was immortalized on the silver screen in the powerful 1976 Oscar-winning film *Bound For Glory* (with David Carradine in the starring role), was a major influence on such icons as Bob Dylan and Springsteen. He died in 1967 after a long battle with Huntington's disease.

JARS OF GOLD



Essential/Silvertone group Jars Of Clay recently received gold records for sales of their sophomore effort, *Much Afraid*. Pictured (L-R) backstage at New York City's Irving Plaza are: Dan Haseltine, vocals; Bob Anderson, Sr. Director, National Sales, Silvertone/Jive; Rendy Lovelady, band manager; Tom Carrabba, Sr. VP/GM, Silvertone/Jive; Michael Tedesco, Label Director, Silvertone; Matt Odmark, guitars/vocals; Stephen Mason, guitars/vocals; and Charlie Lowell, keyboards/vocals.

Demos To The Olympics

New Jersey-based singer-songwriter Russ Bonagura, whose indie release *Daydreamin'*, was named one of *Music Connection's* Top Ten Demos at the end of 1997, had several tracks from the EP chosen by CBS Sports for the Winter Olympics' soundtrack. He can be reached through Frimpy Muzik Productions at 973-616-7890. Congratulations Russ!

Say Yes To Surround Sound

Veteran prog-rock outfit Yes is slated to release a special audiophile edition of last year's *Open Your Eyes* CD (released by Beyoncé Music, distributed by Tommy Boy and ADA) on March 25th. The new technology, which was pioneered by Seattle Audio Imaging Labs, Inc. (SAIL), is the first in music history to utilize a new process that reproduces a truer surround sound for the more than 25 million owners of home theater systems.

The album features four-fifths of the classic Yes lineup (Jon Anderson, Steve Howe, Chris Squire and Alan White) and new member Billy Sherwood. Yes is currently on tour in North America, and will embark on its *Yes Surrounds America* tour during the summer. For more information on this new audio breakthrough, contact Paul Huber at SAIL (206-365-8080).



organizations that are sponsored by the National Academy of Recording Arts and Sciences (NARAS).

Each year, a different record label releases the CD, with this year's honorary label being MCA Records.

EAT'M Conference

Back in January (Vol. XXII, Issue #2), we first told you about the first annual Emerging Artists in Talent and Music (EAT'M) music conference and showcase, which takes place in Las Vegas, May 14-16th. This three-day event includes a music industry expo, educational panels and mentor sessions with industry professionals, as well as 150 showcase performances at fifteen venues around the Vegas Strip.

While the February 15 deadline for showcase performance submissions is now past, there have been a few updates as far as the various industry panels are concerned. There will be a publishing panel ("What Do They Do To Sell Or Not To Sell The Song?"), a glimpse behind the concert industry ("The Place To Play From Clubs To Arenas"), a look at booking agents ("Core Vs. Clout"), a songwriting panel ("The Art Of The Song"), a discussion about A&R ("What It Takes To Get Signed"), a management topic ("Now That We're Signed: The Next Steps"), a panel dealing with the World Wide Web ("The Internet: Issues Of Use And Misuse"), a conference on producers ("Plug In The Power"), a look at record label contracts ("Majors Vs. Independents") and a publicity panel ("From Print To Radio"). If you would like further information on the conference, you can contact the EAT'M hot line at 702-837-3636.

—Compiled By MC Senior Editor Steven P. Wheeler

Ska Against Racism

Ska music fans will get their chance to see such bands as Capitol's Less Than Jake, Roadrunner's Kemuri, Moon Ska's Toasters, Asian Man's MU330 and label founder—and tour organizer—Mike Park, Thick's Blue Meanies, 5 Minute Walk's Five Iron Frenzy and Hopeless' Mustard Plug, during the upcoming *Ska Against Racism* tour, which kicks off on the West Coast in late March and will travel through 38 U.S. markets until mid-May.

As for the anti-racism angle of the tour, three organizations—Anti Racist Action (ARA), Artist For A Hate Free America (AHFA) and the Museum Of Tolerance—will also be involved with the tour. These organizations, and others named by the bands, will receive a portion of the proceeds at the end of the tour. Each band will choose the organization they'd like to benefit and will decide what portion of their tour earnings will be donated. For further info, and show dates, contact Fly PR (213-667-1344).



BMG MUSIC'S SONIC ESCAPE AT SUNDANCE



Pictured at the Sundance Film Festival are (L-R): recording artists Jude and Kim Fox; Brian Lambert, Director, Film and TV Music Licensing, BMG Songs; recording artist Julia Darling; and Art Ford, VP Film and Music Division, BMG Songs.

A Song For the Road

The BMG Sonic Escape was the first-ever music festival to be held at the annual Sundance Film Festival in Park City, Utah. To further its involvement in the film industry and to expose its artists and music to filmmakers, BMG Music Publishing rented a house during the festival, which was the headquarters of the BMG Sonic Escape. Indie filmmakers were invited to the house to meet with BMG Music artists and watch live acoustic performances. Performers included Jude (Maverick), Kim Fox (DreamWorks), Mary Lou Lord (WORK Group/Sony), Julia Darling (Wind-Up/BMG), Larry Lofstin, Grammy-nominee Duncan Sheik and Nigel Harris from the band Dodgy.

Last Session Continues

Steve Schulchlin's hit Off-Broadway musical, The Last Ses-

sion, continues to rack up kudos for its extended New York run. Entertainment Weekly raved, "Few Broadway extravaganzas are as intensely moving as composer-lyricist Steve Schulchlin's five-person musical." Collaborator Jim Brochu, who wrote the book, is also directing the show. Schulchlin, a longtime AIDS survivor, has been nominated for a GLAMA (Gay Lesbian American Music Award) for "When You Care" from his album The Bonus Round. Joining him on the track are: Ginger Freers, Charlie Esten and Alan Satchwell & The Heaven Bound Sound. Other GLAMA nominees include the Indigo Girls, Erasure, Me'Shell Ndegecello and k.d. lang. Bob-A-Lew Music represents The Last Session publishing catalog. You can reach them at 818-506-6331.

MAYS' DAY AT SESAC



ALAN L. MAYER

Maxine Mays, Director, Licensing Administration and Support at SESAC.

STORY NIGHT AT THE GUILD



Hit film and TV composer Vic Mizzy (The Addams Family and Green Acres themes) was a featured guest at the Songwriters Guild Foundation "Story Night" in Hollywood. Pictured with the man of the hour (center) are SGA's Aaron Meza (left) and SGA Board member Janet Fisher (right), hostess of the event.

Nashville Promotions

Pat Finch has been promoted to Vice President of Famous Music's Nashville Division, where he will oversee the daily activities of the country music division, as well as sign and develop writers and artists. Contact 615-329-0500.

Maxine Mays has been promoted to Director, Licensing Administration and Support at SESAC, where she will supervise the operations of the licensing department and the licensing administration staff. Contact 615-320-0055.

Kent Earls has been named Associate Director, Creative Services for MCA Music Publishing, Nashville, where he will be responsible for pitching songs from the MCA catalog, as well as working with and signing new staff writers. Contact 615-248-4800.

FAMOUS PROMOTION



Pat Finch, Vice President, Famous Music/Nashville Division

MARSHA, MARSHA, MARSHA



Veteran singer-songwriter Marsha Malamet (a Songwriter Profile in Issue #1 of this year) has signed an exclusive worldwide publishing deal with Warner/Chappell Music. Malamet, who co-wrote the song "Lessons To Be Learned" on Barbra Streisand's recent Number One album Higher Ground, has a cut on the upcoming Faith Hill album, and is also readying her own album for release. Pictured (L-R) are: Les Bider, Chairman/CEO, Warner/Chappell Music; Rick Shoemaker, President, Warner/Chappell Music; Marsha Malamet; Barbara Quinn, VP/International, Warner/Chappell Music; Kim Guggenheim, Malamet's attorney; and Guy Blake, attorney, Warner/Chappell Music.

JESSE CURRY

TERRY CALLIER

This veteran bard has new stories to tell

By Dan Kimpel



SAVY IMAGES

Terry Callier's musical history flows from the well-spring of the early Sixties to the shore of the upcoming millennium. His blend of styles—R&B, African chant, jazz and folk—forms a colorful mosaic link in an ageless American musical legacy. At age 52, Callier, after seventeen long years away from the business, now has a resurrected career, a major label home, and audiences in Europe and the U.S.

Born and raised in Chicago, Callier began writing songs at age eleven, spending his adolescent years as a pianist in local groups before switching to guitar in college. Just in time, too, since these were the early Sixties—years of the fertile folk boom—and Chicago, with a surfeit of Old Town clubs, was a prime locale.

"When I was growing up, the homes of Jerry Butler, Curtis Mayfield, Major Lance and Ramsey Lewis were within walking distance. It was the vibe of the neighborhood, and you could plug into all of that essence. On the Southside, groups like the Flamingos, the Eldorados and the Spaniels were gaining international recognition. You could bump into these guys at the barber shop. They were like normal people," laughs Callier.

As one of the Windy City's most popular folkies, Callier's career was soon on its way. He was signed by Prestige Records producer Sam Charters who recorded a solo debut, *The New Folk Sound Of Terry Callier*. Then Charters went South—literally—taking the master tapes and disappearing to Mexico. Two years later, the album, and Charters, resurfaced. With the sound of guitar, two double basses and an extended jazz take on traditional material, the record was a musical marker in the changing folk idiom. But an era was ending, folk was becoming less of a commercial commodity, and rock, pop and soul were dominating the charts.

So Callier and songwriting partner Larry Wade joined singer Jerry Butler's Chicago Songwriters Workshop as staff writers at \$100 a week. The company, dubbed the "Ebony Brill Building," featured Chuck Jackson & Marvin Yancy, Grey & Hanks and Charles Bevel, who were churning out hits for Chess and Cadet Records acts. Callier and Wade hit with the Dells' Top 20 1972 hit "The Love We Had Stays On My Mind."

"Jerry had a studio on 14th and South Michigan, a very nice, open place—front door, back door, back porch," Callier recalls. "We could hang around. There was no structure per se; guys were coming in all the time. Some people spent the night. There were no steadfast rules as to how many tunes or how fast to produce them. Every six weeks or so there'd be a demo session. The writers would bring in singers or perform their own songs. Jerry presided over it all, and we managed to get things done."

Callier signed to Cadet Records and recorded an album, *Occasional Rain*, with simple instrumentation and guest vocalist Minnie Ripperton lending backup support. Two subsequent albums, *What Color Is Love* and *I Just Can't Help Myself*, followed. He began to tour nationally and to make some noise on the folk circuit, but, in 1976, it all came crashing down. He was dropped by Cadet and Butler shut down the publishing operation.

A year later, he was signed to Elektra's Jazz Fusion label and recorded *Fire On Ice* with charting singles and an appearance at the Montreux Jazz Festival. But the man who'd signed him, Don Mizell, left the label, and Callier was, once again, on his own.

In the Eighties, Callier, then a single parent with a twelve-year-old daughter, took a job as a computer programmer and left the business, though not music nor Chicago. Then British music fans, with a reverence for classic American R&B, somehow rediscovered him. Acid-jazz group Urban Species sampled Callier songs on their dance cuts. And, in 1991, an old EP, *I Don't Want To See Myself (Without You)*, which Callier had recorded as a farewell to the biz, was re-released in the UK. The revived Callier toured, got rave reviews, and, after all those years, was back.

Verve Records chief Chuck Mitchell signed Callier in 1995. Two years later, *TimePeace*—recorded in London and Chicago—is here. "TimePeace is a play on words," Callier explains. "People usually think of a watch, and that's one kind of time. Now, peace—P-E-A-C-E—that's a different kind of time. Peace is not only the absence of conflict, it should actually mean the absence of the things that cause conflict: absence of starvation, absence of poverty, absence of terrorists, absence of racism, absence of starvation, absence of oppression, absence of an appalling child mortality rate, absence of governments that control, exploit and make life miserable for people. So it's time for peace."

Contact Verve Records at 212-333-8000.

MC

BENSON DOESN'T HEDGE WITH HAMSTEIN



Ray Benson, founder of Texas band Asleep At The Wheel, has signed an exclusive songwriting and publishing agreement with Hamstein Publishing. In addition to producing albums by the band, Benson has also produced albums or songs for many artists, including Aaron Neville, Bruce Hornsby and Willie Nelson. In addition to the exclusive agreement, Hamstein has also acquired 50 percent of the back catalogs of Paw Paw Music and Asleep At The Wheel Music and will be administering those catalogs. Pictured (L-R) celebrating the signing are: Dean Migchelbrink, VP/Business Affairs, Hamstein; Ray Benson; and Richard Perna, VP/Creative Affairs for Hamstein.

WARREN'S XSCAPE



Grammy-winning songwriter Diane Warren has been working with the hit group Xscape in her studio, Banana Boat Studios. Pictured (L-R) are: group members Latocha Scott, Tamika Scott and Tameka Cottle, Diane Warren, and Xscape's Kandi Burruss.

A SUNSET AGREEMENT AT MIDEM



Sunset Boulevard Entertainment entered into new sub-publishing agreements at MIDEM '98, the international music soiree held in Cannes, France. The company, a division of Shankman DeBlasio Melina (SDM), inked with BMG Music Publishing for the Benelux territory and Air Chrysalis Sweden for Scandinavia. In addition, Sunset Boulevard Entertainment will represent Chris Andrews' Glissando Music catalog in the U.S. and Canada. You can contact Sunset Boulevard Entertainment at 213-933-9977. Pictured (L-R) at MIDEM are: Blake Everett, Sunset Boulevard Entertainment; Chris Andrews, Glissando Music; Alan Melina, President, Sunset Boulevard Entertainment; and Charles Negus-Fancey, President, Negus-Fancey Group.



PRO AUDIO MERGER: Telex Communications, Inc. has successfully closed a merger with EV International, Inc. The combined companies will be headquartered in Minneapolis, Minnesota, and will operate using the Telex name. The merged company will continue to design, manufacture and market audio, wireless and multimedia communications equipment for the pro audio market. For additional details on the merger, contact John A. Palleschi at Telex (612-887-5542).

MASTERING GAMBLE: California-based Tom Parham Audio has opened a new location in Las Vegas, Nevada, offering CD mastering and digital bin cassette duplication. The new operation (located at 1006 E. Sahara Ave.) offers multiple rooms and top-of-the-line equipment, including a complete Pro Tools 24-bit system for 32-track recording. You can call the new facility at 800-MAS-TERS or 800-BIN-LOOP.

IMAGE RECORDING: Image Recording, in Hollywood, California,

has recently played host to several projects with engineer Chris Lord-Alge. The veteran soundman was in mixing bonus cuts for the upcoming Stevie Nicks box set for Atlantic Records, as well as mixing a new studio album for punk icons Bad Religion, with producers Greg Graffin, Ronnie Kimball and Alex Perlas. For more information, contact Image Recording at 213-850-1030.

SOUND IMAGE: Pop-rock singer-songwriter Rick Springfield was recently in Sound Image Studios' Studio B, working on a new project with engineer/producer Bill Drescher. Contact the Van Nuys, California-based studio at 818-787-5558.

NRG GOES SSL: NRG Recording Services, in North Hollywood, California, is building a third room to house a new Solid State Logic SL 9000 console. The room will have a gothic motif, and is being designed by Grace Gayman with architectural acoustics by George Newborn. For details, contact studio manager Kit Rebhun at 800-760-7841.

BIG SCARY ROLLINS



KEITH MATHEWS

Punk legend, author, producer and all-around scary guy Henry Rollins has been busy at Big Scary Tree studios producing the upcoming album from Top Beat artists Mother Superior. Pictured (L-R) in the studio are: (seated) producer Rollins, engineer Brian Kehew, and Mother Superior's Jason Mackenroth, Jim Wilson and Marcus Blake.

FLAMES IN HOLLYWOOD



Francesca & The Flames, fresh from being named one of *Music Connection's* Hot 100 Unsigned Bands for 1997, have been at Music Box Studios, in Hollywood, recording their upcoming CD debut. Pictured (L-R) during one of the sessions are: GL Productions President Greg Lee, Francesca, Flames keyboardist Marshall Thompson (and son) and Music Box owner Mike Wolf.

NASHVILLE'S OCEAN



Nashville's Ocean Way studios has been home to the latest recording project from artist John Michael Montgomery, for Atlantic Records. Montgomery has tapped the talents of veteran producers Joe Chiccarelli and Csaba Petocz for the project, which also features Sting drummer Vinnie Colaiuta. Pictured taking a break at Ocean Way are (L-R): Montgomery, Petocz, Colaiuta and Chiccarelli.

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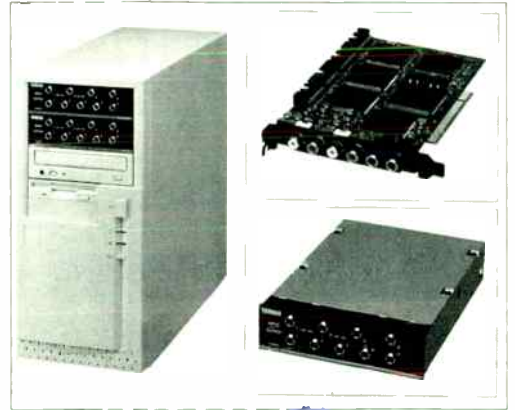
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Yamaha's DSP Factory



Yamaha Pro Audio has introduced the DSP Factory System with the DS2416 digital mixing card. The DS2416 goes in your IBM-compatible PC (it's not available for Mac) and provides a virtual version of the popular Yamaha 02R digital mixer plus sixteen tracks of hard disk recording. Further, the system will record with up to 32-bit precision, and two cards can be linked. The DSP Factory has a full-time 24-channel digital mixer, with two Yamaha effects processors similar to the REV500, and does not rely on the computer's internal processing capabilities. The card will allow eight tracks of simultaneous recording and sixteen tracks of playback from the computer's own hard drive.

Features found in both the 02R and the DSP Factory include a 24-channel, 32-bit digital mixer with ten bus outputs and six aux sends; 104 bands of parametric EQ (which can be used in any combination); 26 dynamic processors; two effect processors; channel delay on 20 channels; comprehensive metering; digital cross-patching; two-channel 20-bit AD/DA converters; stereo digital input and output with 24-bit resolution and multichannel analog and digital I/O.

The DS2416 half-card installs in the PCI slot of any standard PC and uses the computer's CRT, keyboard and mouse. The card comes with both stereo analog and coaxial 20/24-bit digital inputs and outputs. The AX44 Audio Expansion Unit provides four analog inputs (with

two usable for direct input of microphone levels), four analog outputs and a headphone jack. The AX44 module occupies one drive bay slot in your PC tower and two AX44's will work with a single DS2416 card. Coming soon will be the AX16-AT card, which will interface sixteen digital inputs and outputs in the ADAT™ format. This will enable you to transfer multi-track audio to and from your ADAT stack.

Only PC/Windows 95® software drivers are currently available, but Macintosh drivers are in the works. Third-party software companies who are supporting the DSP Factory (as of 1/29/98) include Cakewalk, Canam Computers, C-mexx, Emagic, IQS (Innovative Quality Software), Musicator, SEK'D, Sonic Foundry and Steinberg. The DSP Factory card sells for under \$1,000.

For more information about this new system, you can contact Yamaha's Pro Audio & Combo Division at 714-522-9011, or e-mail them at info@yamaha.com. You can also visit them on the Internet at <http://www.yamaha.co.jp/product/proaudio/homeenglish/index.html>.

SP-808 Groove Sampler from Roland

Roland's SP-808 Groove Sampler is a hybrid professional-quality phrase sampler, digital audio workstation and remixer performance instrument. It features four stereo tracks of random access digital audio recording and sixteen assignable sample pads per bank (64 banks total).

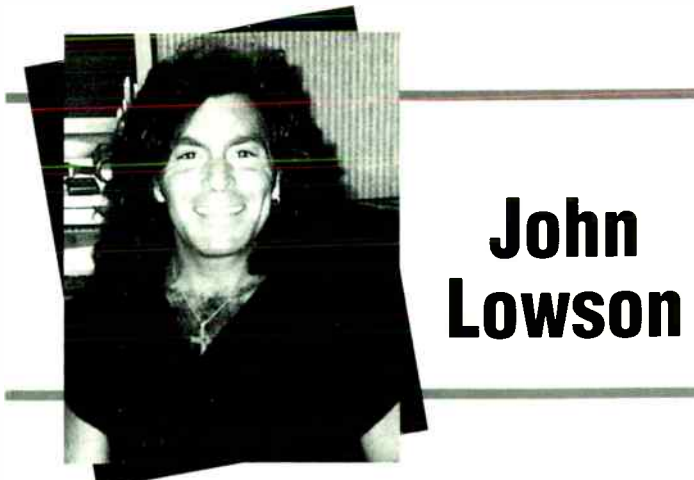
All audio tracks and phrase samples are recorded using the internal Zip™ drive to 100MB disks, giving sampling musicians and remixers up to 64 total track minutes instantly accessible without any load time. Internal memory per disk is 64 songs, 64 sample banks, 198 effects patches, and up to 1,024 samples. Phrase event memory size (songs are fabricated from a sequence of phrase events) is approximately 2000 events.

The performance aspect of the unit is made apparent with the new dual D-Beam® controller. This is an infrared light-sensing controller that is used to trigger and manipulate samples by way of the remixer's hand and body gesticulations—sort of a Nineties version of the Theremin. Synth-like effects like big pitch changes or filter openings, as well as any two sampled phrases or any



two parameters of the 20 onboard effects, can be triggered and altered in realtime. This is fun and elicits both a live and visual performance that's easy the very first time you try it.

The SP-808 has several unique features which will make a remixer's life a lot less complicated, and it will be available for purchase in May of this year. The unit will carry a price tag of approximately \$1,695 retail. For further information on this product, you can contact Roland Corporation U.S. by phone at 213-685-5141, or you can visit them on the World Wide Web at <http://www.rolandus.com>.



John Lawson

After working on John Fogerty's *Blue Moon Swamp* for nearly five years, this veteran engineer has a Grammy nomination to show for it

By Jonathan Widran

John Lawson found out in the most exciting way possible that diligence in the studio pays off. After working as John Fogerty's engineer over the nearly five years it took to complete last year's critically acclaimed *Blue Moon Swamp*, his patience and great effort has been rewarded with a Grammy nomination for "Best Engineered Album (non-classical)."

While the merits of the CCR legend's comeback recording are indisputable, the first logical question to the man behind the boards is: Why did it take so long to complete?

"There was just no rush for him to put it out, and he decided from the start that he would take his time," replies Lawson, a veteran producer/engineer/mixer whose resumé includes work with Roger Waters, T-Bone Burnett, Juan Gabriel and, most recently, Brian Wilson. "It was trial and error from the start. He liked the analogy that [golf pro] Arnold Palmer made about why it took fourteen strokes to sink a ball: 'Because I didn't get it quite right the first thirteen times.'"

"John was going for a certain feel, of soul and dynamics, and his need for laying the proper foundation required a lot of recording and editing drum tracks," the engineer notes.

Ironically, Lawson, who insists his forte is creating sonics around very organic rock & roll, says that Fogerty and his studio companions were not going for perfection. "You'd think that we were just trying to be perfectionists, spending time second-guessing ourselves, but that wasn't it at all," he muses. "It was simply a matter of getting the right feeling, the best performance. Editing it all on analog helped give it the human feel which everyone has seemed to respond to."

Coming from a background as a singer-songwriter/guitarist, Lawson is able to see the recording process from both a technical and emotional perspective. While best known as an engineer, he is slowly gravitating towards the producer's chair, with projects like the recent album by the band Blak Jun. And his experience as a musician helps him immeasurably in both capacities. "For me, there are two aspects to engineering—the technical side and the creative," he explains. "The technical is a given, based on our experience and knowledge of how to twist the knobs. But I also know just what will produce the sonic quality which a guitarist can feel as well as hear."

"Basically, it boils down to the engineer giving the choices, while the producer is in charge of making the final choice after hearing all of the experiments," he says. "It all must fit in the end. As producer, I like to do comps, where I listen to various takes of a certain passage and combine the best qualities of each one. Sometimes by the fourth or fifth take, rough edges are ironed out, but one of the ideas on the first take might work well, too."

While still actively taking on producing, engineering and mixing projects, Lawson is working on a project of his own material, describing it as "Hootie meets James Taylor," and talking to managers in the hopes of working with more developing artists. And though he has been working behind the glass steadily since 1989, his long-term experience with Fogerty both tested and strengthened his chops. Ironically, he was called in just to be a backup engineer on *Swamp* for a few weeks, early in the sessions. When the other engineer dropped out, he came on full-time.

"I'm an independent engineer, basically, and just got that call one day, and never dreamed it would both take so long and be so interesting and satisfying," he says. "I appreciated his open-mindedness towards my ideas, but, in the end, I had to keep first and foremost the attitude that my job was to be of service, be reliable and enthusiastic and make every last note sound great."

Contact All Media Entertainment (310-753-3930).





A SMOKING CASUALTY?

A popular Los Angeles nightspot (which insisted on total anonymity in exchange for this information) was recently shut down for three days by the ABC when half-empty beer bottles were discovered outside of the venue, which is a clear violation of the law.

Of greater interest is the suspected reason as to why the situation even occurred. Apparently, the venue in question, like many other Southland venues, has adopted a policy of allowing smokers to exit the nightclub temporarily in order to light up, in accordance with the current statewide smoking ban—and it seems that the beer bottles in question were in all likelihood smuggled out of the club by a couple of smokers who allegedly followed the age-old bar adage, "I always smoke when I drink."

The temporary lift on the "no ins and outs" policy came about in response to venues who don't have

patios, but are trying to accommodate, rather than lose their smoking patrons. Suspending the "once you're in-

side, you stay inside" rule has been causing various headaches to local nightclub proprietors.

LOUNGING AT GOLDFINGERS

Cool nightspot **Goldfingers** has made every Wednesday night a sort of sing-a-long piano bar affair, hosted by longtime local lounge scenster **Joey Sehee**. According to Se-

hee, the club's operators want to "recreate the vibe of the traditional American old school piano bar, where any-

one can come in to get a cocktail and also get up and croon a number or two." There will be a regular piano player providing accompaniment as well as an open drum kit. (Various musicians will also lend their talents on occasion.) In addition to Sixties pop standards by Burt Bacharach and Jimmy Webb, Sehee promises a lot of "genre-bashing"—Americanized bossa nova, swing, and even a few with a "slight rock feel for the young people," as he puts it. There will also be DJs (**Chris Curtis** and his partner, **Lance of Hypnotique**) spinning lounge classics. It all happens every Wednesday at **Goldfingers** (6423 Yucca St. in Hollywood, near Wilcox and Cahuenga) with a \$3 cover. The venue is 21 & over.



HOUSE OF 'BILLY

The folks at the **House Of Blues** in Hollywood have been bringing in some rockabilly shows that are "gone, really gone, daddy." Their "**Elvis Birthday Bash**" in January highlighted scores of local talent (a whopping 47 local acts performed, including **James Intveld**, **Deke Dickerson**, **Neil Mooney**, **Dwight Yoakam** and **Rosie Flores**), as well as a rare appearance by Elvis-era rockabilly queen **Wanda Jackson**, who also stopped over at rockabilly hangout **Bar Deluxe** to show her appreciation to an audience that has never forgotten her.

Another big rockabilly event that

CRYSTAL METH AT THE PALLADIUM

The **Crystal Method** may well be the most critically-lauded band to come off the local scene since Beck, but do you remember seeing them during their rise from the local scene in the early Nineties? Well, if you were looking for them at places like the **Roxy** or the **Dragonfly**, you wouldn't remember them. Like Beck, the **Crystal Method** played to a somewhat underground scene whose listings generally don't make it into mainstream publications like the *L.A. Weekly* or, ahem, *Music Connection*. Instead, the group hit parties and places like **Magic Wednesdays** and (later) **Frequency** at the **Hollywood Athletic Club** and other icons of L.A.'s subterranean rave circuit.

Ken Jordan and **Scott Kirkland** left their hometown of Las Vegas in the early Nineties to become part of L.A.'s thriving underground rave scene. The Sunset Strip was dying, grunge and alternative were "in" and hair bands were out (ironically, Jordan had once taken guitar lessons from fellow Vegas native Mark Slaughter). But while most of the local club scene was watching bands trade in their Aquanet for flannel shirts, the **Crystal Method**, who had relocated to Glendale, were becoming part of L.A.'s dance-oriented rave culture.

Now, if you're wondering where this rave scene was, you're not alone. While the **Crystal Method** was starting in L.A., then-rave band **Prodigy** was on the underground rise in England along with the **Chemical Brothers**, and, in Belgium, the **Lords Of Acid** were the darlings of the techno-dance underground. But regular Angeleno club-goers had no idea it even existed. Most raves (which, if you don't know, are huge late night gatherings that orbit around fast-paced electronic dance music) are held in abandoned warehouses or other non-traditional club venues.

Most participants think of the events more in terms of parties than gigs or shows. As a rule, you can only find out about them by calling a phone number to get directions/locations, usually off one of those brightly colored glossy postcard-sized flyers that someone thrusts into your hand or leaves on your windshield after you leave an event like KROQ night at the **Palace**.

What's with all the secrecy? Well, most rave promoters are operating without the proper paperwork, beauracracy and permits, and, as such, are staying one step ahead of the police. Plus, rave parties are generally associated with drugs—usually ecstasy or speed. Kinda sounds like some of the Sixties gatherings, eh?

So that's the scene that drove the **Crystal Method** to Southern California. A couple of years after their arrival, the pair hooked up with electronic dance scenesters **Justin King** and **Steven Melrose**, who wanted to start a Los Angeles label to showcase the handful of American electronic dance artists. The **Crystal Method** ended up releasing three singles for Melrose and King's **City Of Angels** label.

The underground dance circuit does have its benefits from the normal club scene—no pay-to-play, mainly. Plus, the sense of community and party atmosphere espoused by the scene's better promoters have given the circuit a lively sense that seems to be getting better with age.

In a recent interview for *Sweater* magazine, CM's Scott Kirkland commented on the dance scene, saying that "the people going to the parties now know more," with Ken Jordan adding, "When you look at some really good promoters, they build parties around acts...that's where everything happens—2,500 people in one room all going for it."

All the while, the group was gaining popularity on the clandestine rave scene. But the group faced a rather interesting dilemma—how do you get industry attention when you play in a scene that prides itself (and owes its continuing existence) to staying underground? It's not like you can just showcase at the **Whisky**.

The answer? You rise to the top of your scene, you pray for airplay, and, in the words of the Doors, try to "break on through to the other side." In January of 1995, the **Crystal Method** peeked out of the underground when they were asked to open for England's reigning electronica duet the **Chemical Brothers**. Then their second single, "Keep Hope Alive" (a song about the glory days of the Los Angeles rave scene), accomplished all of that, landing the band on KROQ and attracting the attention of **Outpost/Geffen Records**, who later signed the band. Their debut disc, **Vegas**, was recorded and produced by the duo in their Glendale garage, which they had converted into a home studio.

The duo returns to L.A. on March 15, when they will bring their underground electronic dance music above ground to the **Hollywood Palladium**. The band has vowed to keep the same vibe of the scene that spawned them, turning each of their gigs into one giant dance party. This one gets my pick for not only Gig Of The Month, but also as the most anticipated gig so far this year.



KATHYNA DRAGAS

recently took place at the House Of Blues was the **Stray Cats** reunion, which sold out in 20 minutes flat. The show was more than a reunion, though, it was also a tribute to the late rockabilly pioneer **Carl Perkins**, with proceeds benefitting Mr. Blue Suede Shoes' favorite charities.

Coming up on Friday,

LUNA PARK

March 6, at HOB, there will be a rare appearance by **Link Wray**, widely regarded as the King Of The Rockabilly Guitar. Wray, who started out in the Fifties, is also credited as being the man who "invented" distortion, by poking his guitar speaker cone with a pencil to alter its tonality.

Opening for the legendary Wray (whose predominantly instrumental music can be heard on that popular **Taco Bell** commercial) is former **Hee-Haw** co-host **Buck Owens**, also widely regarded as one of the best country-guitar pickers by those who know better. To prepare yourself for this show, you can check out Wray's compilation CDs on both **Rhino** and **Cleopatra Records**.

CHANGES AT THE PARK

LunaPark's Friday night **Soul Garden** has been doing quite nicely, but starting March 19, it's moving to Thursday nights. **Soul Garden**

books the hippest funk, soul and R&B grooves in LunaPark's **Club Room** (the upstairs portion of the venue). Some of the hottest local and national acts have played the **Soul Garden** in the four years since its start-up.

So why the move to Thursdays?

Because the **Tam Tam Club** (LunaPark's world music night) is moving to Friday from its Saturday slot, which will be occupied by **High Society** (featuring **DJ Markus Wyatt** spinning the hottest in house music) starting March 21st. Bands wishing to play **Soul Garden** (remember, it's R&B, soul, funk and acid jazz only) or the **Tam Tam Club** (world beat music only) should send their packages to: **Laura Connelly** at LunaPark, 665 N. Robertson Blvd., West Hollywood, CA 90069. No phone calls, please.

The **New Music Mondays** formerly held at the **Alligator Lounge** (which remains closed at this time) will be moving to LunaPark starting on March 16th. At this time, **New Music Mondays** is completely booked up, and the promoters are not currently accepting submissions. But keep reading **Nightlife** for information on when to start submitting.

For more info on any LunaPark happenings, call 310-652-0611. **MC**

ROCKIN' IN L.A.: Maria Muldaur (photo 1) recently celebrated the release of her new Telearc CD, *Southland Of The Heart*, with a party and performance at the House Of Blues, where she performed both her new material and old favorites like "Midnight At The Oasis." Guest artists who shared the stage with Muldaur included **Taj Mahal**, the **Chambers Brothers** and **Brenda Burns**... Teenage blues star **Jonny Lang** (photo 2) arrived in town for two sold-out shows at the **Troubadour**, showing off his expressive guitar work in a great show, while A&M labelmate **Matthew Ryan** opened both gigs with his own quality set...Local act **Swamp Boogie Queen** (photo 3), whose **N2K Encoded Music** debut, */// Gotten Booty*, will hit the streets on March 24, played a set at the House Of Blues, while also previewing the video for their first single, "Ease My Mind," which features animation from famed DC artist **Neal Adams**, noted for his **Batman** and **Superman** illustrations.

—Jon Pepper



PHOTOS 1 & 2 BY RUDI GOODMAN

BOOKER PROFILE

House of Blues talent buyer/head booker **Kevin Morrow** started off in the music industry about sixteen years ago, in San Diego, promoting shows for that area's **Blues Society**, where he booked such illustrious artists as **John Lee Hooker** and **Albert Collins**.

"That's where I started becoming a promoter," recalls Morrow. "The first venue was a place called the **Mandolin Wind**, and then from there on out, it was shows at the **Belly Up Tavern** in **Solana Beach**. From there, I became a partner with one of the guys at **Belly Up** and we opened up a company called **Falk & Morrow Talent**. That was an agency that booked all of the **Belly Up** shows, and also did artist management and agency representation.

"I would produce special events [at the **Belly Up**], specializing in blues events, and, at the same time, I represented a number of artists in management, and as an agent," says Morrow. "I had the **Paladins**, the **Bonedaddys**, [former **Rolling Stone**] **Mick Taylor** and the **James Harmon Band**. We had about 20 artists."



Kevin Morrow

Talent Buyer
House Of Blues

Send packages to:
8439 Sunset Blvd., #304
West Hollywood, CA 90069
Phone: 213-848-2519



Being a promoter as well as an agent really helped give Morrow a thorough understanding of how the business works from both sides of the table. "As an agent, you've got to service two clients. Obviously number one is the artist you represent, and yet, you've got to make sure that it's a 'win-win' situation for the promoter, also," he explains. "I know a lot of agents that have never been promoters and they go, 'I'll take the door and you take the bar,'" chuckles Morrow.

"The reality is that to do a major venue costs a helluva lot more than to do door deals like that. I also managed the **Blind Boys Of**

Alabama, the **Paladins**, **Charlie Musselwhite**, and then, when I cut a record deal, I got the understanding of how all that went down."

Morrow worked at the **Belly Up** for about ten years before coming to the **House Of Blues**, where he's been since the **Hollywood** location opened. As you could probably imagine, Morrow's chores keep him busier than a one-legged man in a butt-kicking contest. Fortunately, he is assisted by a strong support team. "I have a really good team. I have **John Pantle**, who specializes in rock en espanol and world music, and **Walter Coffey**, who assists me in the urban stuff. But I still do ten-to-twelve-hour days."

Commenting on the diversity of acts booked at the **House Of Blues**, which hosts bands from **Dio** to the **Damned**, Morrow says, "It was never meant to be just blues. Blues is what most of the stuff is derived from, but it's always been about diversity. That's one of our sayings—unity in diversity—and that applies to our bookings, too."

So what does Morrow attribute the **House Of Blues'** success to? "First off, we always go after the best acts available. And we'll take chances, too. We'll go after multi-night runs with bands that should be playing bigger venues, so we're doing a lot of high-profile stuff. I also think we market our stuff in a way that people are aware of us. And, above all, with all of the slags that have been thrown at us, I still believe it's the best club-going experience you can have—the club is clean, the sight lines are great, the sound system is probably one of the best in the country, and I really think we offer a pretty good experience."

As for booking local talent, Morrow points to the venue's "Locals Only" night. "We give guys who are normally playing 100 or 200-seaters a shot, and put three or four of those acts together on one bill, and give them the exposure and the opportunity to play in front of more people than normal."

"Also," he continues, "we attempt to put some of the better local acts on some of the bigger shows as support, but, usually, the headliner picks their opener, but we do that as much as we can." **MC**



Don't forget to fill out our



CYBER MUSE-IC: Songwriters can find a wealth of resources online nowadays, and one of the best around may be **The Muse's Muse** (<http://www.musemuse.com>), a site devoted to everything songwriting.

The Muse's Muse provides a load of information, from songwriting news and a catalog of lyric samples to extensive links to other songwriting resources online. It's all laid out in an easy-to-navigate format, with quick-loading pages containing large amounts of useful material. While it won't write the tunes for you, it could certainly help in the inspiration department when your muse is dormant.

ON THE COVER: If you read our interview with **Marcy Playground's John Wozniak** (page 28), you'll learn that the singer is a frequent lurker on the bulletin board at the group's web site (<http://www.marcy-playground.com>), and even if that fact doesn't interest you, you still might want to pay it a visit to learn more about the purveyors of "Sex And Candy."

The site is packed with information on the group, from Wozniak's



explanation of how the group got its name to various sound clips and photos galore. Of course, you will also find the aforementioned bulletin board which is a great forum for longtime fans of the group and newcomers, alike. You need not be a tot to have fun at this playground.

A DIFFERENT KIND OF LINK: Songlink may sound like the name of a new song-driven search engine, but it is actually an established songwriter/publisher tip-sheet, currently in its third year of publication. The newsletter, which has an international readership—and international resources—has now opened up shop on the web, at <http://www.songlink.com>.

At Songlink's site, you can not only find out more about the publication in general—including who some of the heavyweight subscribers are (songwriters and publishers worldwide)—but also learn more about some of the success stories that the newsletter has had a hand in, both placing writers' songs with artists and finding tunes for publishers. In addition, there is also an extensive set of songwriter-related links, a songwriting news page, and even sample entries from the tip-sheet. If you have a collection of tunes together and you're not with a publisher, this could be a useful resource. Follow the right link to find out more.



CYBER-SPACE: One site for independent artists, which has continued to grow over the past couple of years, is **Kspace** (formerly **Kaleidospace**), at <http://www.kspace.com>.

An alliance of Internet artists, the site has continued to increase its level of exposure, making it a good place to be if you want your music presented to the masses, or if you just want to check out what other artists are doing to promote themselves online. The site was created by artists for artists, so there's a real communal sense about it. Point your browser in the right direction, and see for yourself.

SURF THE NET WAVES: Independent artists looking for another online outlet for their music might also want to catch the next wave at **Netwaves Radio** (<http://www.netwaves.net>), a site dedicated to independent artists.

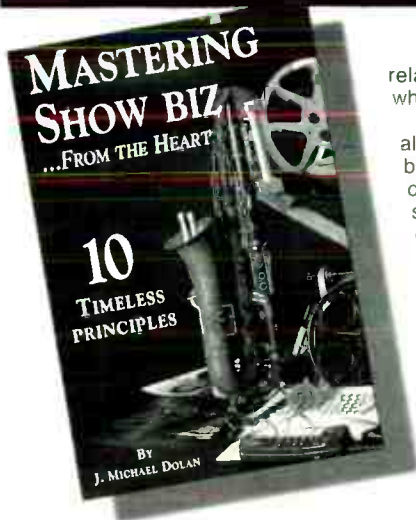
Organized by musical genre, the

Netwaves site also has its own internal radio format, where you can sample tunes from Netwaves-based artists. The graphics are catchy and the site format is well-thought-out, making it a worthwhile visit for online talent scouts, as well. Grab your board, 'cause the surf's up!

BOULEVARD TO EUROPE: Once again, online music content provider **N2K Entertainment** is making waves, this time with its web-based music retail outlet, **Music Boulevard** (<http://www.musicblvd.com>).

The company has announced an agreement with **MSI of Miami Corporation** to create a European distribution hub for Music Boulevard. Under the agreement, MSI will also add as many as 150,000 international titles to the Boulevard's catalog, making it the largest collection of recorded music available for purchase online, with over 550,000 titles. Shop 'til you drop.





related to many of the artists whose music they stock.

The Mass Music database also makes cyber shopping a breeze, with search results including detailed information such as full track listings and explanations on each item in their impressive inventory. Grab your shopping list and join the masses.

INTERNET ALLSTAR: For the latest in music news, the place to go online is *allstar* magazine, at <http://www.allstarmag.com>.

The *allstar* news page is updated daily with the latest breaking stories on artists from throughout every spectrum of music, and also features the day's juiciest gossip from the probing ears of "Miss Truth."

If you don't have a nose for news, *allstar* is also loaded with feature stories and interviews with top artists, culture pieces, special features and loads of album reviews, updated weekly.

If you do want to get the latest in news but don't want to wait for web pages to download, then you can also subscribe to the *allstar* news daily e-mail digest, which will deliver the daily news and gossip directly to your e-mail box in a simple text format. To subscribe, e-mail major_domo@n2k.com with the message body: subscribe allstarmag [your e-mail address].

The news at *allstar* is edited by former *Billboard*/Heatsseekers editor Carrie Borzillo, with staff writer Tina Johnson and a host of daily contributors, so it's information that you can count on. Get the scoop! **MC**

CYBER MASTERY: *Music Connection* Publisher J. Michael Dolan has published his latest book, *Mastering Show Biz... From the Heart*, through Mulholland Pacific Publishing (<http://www.probitynet.com/mp>). In conjunction with the book's release, there is also a new web site for the book, at <http://www.probitynet.com/ms>.

Included at the site are details on the book's content, excerpts from each chapter, an online direct order system and more. Coming soon will be a bulletin-board style discussion group open to all visitors of the site. Check back soon.

MUSIC FOR THE MASSES: Imports, imports, imports! That's the real appeal of online music retailer Mass Music (<http://www.mass-music.com>), which boasts a selection of more than "260,000 albums and 40,000 imports."

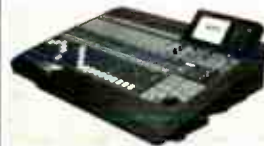
One search of the site's sophisticated database and you'll find the above claim to be true, particularly if you seek rare and hard-to-find import titles for both albums and singles. While your local mom and pop record store may do okay in the import department, Mass Music is overflowing. And not only do they carry album and single titles, but related items as well, including books

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Hey local musicians! **Jenny Sherwin** and **Alisa Christensen** are looking for a whole bunch of songs for the soundtrack to a film being produced for **Vista Street Entertainment**. The working title is *WeHo Stories*, so those of you with gay content should figure that includes you. Even if that's not you, you should send them music. The next film the duo scores may well be straight. No pay, but lots of exposure, just like everything else in Hollywood, right? For further information, you can write to Sherwin at 14755 Ventura Blvd., #1-953, Sherman Oaks, CA 91403, or e-mail phouston@ix.netcom.com.

There is this luxury liner, see, and it's on its maiden voyage. Then something happens, the ship sinks and almost everyone dies. The difference between *Deep Rising* and *Titanic*, however, is that this time the ship is sent to its watery grave not by an iceberg, but by sea monsters; grand sea monsters who resemble octopuses, but with more than eight mere tentacles. They also have mouths on the end of each arm, all the better to squeeze the life from each cruise passenger before sucking the life out of them. The special effects here aren't as striking as in *Titanic* but hey, what is? **Treat Williams**, **Famke Janssen**, **Derrick O'Connor**, **Anthony Heald** and **Kevin J. O'Connor** star in what is basically an adventurous little thriller. Currently on screens everywhere.

Single Cell Pictures, owned by R.E.M. frontman **Michael Stipe**, has signed a deal with Universal's **October Pictures** division. Among the projects being mentioned is a filmed version of **Bret Easton Ellis'** terrifying novel *American Psycho*.

They have been together ten years, have a Number One album and two Number One singles under their belts, but you will be excused if you have never heard of **E.L.I.O.** But in Italy, they are famous. One part **Monty Python**, two parts **Frank Zappa**, this six-piece rock band/comedy troupe has ruled the pop charts in their native land for one season, and been banned from TV for another. With that kind of history, it's no wonder that they plan to conquer the U.S. with a specially Americanized recording and companion home video, *The Artists Formerly Known As Elio E Le Storie Tese*. The perfect soundtrack for any Italian frat party, guests include folksters **James Taylor** and **The Bulgarian National State Television And Radio Female Choir**. The group's U.S. performances—they were just at **Luna Park**—are being taped as an Italian TV special. If they come to your town, bring your brain but leave your good taste at home.



Italy's six-piece rock band/comedy troupe E.L.I.O.



Famke Janssen and Treat Williams star in Hollywood Pictures' action thriller *Deep Rising*.

How hard do you have to try to stand out these days? "What we do is very original," says **Bert Hill**, who sings and plays guitar and moog synthesizer for **St. Surreal**. "Preston and I, as writers, are literary through my schooling in Flamenco

guitar, which is a freestyle, gypsy-type music. And the way those two go together, lyrically, with this passionate freedom music—it's new."

Though they claim to be inspired by **Hieronymus Bosch**, **St. Surreal's a fun night out of fasting** isn't really any more surrealistic than most rock & roll. Though their lyrics are more tone poem than strict rhyme and rhythm, that too fails to detract. What does come through here is the unbridled joy of music and the creative process. The music of **St. Surreal** is comprised of intelligence that is smart enough to know not to draw attention to itself. This is progressive music without pretension, which many of us didn't think was possible. An excellent offering. Contact **Steve Levesque** at 213-651-9300, or e-mail info@solterspr.com, if you can't find it in stores.

Kids' WB! Music/Kid Rhino have announced the release of *Baby Tunes*, a new music series

designed to enhance an infant's development. The first four releases in the series include classical performances the sounds of Africa and nature's peaceful harmonies. The instrumental series (\$9.98/CD or \$5.98/cassette) is in stores now or you can order through **RhinoDirect** (800-432-0020).

ABC-TV is in negotiations to film **Lorna Luft's** upcoming book, *Me And My Shadows: A Family Memoir*, as a new four-hour mini-series. **Peabody Award**-winning producers **Craig Zadan** and **Neil Meron** hope to have the project, which will chronicle the ups and downs of the author's life with her famous mother, **Judy Garland**, and half-sister **Liza Minnelli**, in your home by the next television season.

In his upcoming memoir, *A Pirate Looks At Fifty*, pop singer **Jimmy Buffett** says it was crashing his airplane in 1994 that caused him to slow down. "What I know for sure is that there are a lot of smart middle-aged people, but not many wise ones. That comes with 'time on the water,' as fishermen say. We could all use a few more minutes out there," he says.

From **Millicent Shelton**, best known as music video director for acts including **Salt-N-Pepa**, **Heavy D**, **MC Lyte**, **The Winans**, **Third World** and **CeCe Peniston**, among others, comes *Ride*. This indie film, a hip-hop road comedy, is an exaggeration of a real-life incident that happened to Shelton and record producer **Teddy Riley**. The real story occurred when they were filming a video in Florida, but the producer was insisting that the extras come from Harlem. The ensuing bus trip was anything but easy for those on the bus, but even harder for Shelton and her crew, whose production was held up until those extras arrived.

What happens in *Ride* wasn't exactly what happened in real life, but both versions are funny. Among the cast members on Ms. Shelton's wild ride are **Sticky**



St. Surreal have released *a fun night out of fasting* on Coventry Records.



Veteran video director Millicent Shelton makes her big screen directorial debut with the hip-hop road comedy *Ride*.

Fingaz, Kellie Williams, Idalis Leon, Julia Garrison, Malik Yoba, Fredro Starr, Melissa DeSousa and Snoop Doggy Dogg. The film should be in release right about now.

You probably know him as Corcus The Alien Power Ranger

on the top-rated children's series *Mighty Morphin Power Rangers*, but Alan Palmer has his softer side. On his second indie release *Just One Person*, Palmer touches many hearts by exploring little-known Broadway ballads, such as the Bergmans' "Fifty Percent," and giving them an intensely personal spin. Particularly haunting is "My Old Friend," in which every time the singer breaks up with a lover, he and a very close friend go drown their sorrows. Vocally, the soaring "Since I Don't Have You," in which Palmer's near falsetto cries to heaven, sends chills up the spine. This is a masterful cabaret collection that pumps much-needed new blood into an often-anemic genre. You can order direct by calling 818-727-5296.

Prime Time Musicals, produced by Grammy nominee Bruce Kimmel, is a newly recorded collection of songs from shows written specifically for TV by such legendary composers as Cole Porter, Richard Rodgers, Burt Bacharach, Bock & Harnick, Comden & Green and Barry Manilow. Included here is material from Porter's last musical, *Aladdin*, alongside *Jack And The Beanstalk*, a combined live-action and animation from Hanna Bar-



bara Studios starring Gene Kelly. Bacharach/David's *On The Flip Side* is represented, as is Rodgers' *Androcles And The Lion*. Manilow's *Copacabana* and songs from *Hansel & Gretel*, *Rug-gles Of Red Gap*, *Pinoc-chio*, *Junior Miss*, *The Cantervile Ghost*, *I'm Getting Married* and *Our Town*. Despite some wonderful vocal turns from Broadway's best vocalists, including Jason Graae.

Our condolences to filmmaker Odette Springer and all those involved with *Some Nudity Required*, a fine and informative independent film by Springer that somehow came away from the Sundance Film Festival empty-handed. Springer, a former music supervisor who worked for iconic filmmaker Roger Corman, who is, of course, acknowledged as the king of low-budget movies, helped make over 50 erotic/slasher/action adventure films in the past. But when she was offered a chance to make her own sexploitation film, she chose instead to make a documentary film about



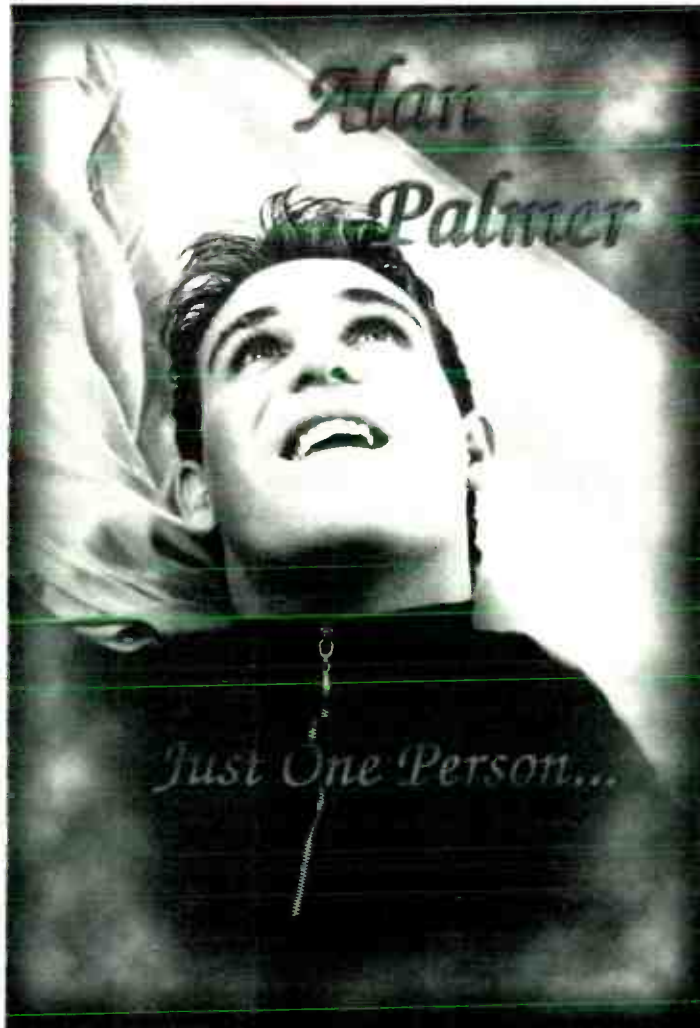
Odette Springer and Julie Strain go over notes for *Some Nudity Required*.

Michelle Nicastro and, particularly, Sally Mayes ("Ride On A Rainbow"), these songs are more lightweight than they are classics. Still, the disc is worth having for the great vocals and production efforts.

Also produced by Kimmel, *Rag-time: Themes From The Hit Musical* is the latest release in a series of "cover" versions of Broadway musicals which currently includes *Chicago... And All That Jazz*, and the Sondheim scores to *Company*, *Passion*, *A Funny Thing Happened On The Way To The Forum* and *Sweeney Todd*. For this recording, Kimmel again brings together the swinging Brad Ellis Little Big Band, the same team responsible for 1997's *Chicago*. Both *Prime Time Musicals* and *Rag-time* are from Varese Sarabande, and you can order your copy by calling 800-VARESE-4.

the making of those films. The result is the exposure of such things as script "nipple quotas," the difference between actresses like Julie Strain, who enjoy this kind of exposure, and those like Maria Ford, who really don't; and generally what happens when smart people get together to make dumb movies.

Though widely celebrated as a film that paints a powerful portrait of the fragility of fame, as well as the cost of stardom, *Some Nudity Required* found itself up against surprisingly stiff competition in the documentary category this year, which certainly shouldn't keep you from seeing it for yourself. At least, not after it finds a distributor. Until then, if you want further information about the film, you can send your questions in e-mail form to: filmtran@odyssee.net.





KING SALUTE: Hip-O Records is set to release *Living The Dream—A Tribute To Dr. Martin Luther King, Jr.*, a fourteen-song collection featuring such notable R&B artists as Erykah Badu, Mary J. Blige, Aretha Franklin, Patti LaBelle and Immature. Sprinkled throughout the album are portions of Dr. King's immortal 1963 "I Have A Dream" speech, and the entire text is printed in the album's liner notes. A portion of the album's proceeds will go to the Martin Luther King, Jr. Center For Nonviolent Social Change in Atlanta, Georgia. The album is due out on March 24th.

AL, PIPS, SHALAMAR & MORE: The Right Stuff has a handful of new reissues, including the excellent greatest hits collections from Gladys Knight & The Pips (*Best Of Gladys Knight & The Pips*), as well as two albums (1983's *The Look* and 1985's *Heart Break*) from Shalamar—a trio that included Jody Watley and Howard Hewett—and two early Eighties offerings from the Whispers, 1981's *Imagination* and 1983's *Love For Love*. The label has also released an excellent compilation, *More Greatest Hits*, from soul legend Al Green. All of these items are available in stores now.



PARTYIN' IN L.A.: Cherry Entertainment/Universal Records recording artist Ricky Jones is pictured with actor Keifer Sutherland at a recent party in Los Angeles. Jones' self-titled debut album, due out this spring, makes the R&B/pop singer-songwriter the first artist for the Cherry Entertainment Group, a newly established A&R/publishing/soundtrack company founded by successful music industry veteran Jolene Cherry.



RAINSONG GRABS A RIPPINGTON: RainSong Graphite Guitars can now add Russ Freeman (left), leader and founder of the Rippingtons, to their illustrious list of endorsees. Freeman and his band are currently in the midst of their tenth anniversary tour, in support of their current Peak/Windham Hill Jazz album, *Black Diamond*. Pictured with Freeman is RainSong's Paul Peterson.

A HARLEY FOR LILI: Asylum recording artist Lili McCann recently celebrated her sixteenth birthday at the Country Star American Music Grill in Los Angeles, with country fans, as well as KZLA DJ Bob Harvey (left) and Country Star GM Larry Meehan (right). In honor of the teen's birthday, McCann was presented with a new motorcycle by KZLA and Harley Davidson. McCann also performed her two hit singles, "Down Came A Blackbird" and "I Wanna Fall In Love."



JEB & JOE: Veteran recording artist Joe Jackson (right) recently checked out Jeb Loy Nichols' sold-out show at Wesbeth Theatre in New York City. Nichols (left) is currently touring with Holly Cole, and performing acoustic versions of songs from his Capitol album, *Lover's Knot*.

COPS HONOR BOONE: The National Association Of Chiefs Of Police (NACOP) recently presented pop icon Pat Boone (left) with its first "Michael The Archangel Award," honoring his efforts in support of families of officers killed in the line of duty. Boone, a pro active supporter of the police, recorded a two-song cassette, featuring "A Part Of America Died" and "Empty Uniform," which have been sent out by NACOP and the American Federation of Police & Concerned Citizens to family survivors of fallen officers for the past two years. Pictured presenting Boone with his award is Gerald S. Arenberg, a former Illinois police chief, who is also NACOP's founding director.



ORAL HISTORIES

Avon Books has released the first three volumes in the new *For The Record* series, in which the reader is taken behind-the-scenes for firsthand accounts in the words of the artists, themselves. The first books are *Black Sabbath: An Oral History*, *Sun Records: An Oral History* and *Sam And Dave: An Oral History*. All the selections in the series were edited by noted journalist Dave Marsh. If you're having trouble finding them in your local stores, order directly from Avon at 212-261-6800.





YANNI & THE BOSS: New age superstar Yanni took a second to pose for the camera with his new boss, Virgin Records America Vice Chairman Nancy Berry, after performing ten sold-out shows at New York's Radio City Music Hall. The artist's latest album, *Tribute*, is his first for Virgin and has already secured platinum status. Pictured (L-R) are: Yanni, Berry, and Yanni's manager, Danny O' Donovan.



BACKSTREET JIVE: Jive Records recording group the Backstreet Boys are pictured backstage during their current tour, where they received their first platinum plaque from label execs in honor of their hit self-titled debut. Pictured (L-R) are: (front row) AJ McLean, BB; Brian Littrell, BB; Donna Wright, co-manager; Howie Dorough, BB; Barry Weiss, President, Jive Records; (back row) David McPherson, VP, A&R, Jive Records; Jeff Fenster, Senior VP, A&R, Jive Records; Tom Carrabba, Senior VP/GM, Jive Records; Janet Kleinbaum, VP, Artist Marketing, Jive Records; Nick Carter, BB; Kevin Richardson, BB; and Clive Calder, Chairman/CEO, Zomba Recording Corp.



The China Club in New York has set up their new back line of instruments, including keyboards from Korg USA. Standing in front of the venue's new Korg keyboard is Korg USA President Michael Kovins, who is flanked by China Club President Dan Fried (left) and venue musical director Mark Rivera (right). Rivera says, "You never know who's going to show up at the China Club to jam, so you've got to have the right equipment to cut it."



1994—Jabbing With Jett (Issue #12): The original female rocker, Joan Jett, talked to *MC* about how her first band the Runaways received little respect from the media: "One of us—most times all of us—would end up dealing with a hostile journalist who wouldn't take us seriously so we would end up blowing up and start screaming at this person. The media was able to bait us into giving them an obscenity-filled interview that would make us ultimately look like idiots, which is exactly how many people wanted us to look."



1993—Idol Worship (Issue #12): While Billy Idol may be currently hamming it up with comedic actor Adam Sandler in the film *The Wedding Singer*, when *Music Connection* spoke with him about his 1993 *Cyberpunk* album, he had more serious things on his mind: "The Saturday of the [L.A.] riots was the first day we had scheduled to record at my house. The first song we were going to do was 'Shock To The System'...We had a title, we had the grooves, and there was the subject matter happening right in the streets."

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Do's & Don'ts For Artists & Managers

It can be safely said that the history of artist management is as old as the music business, itself. Throughout the years, we have all been privy to the sordid tales of Colonel Parker manhandling a naive boy from Tupelo, Mississippi, and, in effect, creating the king of rock & roll. Or what about the late great Peter Grant who protected Led Zeppelin and their interests with an intimidating—some say, physical—presence. Even pop star Elton John's longtime manager, John Reid, once slugged a photographer in an effort to shield his client from unwanted attention.

There are clearly no limits to the extremes some managers will go to, to protect their clients and their interests. Perhaps the Eagles' Don Henley said it best at the band's recent Rock & Roll Hall Of Fame induction ceremonies, when he said of manager Irving Azoff: "He may be Satan, but he's *our* Satan."

Despite the previously-mentioned managers who went, and continue to go, to the ends of the earth for their clients, there are also more manager-artist horror stories than anyone would care to admit, such as Billy Joel suing his former manager, who also happened to be his brother-in-law, for \$90 million. So much for the belief that you can only trust the security of your career with friends and relatives.

And since, today, there seems to be as many artist managers in the music business as there are artists, hiring a manager to represent you and your creative interests can be as effective as a death row inmate picking a lawyer out of the yellow pages for his appeal.

In short, when it comes to management, what makes one person better than the other?

A good manager can be, and usually is, the most important member of an artist's creative team, as well as a business advisor. To effectively fill such a role, he or she needs to know a little about a lot of the ins and outs of the music business. No small feat.

Within the mind of an artist manager must exist, at least, a basic knowledge about sales and promotion, contracts, bookings, the logistics of touring, press and publicity, and, of course, psychology. It's a complicated job, but no more difficult a task than the artist has in choosing a manager. Management is not something you can learn in school. The only real teacher is experience. So what is an artist—naive to the business world—to do?

MC interviewed a number of experienced people in search of answers to that simple, yet complex question. And, in that quest, we also elicited responses from artists, record label reps and managers on what a manager should do and, perhaps more importantly, what a manager should not do.

By Tom Kidd

I. THE MANAGERIAL SEARCH

1. DO IT YOURSELF FIRST

Jude Chauvin, Thunderbird Management Group, L.L.C.: "A new act can do a lot by themselves before getting a manager. So you have a band. Have you booked your own shows? Hung your own flyers advertising these shows? Called all your friends to encourage them to attend? Sent your press kit to local radio stations and newspapers? Called writers to invite them to your shows?"

"This self-help will get things happening for a developing artist who will attract managers, as well as fans. Managers want hard-working artists. Additionally, all this work will help an artist understand what it is a manager actually does. It will help an artist know what questions to ask of a prospec-

tive manager while at the same time helping sell the artist to the manager."

Lindsay Jones, artist, Nubile Thangs!: "The biggest misconception is that you have to have a manager to get anywhere. While it's true that they are pretty essential by the time you sign a major label deal, you don't need them to play in clubs, make and distribute records, go on tour or just about anything else that an indie band can do. You can do anything a manager does on an independent level. You just need to find the information that you need to figure out what you want, which you can find in books, magazines and the Internet. Then you just gotta have the drive to do it. But know the business! Learn all you can!"

"The worst deals are always the ones made out of ignorance and that goes for managers, labels or anything else. Believe

me, once you know how to fend for yourself, your standards for who you work with goes up considerably. But it's your job to figure that out—not anybody else's. Do your homework. And once you get through all this business stuff...don't forget to rock!"

Scott Cohen, Sol 3 Records: "There are several questions I ask artists looking for a manager: What do you think a manager is going to do? Is what they are going to do worth giving away 15-20 percent of your future earnings? If you can do it yourself, why pay someone else?"

2. BE PROFESSIONAL

Joey Baker, Stay Gold Productions: "If you are a new artist seeking representation, you should be ready to approach a potential

manager fully prepared. Have your bio, photo, any press and references, and demo ready to send. Always call or write first to obtain permission to submit your material. Be professional in all your dealings with this person. Do not send a re-used demo tape with a handwritten letter on notebook paper in a #10 envelope if you want a professional manager to take you seriously.

"Most agents and managers receive many submissions daily. Those that are unsolicited usually go into the wastebasket. There is not enough time to review material from an artist that hasn't taken the time to obtain permission to submit.

"If you feel you are an established artist, with your 'road shoes' in place, several self-produced and/or indie releases to your credit, and a promo pack stuffed with favorable press, your initial approach should be almost the same as with a 'newbie' artist. The manager may know your work and the proving time may be shortened. However, just because you opened for the Gin Blossoms, Ben Folds Five or Earl Klugh in your hometown, does not mean you should be signed based on that alone. Your music and marketability still needs to be great, and your dealings with management professional and polite."

Scott Schorr, Lazy Bones Recordings, Inc.:

"If the artist is going for top management, do not submit anything until it is 100 percent ready. Get a few opinions about your music and package from [people other than] family and friends. Stress that these people give you honest opinions. We get so many submissions that unless your stuff is amazing—from the songs to the packaging—it won't stand a chance with a reputable manager. Taking that extra time to rework your material prior to seeing management is critical!"

Jason Whitmire, The Whitmire Empire: "Artists should avoid having the first question coming out of the mouth being, 'Would you like to manage my band?' That is usually the first question I hear before I even know the name of the band or what they sound like. Artists should first drop off or mail material, then follow it up with a phone call letting me know when the next time they are playing is."

3. DO YOUR RESEARCH

Lindsay Jones, artist, Nubile Thangs!: "In our seven years together, the Nubile Thangs have always been self-managed and self-booked. But we have just signed with a national booking agency and we are currently starting to meet with managers. We already have experience with people who would like to be our manager and the question that we ask ourselves every time is, 'Can this person do what we've been doing for ourselves better than us?'"

Michael Faley, VP, Billy Boy Productions: "Artists should do their homework and

check into the credentials of the manager they are hiring. Talk to their clients. If you are signed, talk to your A&R rep or product manager about manager recommendations. Consult with your attorney. Find a manager that understands your goals and has a short-term and long-term plan for your career."

4. DEVELOP A VISION

Ken Malucelli, Prince/SF Productions: "The band, if it's got its head on straight, already knows what its vision is and where its place in the musical scheme of things is. If the band is passionate about its positioning, that passion spills over into the manager's brainpan. Hot diggity! Then, running with the idea and taking the proper steps for the career arc all fall into place—providing the manager has the proper contacts/relationships in hand. As any fool should know by now, this business is all about relationships and marketability."

Joey Baker, Stay Gold Productions: "There are thousands and thousands of talented artists out there looking for the perfect marriage with a manager/agent. Competition seems to be at an all-time high; know your competition. Be original and creative in your approach. Be aware of the current trends in music and try to stay current, if not a step ahead. Don't try to sound like anyone else out there. Write, write and write some more."

5. LOOK FOR ENTHUSIASM

Sandy Serge, The Music Label Connection: "Avoid managers who are not enthusiastic about your music. This one element can make or break a musician or songwriters. If a manager doesn't believe in the music that the musicians create, chances are he or she won't exude that enthusiasm when promoting you to others. A big name in the business isn't everything. Look for enthusiasm, honesty, credibility and integrity. Those four elements can skyrocket any career into motion!"

6. DON'T SIGN TOO SOON

Jude Chauvin, Thunderbird Management Group, L.L.C.: "Developing artists need to realize that a manager is making a big commitment when he signs a new artist. A manager has limited time and resources. Each time a manager signs a new act, he has cut down on the time he can spend on another."

"If managers are seeking you out and wanting to sign deals right away, beware! There needs to be a 'courtship.' An artist should want to find out about the manager's track record, his reputation and industry contacts, details about how the manager is to be compensated, etc. The scrupulous manager will also have many questions for the artist. Only after both the artist and the manager feel comfortable with each other

should any agreement be entered into. Getting out of a bad management deal can be costly. It can ruin the career of a potential star by being saddled down by a bad management relationship."

Tam McClure, Artist Management Services:

"A local artist, here in Arkansas, signed a five-year contract and the manager seemed to lose interest in pushing the artist's career. The client is then tied into the contract and unable to seek outside management without having to pursue legal means to get out of the contract. This definitely slowed this artist's career down to a virtual halt."

Zain Khan, Khan Music Services: "Artists need to review all contracts presented to them by their managers. While most managers are honest, some may not be. Thus, the artist needs to be aware of what he or she is getting into."

Amaechi Uzoigwe, Ozone Entertainment:

"Managers who make promises and try to woo an artist with stories of who they know and how much money they can make him/her is a red flag. If a manager is a good one, they should have a track record that speaks for itself. You should also be wary of managers who pay little attention to the artist's music or the way the artist feels."

"Artists cannot be afraid of asking the hard questions. Artists should also ask to speak to other artists a prospective manager handles. With larger managers, being a priority has to be a concern, unless you're still developing and, in that case, make sure you have a manager who is prepared to stand by you through the process. Also, avoid managers who are obsessed with making money. Not that it isn't important, but, at the end of the day, it can't be the prime mover."

Lindsay Jones, artist, Nubile Thangs!: "The most important thing about finding the right manager is making sure that the person that you are going to entrust with the guidance of your career understands what you're about and has a definite plan to make it successful. So you have to talk to him a lot. Where does he see the band in six months? A year? Two years? If the only answer is, 'At the top of the charts, man!' keep walking. It's a step-by-step process and only careful planning will get you there."

7. SET CONTRACTUAL GOALS

Tam McClure, Artist Management Services: "Never sign a management contract unless you have researched the manager or management company and have gotten references from other clients. Also, if you are a first-time client to them, never sign a contract longer than one year with the option to renew at the end of that year. That way if things just don't seem to be working out, the artist isn't tied down or put in a breach of contract position."

Artist/Manager Do's & Don'ts 43 ►

Marcy Playground: Sex + Candy = Success

By Jeremy M. Helfgot

This New York outfit has already ridden the industry rollercoaster, landing a major label deal, only to see that label close its doors only months after the release of their debut album. After bouncing back with a new label, Capitol, this group has watched their premiere single, "Sex And Candy," top the alternative radio charts for seven consecutive weeks.



My first experience with Marcy Playground was watching the band's lead singer, John Wozniak, being carried offstage, tied up in rope, by members of their then-tourmates Toad The Wet Sprocket, as an end-of-tour prank. What made watching this onstage drama unique was that even as this obviously unexpected turn of events unfolded, Wozniak continued to play his guitar and sing, as if unphased by what was going on around him. ("I couldn't give them the satisfaction of me giving up," he says in retrospect.)

Now, more than nine months later, it's beginning to make sense. Despite the closure of their original label, EMI Records, mere months after the release of their self-titled debut album, followed by having to regroup and join a new label family (Capitol), and now endless touring, tremendous radio airplay, flourishing sales and an impressive seven-week run atop *Radio & Records'* Alternative airplay chart, Marcy Playground (who take their moniker from the playground at the Marcy Open School in Minneapolis, Wozniak's alma mater) are still just playing their instruments and singing, as if unphased by everything that's going on around them.

"It really hasn't affected us," confirms Wozniak, on behalf of himself and bandmates Dylan Keefe (bass) and Dan Reiser (drums), before rethinking that statement a bit. "It's been busy. We've grown a lot, and we've experienced a lot more. Touring with Toad, in fact, was kind of an eye-opening experience. It's been kind of a trip."

One could almost say it's been a climb—up the charts, that is—as the group continues to pervade the airwaves, crossing over to multiple formats, and fueling major upward jumps for the group's still self-titled but re-released debut, currently sitting at a respectable Number 36 (certified gold) on *Billboard's* Top 200 Albums chart, no small feat for a group's first outing.

Actually, though, the origin of Marcy Playground runs back to the early songwriting efforts of Wozniak, who was living in Olympia, Washington, and writing and recording tunes both solo and with some of his local musician friends.

"I did a vanity pressing, and [EMI A&R rep] Don Rubin got a copy of that," Woz-

niak recalls of his early recording exploits. "I had a meeting with him in New York, and he said, 'This is great, but it would be really useful if you didn't live so far away. If you lived in New York, it would be great.' So, I moved to New York—not just because of that, but because I wanted to pursue music. About a year after that, I remember coming across his name and going, 'Hey, Don Rubin, at EMI Records—I should give him a call.'"

"I had already recorded another record, in New York, and I handed it to him, and he freaked out. He was like, 'Oh my god, I'm so glad you called me with this.' And it was that record that's out now."

Of course, technically, it's that record which is out now for the *second* time, having been scooped up by Capitol after EMI's demise.

"[The transition] was really easy on the distribution side, because Capitol has the same distribution company that EMI did," Wozniak explains. "And we had the same A&R person, because Don is on the corporate level—part of the whole Capitol/EMI/Virgin company—so he didn't go anywhere. There were some important people we had to reconnect with, but it was pretty smooth. There are nice people there [at Capitol]. Really nice"

What may affect the "niceness" of those at the label, though, is the group's reputation for being laid back, and talking with Wozniak further reveals his casualness and easiness of manner, which he admits is all about having fun—"Why not?" he laughs. "I mean you only get one chance at this, right?"—and he does notice a difference in the way which those on the business end treat his band versus others.

"I think it's refreshing for them," he observes of his label representatives at Capitol. "People in the record business are used to dealing with artists who are temperamental and egomaniacal and basically rude all the time—or they're stoned out of their minds!" he laughs. "So I think they like us a lot at the label, because we're easy to talk to and we actually do what they say. And we don't make incredible demands on them. In fact, we don't make any demands on them at all," he laughs again.

Still, this is usually the point in a young career where artists start to complain about all the demands being placed on *them* by the record companies, but Wozniak is equally calm in his approach to that issue, noting that the touring and time demands on the group are "increasing, but pretty much par for the course."

In fact, about the only thing that Wozniak seems to get riled up about is the issue of rock and commercialism, and the "bullshit" that he finds all over the industry, noting in particular Fiona Apple's infamous speech at last year's MTV Video Music Awards.

"I would have been kind of embarrassed, had I been her," he says of his younger peer (Wozniak turned 27 in January), "because if you have a podium like that, the last thing you should do is go out there and say, 'This is all bullshit.' I mean, if you're going to say that, and that's how you feel, then why even get all dolled up and go?"

"I think that what she was saying was right," he continues, "I just don't think she chose the right place or the right time or the right words to express it. But there is a lot of bullshit!"

"Like connecting and relating fashion to music is bullshit, because fashion has nothing to do with music. It's just that companies want to sell products, so they take something cool, like music, and use it to sell products. And that process makes the music they're using *uncool*, because, of course, products are uncool."

"Before music was used to sell products, like in the Sixties and Seventies," he adds, "the sound was innovative, but it didn't change very much, and there was more depth to it. Now that there's tons of money and fashion involved, it's different. Fashion goes in and out of 'fashion' every fucking week, so if you connect fashion to music, then once the fashion goes out of style, so does the music. So it's a really dangerous game to be playing—it's bullshit!"

When the notion that their hit single "Sex And Candy" would make for a great M&M's ad campaign is mentioned, Wozniak becomes even more vehement: "We were asked to do a thing for Pepsi and a thing for Coke, and we were just like, 'What?! No fucking way! That's ridiculous. There's no way in hell that we'd

ever allow any company to do that. They could offer us \$10 million and we'd laugh in their faces. Music is so much more valuable than that, socially, and it's totally de-meaning to the music."

After taking a deep breath and settling down, his blood temperature presumably reduced to a fine simmer from its previous boil, Wozniak begins to talk a bit more about the art of his music, and, most importantly, his songwriting.

"It needs to be like two in the morning, and I need either cigarettes or chewing tobacco and my guitar," he says of his songs' genesis. "And, for the most part, it takes about a year for me to finish a song. I'll be writing 20 songs at a time, so at the end of the year I'll have 20 songs finished, but it's just a year-long process for me. It's just starting it, forgetting about it, coming back to it—not refining it. You can refine something to death, and if I can avoid that, I will. I don't like to refine so much as write some of it, put it away, forget about it and then come back to it. And by the time that I come back to it, it'll be already written or almost already written. When I'm thinking about a song, I'm obsessing about it, so what I have to do is obsess for several hours when I'm working and then put it behind me for a while."

When he isn't working, Wozniak devotes his time to his wife and sixteen-month-old son, Keegan, who he says is a huge source of inspiration. And contrary to what song titles like "Poppies" and "Opium" and lyrics like "disco lemonade" might imply, he is not a recreational drug user.

"'Poppies' is actually about the opium wars, and 'Opium' is about a struggle—my personal struggle with drugs," the now-clean singer shares, relating his abuse of prescription painkillers. "It fucked me up. I did nothing but fuck me up. I lost my motivation and that was it. It doesn't surprise me when people die from using things like heroin. *It's fucking heroin!* If you use it, you're going to die," he laughs, obviously comfortable with his past, though he does make it clear that he's not out to save anyone's soul or to preach anti-drug slogans.

So what about psychedelic lyrics like "there she was/like disco lemonade" or "there she was/like double cherry pie," both from "Sex And Candy"?

"It's words, and trying to create a feeling and meaning to words," he explains. "There's a rhythm and music with words. It doesn't matter what you're reading; there's rhythm. Even in a comic book there's rhythm. And sometimes the rhythm is good, and sometimes the rhythm is bad. It's art—there's an art to writing lyrics. I'm always trying to express something, which is not really difficult. You just have to think about it—think it through, think about what you want to say. If you can't find meaning in art, then it's worthless."

"If you're going to use two dimensions of meaning—something that has a certain meaning on the surface—then you should back it up with a third dimension," he continues, citing things he learned in a college

art class. "It's like, if you're going to express 'I lost my dog, and my woman ran away, and my car broke down,' it should be, 'I lost my dog, my car ran away and my woman broke down.' There should be something where you take the normal meaning and twist it and create a third dimension to it."

The discussion continues, revolving around how well the lost dog, run-away car, broken-down woman concept might work in Nashville, before Wozniak returns to the thrust of his own songwriting: "The only thing you should do, in my opinion, is not end up writing someone else's song. I never want to write something that's already been written."

That fact on the table, Wozniak does mention that he's been writing while on the road—with more than 60 songs penned that aren't on the *Marcy Playground* album ("I have to start whittling them down," he says)—and that the group has been playing about a 50-50 mix of old and new material on their current tour. As for how the crowds are reacting to the newer pieces, "Better than to the stuff they know," he laughs. "There are a couple of songs in particular—one is called 'The Ballad Of Asland,' and it's about the *Chronicles Of Narnia* [the classic series of children's novels by C.S. Lewis]. I read posts on the Internet bulletin boards after our shows, and people are like 'How do I get that song—the Narnia song?'—so that's how I know that they like it."

Yes, Wozniak is online, and yes, he does read the bulletin boards and "lurk" in the chat rooms and fan groups—under an assumed name, "because I don't want people to think that they're not free to say what they want to say"—though the singer also admits that he has had to come out of his shell once or twice, particularly when his songs are being misrepresented.

"Someone recently posted some lyrics that were wrong, and the lyrics that they posted—what they thought were the lyrics—were mildly offensive, and I just had to correct them, so I did. But I think that nowadays, the Internet is the single most important aspect of communicating with the fans on a personal level. The great thing about our web site (<http://www.marcyplayground.com>) is that 10,000 people can access it at once—they can post on the bulletin board, or get the touring information.

"I've actually made connections with people [online]," he adds. "There are actually a bunch of people who started coming to our shows early on, and liked them, so they went to our web site and got in touch with us, and designed their own fan pages. There are like five of them, and we e-mail each other back and forth all the time."

In the end, Wozniak still conveys his happy-go-lucky sentiments when it comes to where the band is at and where they are going. "People know the songs now, so, for the most part, they're not just standing there with their arms folded anymore. We've got that three-minute commercial all over the place now, and it helps."

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Compiled by Constance Dunn

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 805-494-9113 FAX 805-496-0742
Contact: John Courage
Clients: Christine McVie
Styles: Pop
Services: Personal management
 *No unsolicited material.

DAVIMOS ADVISORS

14724 Ventura Blvd., Ste. 407
 Sherman Oaks, CA 91403
 818-981-3972 FAX 818-981-5237
Contact: John Davimos
Styles: All
Services: Personal management
 *No unsolicited material

MEREDITH DAY MARKETING

P.O. Box 232111
 Encinitas, CA 92023
 760-944-1101 FAX 760-944-1123
E-mail: meredithday@ecs.com
Web Site: http://www.meredithday.com
Contact: Meredith Day
Clients: Trip The Planet, INSOMNIA, Ces Jacuzzi, Noisepie, Diamond In The Rough, Omega, Modern Peasants, Old Pasadena Summer Fest '98, Insight, Serdar, James Brown, John Butcher
Styles: All
Services: Artist development and marketing, soundtrack supervision and brokering, charity event music and sponsor coordina-

tion and planning
 *Call for approval before sending material.

DELUXE MANAGEMENT

12750 Ventura Blvd., Ste. 202
 Studio City, CA 91604
 818-509-9100 FAX 818-509-7836
Contact: Scott Carlson, Carl Stubner,
Corey Wagner

Clients: Mick Fleetwood, Ian Astbury, Everlast, WIG, Rob Mullins, Cory Zipper, House Of Pain, Stegosaurus, Big Hate
Styles: All
Services: Personal management
 *Unsolicited material accepted.

BILL DERN MANAGEMENT

11150 Olympic Blvd., Ste. 810
 Los Angeles, CA 90064
 310-312-5410 FAX 310-312-5416
Contact: Bill Dern
Clients: Funk Doobiest, Unleaded, Prophecy
Styles: All
Services: Personal management
 *Unsolicited material accepted.

BILL DETKO MANAGEMENT

127 Shamrock Dr.
 Ventura, CA 93003
 805-644-0447 FAX 805-644-0469
Contact: Bill Detko
Clients: Laurel Ninon
Styles: Rock, pop, jazz
Services: Personal management

DIRECT MANAGEMENT GROUP

947 N. La Cienega Blvd., Ste. G
 Los Angeles, CA 90069
 310-854-3535 FAX 310-854-0810
Contact: Martin Kirkup, Steve Jensen
Clients: The B-52's, Sam Phillips, OMD, Counting Crows, Andrew Dorff, Cola, Enormous, Ebba Forsberg
Styles: All
Services: Personal management
 *No unsolicited material.

DME MANAGEMENT

1020 Pico Blvd., Ste. A
 Santa Monica, CA 90405
 310-396-5008 FAX 310-396-1966
E-mail: laserdme@aol.com
Contact: David Ehrlich, Michael Prieto, Zanaida Torres
Styles: Pop, rock, R&B, rap
Services: Personal management of artists, producers and engineers
 *Unsolicited material accepted.

DREAMSTREET MANAGEMENT

1460 Fourth St., Ste. 205
 Santa Monica, CA 90401
 310-395-6550 FAX 310-395-1840
Contact: Daniel S. Markus, Peter Himberger, Ed Gerrard
Styles: All
Services: Personal management
 *No unsolicited material.

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J EAST END MANAGEMENT
8209 Melrose Ave., 2nd Floor
Los Angeles, CA 90046
213-653-9755 FAX 213-653-9663
Contact: Tony Dimiliriades
Clients: Tom Petty & The Heartbreakers, Billy Idol, Trevor Rabin, Brendan Benson, the Why Store, Kula Shaker, Remy Zero, Lindsey Buckingham, Lauren Christy
Styles: All
Services: Personal management
*No unsolicited material.

J ENGEL ENTERTAINMENT
3236 Primera Ave.
Los Angeles, CA 90068
213-874-4206 FAX 213-874-8506
Contact: Laura Engel
Clients: Danny Elfman, Oingo Boingo, Steve Bartek, Jimmy Wood, Craig Chaquico, John Avila, Imperial Crowns
Styles: All
Services: Personal management
*Call for approval before sending material.

J WARREN ENTNER MANAGEMENT
5550 Wilshire Blvd., Ste. 302
Los Angeles, CA 90036
213-937-1931 FAX 213-937-1943
Contact: Warren Entner, John Vassiliou
Clients: Faith No More, Nada Surf, Deltones, Radish, Chris Stills
Styles: Rock, alternative
Services: Personal management
*Unsolicited material accepted.

J ESP MANAGEMENT
9056 Santa Monica Blvd., Ste. 203
Los Angeles, CA 90069
310-276-7600 FAX 310-276-4700
Contact: Mike Renault, Shane Minor
Clients: Megadeth, Primitive Radio Gods, Bottle Rockets, Squirrel Nut Zippers
Styles: All
Services: Personal management
*No unsolicited material.

J EURO TECH MANAGEMENT
P.O. Box 3077
Ventura, CA 93006
805-658-2488
FAX 805-658-8241 or 805-649-2700
Contact: Bruce Caplin
Clients: Big Mountain
Services: Personal management
*No unsolicited material.

J FANDEL MANAGEMENT INC.
4215 Glencoe Ave., 2nd Floor
Marina Del Rey, CA 90292
310-821-0380 FAX 310-821-3804
Contact: David Helfant, Judi Tevrow
Clients: Scatman John
Styles: All
Services: Personal management
*No unsolicited material.

J FELIX ENTERTAINMENT
7985 Santa Monica Blvd., Ste. 520

West Hollywood, CA 90046
213-664-4236 FAX 213-461-3468
Contact: Gloria Felix
Clients: Casey Stratton, River Poets
Styles: Pop, rock, Triple A, alternative
Services: Personal management
*Unsolicited material accepted.

J STANN FINDELLE LAW & MANAGEMENT
2049 Century Park East, Ste. 1100
Los Angeles, CA 90067
310-552-1777 FAX 310-286-1990
Contact: Stann Findelle
Styles: All
Services: Personal management, legal services
*Call for approval before sending material.

J BOB FOGERTY MANAGEMENT
15030 Ventura Blvd., Ste. 777
Sherman Oaks, CA 91403
818-365-5257 FAX 818-361-8438
Contact: Bob Fogerty
Clients: John Fogerty
Styles: Rock
Services: Personal management
*No unsolicited material.

J FOLKLORE PRODUCTIONS
1671 Appian Way
Santa Monica, CA 90401
310-451-0767 FAX 310-458-6005
Contact: Mitch Greenhill
Clients: Bert Jansch, Dave Van Ronk, Doc Watson, Floyd Dixon, Battlefield Band, John Renbourn
Styles: Roots music
Services: Full service
*No unsolicited material.

J FRITZ/BYERS MANAGEMENT
648 N. Robertson Blvd.
Los Angeles, CA 90069
310-854-6488 FAX 310-854-1015
Contact: Ken Fritz, Pam Byers, Parker Bartlett
Clients: Rebekah Del Rio
Styles: All
Services: Personal management
*No unsolicited material.

J FUTURE STAR ENTERTAINMENT
315 S. Beverly Dr., Penthouse
Beverly Hills, CA 90212
310-553-0990 FAX 310-553-3312
Contact: Paul Shenker
Styles: All
Services: Full service
*Call for approval before sending material.

J GALLIN/MOREY ASSOCIATES
345 N. Maple Dr., Ste. 300
Beverly Hills, CA 90210
310-278-0808 FAX 310-205-6199
Contact: Sandy Gallin, Jim Morey
Clients: Musicians, actors, comedians
Styles: All

Services: Personal management
*No unsolicited material.

J GARDNER HOWARD RINGE ENTERTAINMENT
16601 Ventura Blvd., Ste. 506
Encino, CA 91436
818-789-9822 FAX 818-789-8298
Contact: Mike Gardner, Andi Howard, Bob Ringe
Clients: Russ Freeman & The Rippingtons, the Whispers, Michael Cooper & Confunkshun, Howard Hewett, Shiro, Portrait, Keith Washington, Miki Howard, Paul Taylor, Mark Williamson, Novacaine, Carl Anderson, Johnny "J", Michael Angelo Saulsberry, Mark Feist
Styles: All
Services: Full service
*No unsolicited material.

J GENUINE REPRESENTATION
11101 Aqua Vista St., Ste. 108
Studio City, CA 91602
818-752-0034 FAX 818-752-9719
Contact: Michael Mavrolas, L.J. Jackson
Clients: Pro-Jay, Brion James, Designated Hitters, Chris Bolden, Bilal and Lomax, Homeless Youth Productions, Troy "Talk-box" Mason
Styles: R&B, hip-hop, pop
Services: Producer management

J GARRY GEORGE MANAGEMENT
9107 Wilshire Blvd., Ste. 500
Beverly Hills, CA 90210
310-859-7202 FAX 310-271-9316
Contact: Garry George
Styles: All
Services: Personal management
*No phone calls.

J THE GLICKMAN ENTERTAINMENT GROUP
P.O. Box 570815
Tarzana, CA 91357
818-708-1300 FAX 818-705-6332
Contact: Zach Glickman, Benny Glickman
Clients: Holy Soldier, Jiboh, L.A. Allstars, Al McKay, Mighty Clouds Of Joy, Russ Taff, Christopher Williams, Niles Rivers, AMG, J.D. Myers, the Woodyys, James Hollihan
Styles: All
Services: Personal management
*No unsolicited material.

J GLOTZER MANAGEMENT
9312 Nightengale Dr.
Los Angeles, CA 90069
310-276-4111 FAX 310-276-7330
E-mail: glotzer@wavenet.com
Contact: Michael Glotzer, Bennett Glotzer
Styles: All
Services: Personal management
*Unsolicited material accepted.

J GOLD MOUNTAIN ENTERTAINMENT
3575 Cahuenga Blvd. West, Ste. 450
Los Angeles, CA 90068

213-850-5660 FAX 213-874-6246
Contact: Ron Stone
Clients: Ambrosia Parsley, Beck, Bonnie Raitt, Ednaswap, Phil Cody, Soul Coughing, Sonic Youth, Tracy Chapman, Foo Fighters, Beck, Paul Westerberg, Beastie Boys, Gigolo Aunts, Redd Kross, Rancid, Susanna Hoffs, Wendy & Lisa, Wild Colonial, Little Feat, Nirvana, Louie Saye, Calie Curtis, Charlotte Caffey, Jane Wiedlin, China Forbes, the Red Telephone
Styles: All
Services: Personal management
*No unsolicited material.

J GOODMAN AND ASSOCIATES MANAGEMENT, MARKETING & P.R.
12440 Landale St.
Studio City, CA 91604
818-980-7871 FAX 818-980-0785
E-mail: goodmanjoe@aol.com
Contact: Joseph L. Goodman, Handy Dunham
Styles: Rock, alternative, pop
Services: Full service management, marketing, public relations
*Unsolicited material accepted.

J ANDY GOULD MANAGEMENT
8490 Sunset Blvd., Ste. 501
W. Hollywood, CA 90069
310-657-7763 FAX 310-657-6381
E-mail: agmwest@aol.com
Contact: Andy Gould, Barbara Rose, Rob McDermott, Jodie Wilson
Clients: White Zombie, Stabbing Westward, Powerman 5000, Gwen Mars, New York Loose, Flood, UltraSpank
Styles: Rock
Services: Personal management
*Unsolicited material accepted.

J BILL GRAHAM MANAGEMENT
3780 Wilshire Blvd., Ste. 300
Los Angeles, CA 90010
213-388-3879 FAX 213-388-4066
Contact: Jackson Haring, J. Scavo
Clients: Cracker, Idaho, Menthol, Possum Dixon, Black Lab, aMiniature, Red Five, Down By Law, 16 Deluxe
Styles: Rock, alternative
Services: Personal management
*No unsolicited material.

J HANDPRINT ENTERTAINMENT
8436 W. Third St., Ste. 650
Contact: Benny Medina, James Lasser, Jeff Pollack, David Goillod
Styles: All
Services: Personal management
*No unsolicited material.

J HOOK ENTERTAINMENT
5958 Bush Dr.
Malibu, CA 90265
310-589-3240 FAX 310-589-3245
Contact: Jake Hooker
Clients: Edgar Winter, Carmine Appice, Steve Plunkett, Maverick, Peter Waldman,

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Dwayne Hitchings, Mitch Perry
Styles: All
Services: Personal management
*No unsolicited material.

IMAGINARY ENTERTAINMENT
925 Westmount Dr.

Los Angeles, CA 90069
310-854-6444 FAX 310-854-0933
Contact: Jay Levey
Clients: "Weird Al" Yankovic, Stephen Jay
Services: Personal management
*No unsolicited material.

IMC ENTERTAINMENT GROUP, INC.
1146 N. Central Ave., Ste. 400
Glendale, CA 91202
818-500-0953 FAX 818-500-0945
Contact: Sylvester Rivers
Clients: Gene Page, Paul Riser, T. Renee
Styles: Pop, R&B
Services: Full service
*No unsolicited material.

INTERNATIONAL NEW SOUND MANAGEMENT
11300 Olympic Blvd., Ste. 610
Los Angeles, CA 90064
310-479-5544 FAX 310-479-7554
Contact: Vincent Cory
Clients: MC Wild Turkey, New Flavor
Styles: All
Services: Personal management
*Unsolicited material accepted.

INVISIBLE ENTERTAINMENT
11666 Goshen Ave., Ste. 8G
Los Angeles, CA 90049
310-264-5750 FAX 310-263-5761
Contact: Bret D. Lewis
Clients: Bunny Wailer, Ike Turner, Four, Endorfinds
Styles: All
Services: Full service, legal representation
*Unsolicited material accepted.

JRE ENTERTAINMENT GROUP, INC.
17291 Irvine Blvd., Ste. 200
Tustin, CA 92680
714-508-0794 FAX 714-508-0793
Web Site: <http://www.johnnyrock.com>
Contact: John Mend
Clients: Wishbone, Box
Styles: All
Services: Personal management, specializing in the international music market, booking
*Unsolicited material accepted.

DAVE KAPLAN MANAGEMENT
315 South Coast Highway 101, Ste. 100
Encinitas, CA 92024
760-944-8800 FAX 760-944-7808
L.A. Office:
520 Washington Blvd., Ste. 427
Venice, CA 90292
310-821-8800 FAX 310-821-8084
Contact: Dave Kaplan, Niels Schroeter

Clients: Brian Setzer, Gary Hoey, Royal Crown Revue, the M.O.M record, Surfdog Records, Surfdog Marketing, Surfdog Music
Styles: All
Services: Personal management, record label, marketing
*No unsolicited material

KENNY KERNER ENTERTAINMENT
8033 Sunset Blvd., Ste. 848
Los Angeles, CA 90046
310-652-1744 FAX 310-652-1744
E-mail: kkerner111@aol.com
Contact: Kenny Kerner
Clients: Cartoon Boyfriend
Styles: All
Services: Personal management, artist development with an emphasis on new bands
*Unsolicited material accepted.

KRAGEN & COMPANY
1112 N. Sherbourne Dr.
Los Angeles, CA 90069
310-854-4400 FAX 310-854-0238
Contact: Ken Kragen
Clients: Trisha Yearwood, Travis Tritt, Kenny Rogers, Linda Eder
Styles: Country, adult contemporary
Services: Personal management
*No unsolicited material,

KRUEGER ENTERTAINMENT
P.O. Box 145
Brea, CA 92822
714-529-1261
Contact: Carlys Krueger
Styles: Country, rock
Services: Personal management, booking
*Unsolicited material accepted.

KEN KUSHNICK MANAGEMENT
1840 Fairburn Ave., Ste. 303
Los Angeles, CA 90025
310-470-5909 FAX 310-470-2059
Contact: Ken Kushnick
Clients: Ashley Ingram, Jeff Pescetto, Tangerine
Styles: All
Services: Personal management for music composers and film/music producers, project coordination
*Unsolicited material accepted.

L.A. PERSONAL DEVELOPMENT
950 N. Kings Rd., Ste. 266
West Hollywood, CA 90069
213-848-9200 FAX 213-848-9448
Contact: Mike Gormley
Clients: Claire Marlo, Lowen & Navarro, Paul Schwartz, Page O'Hara, Aria, Kelly Cutrone
Styles: All
Services: Full service
*No unsolicited material.

LAKES COMMUNICATION SERVICES
3717 S. LaBrea Ave., Ste. 358
Los Angeles, CA 90016

213-969-2578 FAX 213-296-5399
Contact: Jeffrey Lakes
Clients: List available upon request
Styles: R&B, soul, urban contemporary
Services: Personal management, marketing, promotion

LARRIKIN MANAGEMENT
8801 Beverly Blvd., Ste. 298
Los Angeles, CA 90048
213-930-9130 FAX 213-930-2806
E-mail: larrikin@pacificnet.net
Contact: Ted Gardner
Clients: Tool, Psychotic, Inch, Poster Children, Dam Builders
Styles: Alternative rock
Services: Personal management
*Unsolicited material accepted.

LAUREL MANAGEMENT
10074 Sully Dr.
Sun Valley, CA 91352
818-767-6272 FAX 818-767-1383
E-mail: laurelmgmt@aol.com
Contact: Doug Campbell, John Bush
Styles: Alternative, rock
Services: Personal management
*Unsolicited material accepted.

LEFT BANK ORGANIZATION
9255 Sunset Blvd., 2nd Floor
W. Hollywood, CA 90069
310-385-4700 FAX 310-385-4710
Contact: Allen Kovac, Laurie Dunham, Lewis Kovac
Clients: Richard Marx, Duran Duran, Bee Gees, Meat Loaf, the Cranberries, John Mellencamp, Tony! Toni! Tone!, Mötley Crüe
Styles: All
Services: Personal management
*No unsolicited material.

LIPPMAN ENTERTAINMENT
8900 Wilshire Blvd., Ste. 340
Beverly Hills, CA 90211
310-657-1500 FAX 310-657-1199
Contact: Michael Lippman, Matthew Freeman
Clients: Producers, engineers, artists, songwriters
Styles: All
Services: Full service
*No unsolicited material.

DAVID LOMBARD MANAGEMENT
P.O. Box 252
Hollywood, CA 90078
213-962-8016 FAX 213-962-3127
Contact: David Lombard, Angela Quinones
Styles: R&B
Services: Personal management

LONG ARM TALENT
1655 Angelus Ave.
Los Angeles, CA 90026
213-663-2553 FAX 213-663-0851
E-mail: longarm@earthlink.net
Contact: Chris Lamson

Clients: Stan Ridgway, Ultraviolet, Sweater Girl
Styles: Alternative rock
Services: Personal management

LOOKOUT MANAGEMENT
2644 30th St., 1st Floor
Santa Monica, CA 90405
310-452-4474 FAX 310-425-4435
Contact: Elliot Roberts, Frank Gironda
Styles: Rock, alternative
Services: Personal management
*No unsolicited material.

McGHEE ENTERTAINMENT
8730 Sunset Blvd., Ste. 175
Los Angeles, CA 90069
310-358-9200 FAX 310-358-9299
Contact: Doc McGhee, Scott McGhee
Clients: Skid Row, Kiss, Orange 9mm, Caroline's Spine, Civ, Tracy Bonham, Sparrow, the Julie Band
Styles: Rock
Services: Personal management
*No unsolicited material.

THE MERLIN COMPANY
17609 Ventura Blvd., Ste. 212
Encino, CA 91316
818-986-3985 FAX 818-784-2524
E-mail: merlinc@mci2000.com
Contact: Michael Davenport
Clients: Eddie Daniels, Charlie Haden, Joe Lovano, Fred Hersch, Brad Meldau
Styles: Jazz
Services: Personal management
*No unsolicited material.

MGC MANAGEMENT
1007 N. Vinedo Ave.
Pasadena, CA 91107
626-791-3978 FAX 626-798-2052
E-mail: mgc@aol.com
Contact: Mike Crowley
Clients: The Penny Dreadfuls
Styles: Alternative
Services: Full service management
*Unsolicited material accepted.

MIDNIGHT MUSIC MANAGEMENT
816 S. Robertson Blvd.
Los Angeles, CA 90035
310-659-1784 FAX 310-659-9347
E-mail: midnitemus@earthlink.net
Styles: All
Services: Personal management
*No unsolicited material.

MILAN MANGEMENT
2633 Lincoln Blvd., Ste. 317
Santa Monica, CA 90405
310-450-6895 FAX 310-450-2135
Contact: Chuck Milan
Styles: All
Services: Personal management
*No unsolicited material.

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310-396-1234
Contact: Dan Sverdlin
Clients: Ray Rae Goldman, Blotter, Posi-Tone Records
Styles: All
Services: Personal management, demo solicitation, packaging, consulting
*Unsolicited material accepted.

J DONALD MILLER MANAGEMENT
12746 Kling St.
Studio City, CA 91604
818-506-8356 FAX 818-980-6888
Contact: Donald Miller, Shelley Wiseman, Cree Clover
Clients: Jackson Browne, John Trudell
Styles: All
Services: Personal management
*No unsolicited material.

J THOMAS J. MILLER & COMPANY
1802 Laurel Canyon Blvd.
Los Angeles, CA 90046
213-656-7212 FAX 213-656-7757
Contact: Thomas Miller, Karen Deming
Clients: Man-O-War, Saxon, Woodooct
Styles: All
Services: Personal management
*Call for approval before sending material.

J MISS MANAGEMENT
16101 Ventura Blvd., Ste. 301
Encino, CA 91436
818-783-2233 FAX 818-783-2288
E-mail: Eileen4emi@aol.com
Contact: Eileen Gregory, Kathryn Christopher
Services: Personal management
*No unsolicited material.

J MOGUL ENTERTAINMENT GROUP
9744 Wilshire Blvd., Ste. 305
Beverly Hills, CA 90212
310-278-8877 FAX 310-858-1712
Contact: George Ghiz
Clients: The Rembrandts, Marc Jordan, Talvin Singh
Styles: All
Services: Personal management
*No unsolicited material.

J MOIR/MARIE ENTERTAINMENT, LLC
16101 Ventura Blvd., Ste. 325
Encino, CA 91436
818-995-8707 FAX 818-995-8705
E-mail: mmelc@primenet.com
Contact: Steve Moir, Lisa Marie-DeFrancu, Frank McDonough, Thom Trumbo, Bennett Kaufman
Clients: Producers
*No unsolicited material.

J NEXT LEVEL PRODUCTIONS
1411 Innes Place, Ste. 2
Venice, CA 90291
310-581-4991
E-mail: NLP@virtualrawtalent.com
Contact: Adam Ward

Clients: The G.A.D.
Styles: All
Services: Personal management
*Unsolicited material accepted.

J NEW DAY MUSIC GROUP
6255 Sunset Blvd., Ste. 101-137
Hollywood, CA 90028
213-464-6941
E-mail: Newdayent@hotmail.com
Contact: Marci Kenon
Styles: All
Services: TV/film music representative for Rhubarb Records and Indigo Moon Records

J NIJI MANAGEMENT
18653 Ventura Blvd., Ste. 307
Tarzana, CA 91356
818-980-1942 FAX 818-980-3084
Contact: Wendy Dio
Clients: Dio/Ronnie James Dio
Styles: Rock
Services: Personal management
*No unsolicited material.

J ERIC NORWITZ MANAGEMENT
3333 W. Second St., Ste. 52-214
Los Angeles, CA 90004-6149
213-389-3477 FAX 213-388-6737
E-mail: enowitz@leftcoastrecords.com
Contact: Eric Norwitz
Services: Personal management, legal services
*Unsolicited material accepted.

J ONE LOVE MANAGEMENT
308 N. Vista St.
Los Angeles, CA 90036
213-930-1086 FAX 213-930-0424
Contact: Bennett Freed
Clients: Swing Out Sister, Philip Bailey
Styles: All
Services: Personal management
*No unsolicited material.

J OPEN DOOR MANAGEMENT
865 Via de la Paz, Ste. 365
Pacific Palisades, CA 90272-3618
E-mail: opendoor@earthlink.net
Contact: Bill Traut, Faniel Altmark
Clients: Shelly Berg, Alan Bradbent, Billy Childs, Kurt Elling, Peter Erskine Trio, Bill Holman, Alan Pasqua, Fred Simon, Traut/Roddy Duo, VAS, Laurence Hobgood, Zane Musa
Styles: Jazz
Services: Personal management
*No unsolicited material.

J PACIFIC MANAGEMENT SERVICES
2774 La Castana Dr.
Los Angeles, CA 90046
213-874-9559 FAX 213-874-5522
Contact: Donnie Graves
Clients: James Hall & The Pleasure Club, Celia Green, Brother Sun Sister Moon, Cottonmouth, Texas
Styles: Alternative

Services: Personal management
*Unsolicited material accepted.

J PAM ARTIST MANAGEMENT
310-273-9435
Contact: Chris Kerr
Clients: George Massenburg, Chantal Kreviazuk
Styles: Pop
Services: Personal management
*No unsolicited material.

J PANACEA ENTERTAINMENT
2705 Glendower Ave.
Los Angeles, CA 90027
213-667-3100 FAX 213-666-9471
Contact: Eric Gardner
Clients: Todd Rundgren, John Lydon, Max Weinberg, Paul Shaffer, Richard Belzer, Arianna Huffington
Styles: Rock
Services: Personal management
*No unsolicited material.

J ROGER PERRY MANAGEMENT
154-C S. Elm Dr.
Beverly Hills, CA 90212
310-839-7977
Contact: Roger Perry
Styles: All
Services: Personal management

J PERSONAL MANAGEMENT, INC.
P.O. Box 88225
Los Angeles, CA 90009
310-677-4415
Contact: Debbie DeStefano
Clients: Songwriters, artists, producers, studio musicians
Styles: All
Services: Personal management, consultation, music supervision, publishing management
*No unsolicited material.

J PLATINUM GOLD PRODUCTIONS
18653 Ventura Blvd., Ste. 292
Tarzana, CA 91356
310-275-7329 FAX 818-757-7300
E-mail: platnmgold@aol.com
Contact: Steve Cohen, David Cook
Styles: All
Services: Personal management, production, music publishing
*Call for approval before sending material.

J POWERPLANT ENTERTAINMENT GROUP
818 755-7927 FAX 818-506-8484
E-mail: ppegi@aol.com
Contact: Scot Gaines, David Pope, Steven Cantrock
Styles: All
Services: Full service
*No unsolicited material.

J POWER STEERING
10345 W. Olympic Blvd., Ste. 200
Los Angeles, CA 90064

818-905-5343 FAX 818-905-7556
Contact: Sue Davies
Services: Personal management
*Call for approval before sending material.

J PRESTIGE MANAGEMENT
8600 Wilbur Ave.
Northridge, CA 91324
818-993-3030 FAX 818-993-4151
E-mail: prestige@gte.net
Contact: Richard Rashman, Wadell Solomon
Clients: Neve, Helter-Skelter (U.K.)
Styles: Pop, alternative
Services: Personal management
*Call for approval before sending material.

J RON RAINEY MANAGEMENT, INC.
315 South Beverly Dr., Ste. 206
Beverly Hills, CA 90212
310-557-0661 FAX 310-557-8421
E-mail: RRAiney425@aol.com
Contact: Ron Rainey, Marcia Beamish
Clients: The Band, Levon Helm, Kid Creole & The Coconuts, Marshall Tucker Band, Jefferson Starship, Jazz Is Dead, JGB, Ten Years After, August Darnell
Styles: Rock
Services: Management
*No unsolicited material.

J PATRICK RAINS & ASSOCIATES
1543 Seventh St., 3rd Floor
Santa Monica, CA 90401
310-393-8283 FAX 310-393-9053
Contact: Patrick Rains
Styles: All
Services: Personal management, record label
*No unsolicited material.

J RANDALL ENTERTAINMENT
11041 Sarah St.
N. Hollywood, CA 91602
818-509-9939 FAX 818-509-9727
Nashville Office: 615-340-2939
Contact: Robbie Randall
Clients: Big House
Styles: All
Services: Personal management

J REBEL WALTZ INC.
31652 Second Ave.
Laguna Beach, CA 92677
714-499-4497 FAX 714-499-4496
E-mail: llull@timebombrecordings.com
Contact: Larry Tull, Jim Guerinot
Clients: The Offspring, Chris Cornell, Social Distortion
Styles: Alternative rock, punk
Services: Personal management
*Unsolicited material accepted.

J RHYME SYNDICATE MANAGEMENT
4902 Coldwater Canyon
Sherman Oaks, CA 91423-2211
818-509-6700 FAX 818-509-8883
Contact: Jorge Hinojosa, Paul Filippone
Clients: Ice-T, Body Count, Silver Jet,

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P.O. Box 502
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310-281-1934
Web Site: <http://www.goddessrecords.com>
Contact: Kevin McCarley
Clients: Kevin McCarley, Thee Imagine Nation, Brian Martin Stark
Styles: All
Services: Personal management

☐ **SAFFYRE MANAGEMENT**
1200 Riverside Dr., Ste. 371
Burbank, CA 91506
818-842-4368
Contact: Estelle Bernstein
Styles: Adult contemporary
Services: Personal management
*Call for approval before sending material.

☐ **SB MUSIC MANAGEMENT**
167 Glendora Ave., 2nd Floor
Glendora, CA 91741
626-914-9944 FAX 626-914-9954
E-mail: sbmuzic@aol.com
Web Site: <http://members.aol.com/sbmuzic>
Contact: Chris Suchanek, Josh Massie
Clients: Driver Eight, the Lassic Foundation, Earlies, The Autumns
Styles: All
Services: Artist management and development
*Unsolicited material accepted.

☐ **SENDYK, LEONARD & CO.**
532 Colorado Ave., 1st Floor
Santa Monica, CA 90401
310-458-8860
Contact: Jay Sendyk, Jerry Leonard
Clients: Stevie Nicks, Wailing Souls, Porno For Pyros, Marilyn Manson
Styles: All
Services: Business management
*No unsolicited material.

☐ **SHANKMAN DEBLASIO MELINA, INC.**
740 N. La Brea Ave., 1st Floor
Los Angeles, CA 90038
213-933-9977 FAX 213-933-0633
Contact: Ned Shankman, Ron DeBlasio, Randy Cohen, Laurent Besencon
Styles: All
Services: Full service, publishing
*Call for approval before sending material.

☐ **SHARPE ENTERTAINMENT**
683 Palmera Ave.
Pacific Palisades, CA 90272

310-230-2100 FAX 310-230-2109
Contact: Wil Sharpe, Brian McKinney
Clients: Slaughter, K's Choice, the Tories, Super 8, Steel Pulse, Fishbone, Protein
Styles: All
Services: Personal management
*Unsolicited material accepted.

☐ **SIDDONS & ASSOCIATES**
584 N. Larchmont Blvd.
Los Angeles, CA 90004
213-462-6156 FAX 213-462-2076
Contact: Bill Siddons
Clients: Johnathon Butler, Elayne Boozler
Styles: Rock, pop
Services: Personal management
*No unsolicited material.

☐ **SINGERMAN ENTERTAINMENT**
8833 Sunset Blvd., Penthouse West
West Hollywood, CA 90069
310-659-1869 FAX 310-659-9675
Contact: Todd Singerman, Alex Guerrero
Clients: Motörhead, Sepultura, Monster Voodoo Machine, Zebrahead
Styles: Rock
Services: Personal management
*No unsolicited material.

☐ **DON SORKIN PRODUCTIONS**
2717 Motor Ave.
Los Angeles, CA 90064
310-559-5580 FAX 310-559-5581
Contact: Don Sorkin
Styles: R&B, pop, rock, dance
Services: Personal management, publishing
*Call for approval before sending material.

☐ **SOUND CITY ENTERTAINMENT**
15456 Cabrito Rd.
Van Nuys, CA 90064
818-787-6435 FAX 818-787-3981
Contact: Tom Skeeter
Clients: Hanna Mancini, Billy Tulsa & The Psycho Crawdads
Styles: Alternative rock, pop, country
Services: Personal management
*Unsolicited material accepted.

☐ **SOUND IMAGE ENTERTAINMENT**
15462 Cabrito Rd.
Van Nuys, CA 91406
818-787-5558 FAX 818-787-5559
Contact: Marty Eberhardt
Styles: All
Services: Personal management
*Unsolicited material accepted.

☐ **SOUTHPAW ENTERTAINMENT**
10675 Santa Monica Blvd.
Los Angeles, CA 90025
310-441-1525 FAX 310-441-0412
Contact: John Dukakis, Qadree El-Amin
Clients: BILM, the Braxtons, Brownstone, Deborah Cox, Vanessa Williams, Shades, Zakiya
Styles: All

Services: Personal management
*No unsolicited material.

☐ **SPARK MANAGEMENT**
100 Wilshire Blvd., Ste. 1830
Santa Monica, CA 90401
310-451-1904 FAX 310-451-9838
Contact: Jade
Styles: All
Services: Artist management
*Unsolicited material accepted. No phone calls.

☐ **SPIVAK ENTERTAINMENT**
11845 Olympic Blvd., Ste. 1125
Los Angeles, CA 90064
310-473-4545 FAX 310-473-1994
Contact: Arthur Spivak, Michael Weaver, Eric Miller, Jennifer Hawks
Clients: Tori Amos, Collective Soul, Eve 6, Rebekah, Matthew Ryan
Styles: Alternative, pop, rock
Services: Personal management
*No unsolicited material.

☐ **GARY STAMLER MANAGEMENT**
1801 Century Park East, Ste. 2400
Los Angeles, CA 90067
310-286-9797 FAX 310-551-0233
Contact: Gary Stamler
Styles: All
Services: Personal management
*No unsolicited material.

☐ **STAR DIRECTION, INC.**
9200 Sunset Blvd., Penthouse 20
Los Angeles, CA 90069
310-271-7186 FAX 310-550-8471
Contact: Shelly Berger, Billie Bullock
Clients: The Temptations, the O'Jays
Styles: R&B, pop, adult contemporary
Services: Personal management
*No unsolicited material.

☐ **STARDUST ENTERPRISES, INC.**
4600 Franklin Ave.
Los Angeles, CA 90027
213-660-2553 FAX 213-660-6289
Contact: Derek Sutton
Clients: Robin Trower, the Hunger, Richard Page
Styles: Rock, alternative, pop, blues
Services: Personal management, tour management, consulting
*No unsolicited material.

☐ **STARKRAVIN' MANAGEMENT**
18075 Ventura Blvd., Ste. 207
Encino, CA 91316
818-345-0311 FAX 818-345-0340
Contact: B.C. McLane, Esq.
Clients: The Jennys, Formula, Hummingfish
Styles: Pop, Triple A, alternative
Services: Personal management, legal services
*Unsolicited material accepted.

☐ **HARRIET STERNBERG MANAGEMENT**
4268 Hazlittine Ave.
Sherman Oaks, CA 91423
818-906-9600 FAX 818-906-1723
Contact: Harriet Sternberg
Clients: Delbert McClinton, Spinal Tap
Styles: All
Services: Personal management
*Call for approval before sending material.

☐ **STEVE STEWART MANAGEMENT**
8225 Santa Monica Blvd
West Hollywood, CA 90046
213-650-9700 FAX 213-650-2690
Contact: Steve Stewart, Michael Goldberg, Joe Sofio, Gina Graffeo, David Landau, Brian Klein
Clients: Stone Temple Pilots, Orbit, Twist Top, 10 Speed, Gordon, Eleven, Knapsack
Styles: Rock, alternative
Services: Personal management
*Unsolicited material accepted; send demos to Gina Graffeo.

☐ **STIEFEL ENTERTAINMENT**
9255 Wilshire Blvd., Ste. 610
Los Angeles, CA 90069
310-275-3377 FAX 310-275-8774
Contact: Arnold Stiefel
Clients: Rod Stewart, Scott Weiland
Styles: Rock, pop
Services: Personal management
*No unsolicited material.

☐ **STILETTO MANAGEMENT**
5443 Beethoven St.
Los Angeles, CA 90066
310-306-4490 FAX 310-306-5350
Contact: Steve Wax, Garry Kief, John Leverett
Clients: Barry Manilow, John McVie, Mondo, Joey Lawrence, Katey Sagal, Mary Griffin, Color Me Badd
Styles: All
Services: Personal management
*No unsolicited material.

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Services: Personal management
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818-908-1577 FAX 818-901-6513
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213-883-0360 FAX 213-883-0085
E-mail: muffinplug@aol.com
Contact: Staci Slater
Clients: Season of Risk, Truly, the Presidents Of The United States Of America, Polar Bear, Aife Wells, Matt Willis
Styles: Alternative, pop, rock
Services: Personal management
*No unsolicited material.

J TC ENTERTAINMENT
P.O. Box 46182
Los Angeles, CA 90046-0182
213-656-9099 FAX 213-656-9099
E-mail: TCManagement@msn.com
Contact: Todd Culberhouse
Styles: All
Services: Personal management
*Unsolicited material accepted.

J THAT'S ENTERTAINMENT, INC.
1360 N. Hancock St.
Anaheim, CA 92807
714-693-9300 FAX 714-693-7963
Web Site: http://www.t-e-i.com
Contact: John McEntee
Styles: All
Services: Personal management, booking
*Unsolicited material accepted.

J THREE ARTIST MANAGEMENT (3 A.M.)
2500 Laurel Pass Ave.
Los Angeles, CA 90046
213-656-3334 FAX 213-656-2093
Contact: Richard Bishop
Clients: Henry Rollins, My Life With The Thrill Kill Kult, Love Spit Love, Filter, the Crystal Method, Black Grape
Styles: Alternative
Services: Personal management
*No unsolicited material.

J TERRI TILTON MANAGEMENT
7135 Hollywood Blvd., Ste. 601
Los Angeles, CA 90046
213-851-8552 FAX 213-850-1467
Contact: Terry Tilton Stewart
Clients: Jimmy Stewart, Toni Lee Scott, Brian Tarquin, Edward Harris Ross, Tony Darren, the Us Project, Farzin
Styles: Jazz, blues, R&B
Services: Management, consulting
*Call for approval before sending material.

J GEORGE TOBIN MUSIC
11337 Burbank Blvd.
N. Hollywood, CA 91601
818-980-0880 FAX 818-506-5905
Contact: Chuck Hohn
Styles: All, especially alternative/modern rock, pop, R&B
Services: Personal management, Headliner record company, production, publishing, recording studio
*Unsolicited material accepted.

J TROLL MANAGEMENT
15043 Valley Heart Dr.
Sherman Oaks, CA 91403
818-907-5471 FAX 818-907-8070
Contact: Ken Johnston
Clients: Stone, Sherman Helmsley
Styles: Rock
Services: Personal management
*Call before sending material.

J TURNER MANAGEMENT GROUP
9220 Sunset Blvd., Ste. 220
Los Angeles, CA 90069
310-550-5333 FAX 310-550-5335
Contact: Dennis Turner, Karen Dumont
Clients: Kenny G, Brenda Russell, Lili Haydn, George Benson, the Interpreters
Styles: Jazz, urban, alternative
Services: Personal management
*No unsolicited material.

J THE TWIN TOWERS COMPANY
8833 Sunset Blvd., Penthouse West
Los Angeles, CA 90069
310-659-9644 FAX 310-659-9675
Contact: Jerry Ross, Mike Dixon
Clients: Bus Boys, Bryan O'Neal, Black Bart
Styles: Rock, pop, variety
Services: Personal management, publishing
*No unsolicited material.

J TWIST MANAGEMENT
4230 Del Rey Ave., Ste. 621
Marina del Rey, CA 90292
310-306-1116 FAX 310-822-0693
E-mail: Twist9@aol.com
Contact: David Lumian, Laurel Stearns
Styles: Alternative
Services: Personal management
*Call for approval before sending material.

J UNION ENTERTAINMENT GROUP
17337 Ventura Blvd., Ste. 208
Encino, CA 91316
818-905-6699 FAX 818-906-0697
Contact: Tim I loyne, John Greenberg, Bryan Coleman
Clients: Dangerous Toys, Tim Skold, John Corabi, Oleander, Flight 16, Bloody Mary Morning, Ratt, Paul Gilbert, Chlorine, Royal Stone
Styles: Rock, alternative
Services: Personal management of artists and producers
*Unsolicited material accepted.

J UNITY ENTERTAINMENT
207 Ashland Ave.
Santa Monica, CA 90405
310-581-2700 FAX 310-581-2727
Contact: Chris Maggiore, Cristihian Gutterre
Styles: All
Services: Personal management
*Call for approval before sending material.

J VISION MANAGEMENT
7958 Beverly Blvd.
Los Angeles, CA 90048
213-658-8744 FAX 213-653-0482
Contact: Lee Ann Myers
Clients: Marilyn Scott, Jeff Lorber
Styles: All
Services: Personal management
*No unsolicited material.

J JEFF WALD ENTERTAINMENT
8900 Wilshire Blvd., Ste. 101
Beverly Hills, CA 90211
310-289-0155 FAX 310-289-1967
Contact: Kelly Newby, Steve Thomas
Clients: Smokey Robinson, Paul Williams, Roseanne
Styles: Country, pop, R&B
Services: Full service
*No unsolicited material. No phone calls.

J HARRIET WASSERMAN MANAGEMENT
4268 Hazeltine Ave.
Sherman Oaks, CA 91423
818-906-1700 FAX 818-906-1723
Contact: Harriet Wasserman
Clients: Sheena Easton
Styles: Pop
Services: Personal management
*No unsolicited material.

J WEISBERG & ASSOCIATES
4451 Canoga Dr.
Woodland Hills, CA 91364
818-592-6260 FAX 818-592-6261
Contact: Gary Weisberg, Les Oreck
Styles: All
Services: Full service

J RON WEISNER ENTERTAINMENT
P.O. Box 26164
Encino, CA 91426
310-550-8200 FAX 310-550-8511
Contact: Ron Weisner
Clients: Rick Springfield, Steve Winwood, Styx
Styles: All
Services: Personal management
*No unsolicited material.

J WE'RE TALKIN' MUSIC
7 Via San Remo
Rancho Palos Verdes, CA 90275
310-377-6430 FAX 310-377-4055
Contact: Sam Calle
Styles: AOR
Services: Personal management, consulting, record promotion
*No unsolicited material.

J WHIRLWIND ENTERTAINMENT
213-939-1003
Contact: Debra Baum
Styles: All
Services: Personal management
*No unsolicited material.

J WIGWAM ENTERTAINMENT GROUP
120 N. Harper Ave.
Los Angeles, CA 90048
213-655-7822 FAX 213-655-9419
E-mail: wigwamla@aol.com
Contact: Jerry Levin
Styles: Jazz
Services: Personal management
*No unsolicited material.

J WILD WEST ENTERTAINMENT, INC.
8127 Melrose Ave., 2nd Floor
Los Angeles, CA 90046
213-651-9384 FAX 213-651-1459
E-mail: wildweste@aol.com
Contact: Morris Taft
Styles: All
Services: Personal management
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J WORLDS END (AMERICA), INC.
183 N. Martel Ave., Ste. 270
Los Angeles, CA 90036
213-965-1540 FAX 213-965-1547
Contact: Sandy Robertson
Clients: Producer management only
*No unsolicited material.

J WYATT MANAGEMENT WORLDWIDE
10797 Onyx Circle
Fountain Valley, CA 92708
714-839-7700 FAX 714-775-4300
E-mail: wmw@wyattworld.com
Web Site: http://www.wyattworld.com
Contact: Warren Wyatt
Clients: Saigon Kick, BMR, John Wesley, Carmine Appice, Mike Tramp, the Armadillo Man, Flat, Keali'i Reichell (mainland consultants)
Styles: Rock
Services: Personal management
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J ZOMBA MUSIC GROUP
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West Hollywood, CA 90069
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Contact: Neil Portnow, David May, Steven Cagan
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Contact: Jim Gosnell
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J AMERICAN MANAGEMENT
 17530 Ventura Blvd., Ste. 108
 Encino, CA 91316
 310-273-0744 FAX 310-888-4742
 Contact: Jim Wagner
 Styles: All
 *No unsolicited material.

J CORALIE JUNIOR AGENCY
 4789 Vineland, Ste. 100
 North Hollywood, CA 91602
 818-766-9501 FAX 818-766-7059
 Contact: Coralie Junior
 Styles: Fifties-Sixties, nostalgia
 *No unsolicited material.

J CREATIVE ARTISTS AGENCY (CAA)
 9830 Wilshire Blvd.
 Beverly Hills, CA 90212
 310-288-4545
 Contact: Tom Ross
 Styles: All
 *No unsolicited material.

J FOLKLORE, INC.
 1671 Appian Wy.
 Santa Monica, CA 90401
 310-451-0767 FAX 310-458-6005
 Contact: Mitch Greenhill
 Styles: Roots, folk
 *No unsolicited material.

J HARMONY ARTISTS, INC.
 8833 Sunset Blvd., Penthouse West
 Los Angeles, CA 90069
 310-659-9644 FAX 310-659-9675
 Contact: Jerry Ross, Mike Dixon
 Styles: All
 *Call before submitting material.

J BILL HOLLINGSHEAD PRODUCTIONS, INC.
 1720 N. Ross St.
 Santa Ana, CA 92706
 714-543-4894 FAX 714-542-3460
 Contact: Bill Hollingshead,
 Jean Hollingshead
 Styles: California surf music, classic
 Fifties and Sixties rock & roll
 Services: Booking
 *No unsolicited material.

J INTERNATIONAL CREATIVE MANAGEMENT (ICM)
 8942 Wilshire Blvd.
 Beverly Hills, CA 90211
 310-550-4000 FAX 310-550-4100
 Contact: Andy Somers
 Styles: All
 *No unsolicited material.

J JAM ENTERTAINMENT AND EVENTS
 2900 Bristol St., Ste. E-201
 Costa Mesa, CA 92626
 714-556-9505
 Web Site: <http://www.jamentertainment.com>
 Contact: Dennis Morrison
 Styles: All
 *Unsolicited material accepted.

J JRE ENTERTAINMENT GROUP, INC.
 17291 Irvine Blvd., Ste. 200
 Tustin, CA 92680
 714-508-0794 FAX 714-508-0793
 Web Site: <http://www.johnnyrock.com>
 Contact: John Mend
 Styles: All
 *Unsolicited material accepted.

J KRUEGER ENTERTAINMENT
 P.O. Box 145
 Brea, CA 92822

714-529-1261
 Contact: Carlys Krueger
 Styles: Country, rock
 *Unsolicited material accepted.

J MAINSTAGE MANAGEMENT
 8144 Big Bend Rd.
 St. Louis, MO 63110
 314-962-4478 FAX 314-962-6960
 Contact: Deborah Sharn,
 Terry Kippenberger
 Styles: Classical, folk, international, pop,
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J MARIS TALENT AGENCY
 17620 Sherman Wy., Ste. 213
 Van Nuys, CA 91406
 818-708-2493 FAX 818-708-2165
 Contact: Steve Mariscal
 Styles: Pop, alternative, rock
 *Call for approval before sending material;
 signed acts only.

J WILLIAM MORRIS AGENCY
 151 El Camino Dr.
 Beverly Hills, CA 90212
 310-659-4000 FAX 310-859-4440
 Contact: Richard Rosenberg,
 Peter Grosslight
 Styles: All
 *No unsolicited material.

J PERFORMERS OF THE WORLD (POW)
 8901 Melrose Ave., 2nd Floor
 West Hollywood, CA 90069
 310-205-0366 FAX 310-205-0365
 Contact: Terry Rindal
 Styles: All
 *Unsolicited material accepted.

J HOWARD ROSE TALENT AGENCY
 8900 Wilshire Blvd., Ste. 320

Beverly Hills, CA 90211
 310-657-1215 FAX 310-657-1216
 Contact: Howard Rose, Steve Smith
 Styles: All
 *No unsolicited material.

J TAPESTRY ARTISTS
 17337 Ventura Blvd., Ste. 208
 Encino, CA 91316
 818-906-0558 FAX 818-906-0697
 E-mail: Tapestry77@aol.com
 Contact: Paul Barbarus, Daniel Nunez,
 Beth Comstock, Skip Taylor
 Styles: All
 *No unsolicited material.

J THAT'S ENTERTAINMENT, INC.
 1360 N. Hancock St.
 Anaheim, CA 92807
 714-693-9300 FAX 714-693-7963
 Web Site: <http://www.t-e-i.com>
 Contact: John McEntee
 Styles: All
 *Unsolicited material accepted.

J UNO PRODUCTIONS
 10122 Riverside Dr.
 Toluca Lake, CA 91602
 818-763-1501 FAX 818-763-0466
 Contact: Luis Medina
 Styles: American, Latin
 *Unsolicited material accepted.

J VARIETY ARTISTS INTERNATIONAL
 555 Chorro St., Ste. A-1
 San Luis Obispo, CA 93401
 E-mail: varietyart@aol.com
 805-544-1444 FAX 805-544-2444
 Contact: Bob Engel, John Harrington,
 Lloyd St. Martin, Gavin Hitt
 Styles: All
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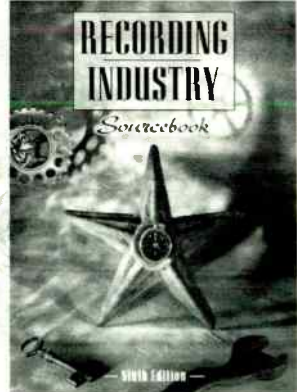
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MICHAEL LIPPMAN: The "Snake Guy" Cometh

By Bernard Baur

In 1997, one management firm was connected to ten of the top 26 albums, and five of the Top Ten albums on the *Billboard* charts. The firm, Lippman Entertainment, is headed by Michael Lippman, a 20-year industry veteran who broadened the spectrum of music management by representing songwriters, producers and artists, and is now reaping the benefits.

For the past ten years, Michael Lippman has been instrumental in linking record producers with the superstars of yesterday, today and tomorrow, in addition to handling a top-selling artist (Matchbox 20), a legendary songwriter (Bernie Taupin) and numerous engineers. This unique management niche has Lippman Entertainment overseeing the careers of more than 60 clients, and, over the years, the results have been nothing less than staggering.

Finding Lippman in Pensacola, Florida, where he's with his latest platinum-selling artist, Matchbox 20, preparing for a concert performance, is par for the course. Even after all these years, he still hits the road and watches rehearsals until 3 a.m., while working with his acts to create the best live show possible. "I'm incredibly hands-on and I love the whole process," he comments. "What I am most about is making sure the public is entertained and that takes a collaborative effort. Artists can't always see what's happening or what works in a song from the audience's perspective. And it's just as important to do an exciting live show as it is a good recording."

Indeed, Lippman's personal attention to every detail and area of his various clients' careers is one of the reasons for his success. The other is paying close attention to the times, and himself. "I'm always reinventing myself, somewhat like an artist. It's one of the most interesting things about the business," the industry veteran explains. "It's incumbent upon me to stay current and to change with the times. You don't want to get labeled that you only represent dinosaurs, especially when it comes to producers, because you need a significant amount of fresh vision and talent to help build this business. After all, it is about selling records and I have to be able to know what works."

Lippman didn't develop this singular ability to "know what works" overnight, however. He's had a diverse career that has put him in touch with almost every aspect of the entertainment business in general. From working with legendary agent Freddie Fields—who, at the time, represented Barbra Streisand, Ryan O'Neal, Steve McQueen, Paul Newman and Robert Redford—to representing artists like Patti Smith, Melissa Manchester, Bernie Taupin and El-

ton John as an entertainment lawyer, Lippman has covered the bases.

He was also hand-picked to be General Manager and Vice President of Arista Records under Clive Davis during the label's early days, and he was the personal manager for David Bowie and George Michael, in their heydays.

But most importantly, he has become the "music matchmaker," putting together relatively unknown producers with up-and-coming artists, resulting in a string of platinum success stories. The culmination of all this experience is that Lippman Entertainment has been a factor in the sale of more than 200 million records, so far.

Of his early years, Lippman says, "I wanted to know about everything—from the music business to the film industry, and all aspects of it, from deal-making and management to marketing and promotion. I wanted to know it all. And it was a good idea too, because, nowadays, the business is so different, you need to know all that to be effective."

And while Lippman didn't exactly start out with a defined plan as to how he would go about acquiring all that knowledge, he didn't shy away from any particular experience, either. Eventually he managed to combine the creative process with the business world in an innovative way that single-handedly redefined the role of a personal manager. And he did it all with one perceptible realization, a little over ten years ago.

"I founded Lippman Entertainment 20 years ago, and I practiced law representing a variety of artists for several years. Then, about ten years ago, I was negotiating a recording deal for Patti Smith when I got an offer to run Arista," Lippman recalls.

"It was owned by Columbia Pictures, and it was a perfect opportunity to learn both the record and the film business. So I became the General Manager and Vice President, and it was a fantastic experience."

Lippman's particular job at Arista put him in daily contact with more creative people than business types, as he was working mainly with songwriters and producers, and that was the basis for his next big career change, as he explains: "The one common denominator I noticed among all of [these songwriters and producers], besides

their creativity, was that they were 'low men on the totem pole' in terms of respect. They kept telling me how frustrated they were. They didn't know where their next job would come from, or what they were going to do, even after a success."

This observation sparked a thought in Lippman that there was a managerial void in the industry that needed to be filled. "After hearing the same thing over and over, it was obvious that what these people needed was management to help them find the right project, negotiate the deal and make sure it was marketed and promoted properly. They needed as much career guidance as the artists, and no one was offering it."

So, with this belief, Lippman left Arista and created the first producer/writer management business in existence, and what he has found is that representing producers isn't any easier than representing artists, but it is different. "You don't have to deal with the road or the image factor very much, but you still have to have the vision, the planning, the negotiations and the marketing."

Describing the process he uses to work with producers, Lippman states: "First of all, I'm very selective. But my client list keeps growing larger than I can believe. The way I handle it comes from some advice Freddie Fields gave me when I was working with him. Freddie was handling all leading men—except for Streisand—and I wondered how he represented them fairly, because they were all up for the same type of parts. He told me that you just make sure they get to see the best material available and then

"It was my 40th birthday, and Irving [Azoff] had a live boa constrictor delivered to my house as a sort of message. That incident was so widely reported, that it took me from someone only a few people knew, to somebody everybody knew about on a worldwide basis. I became known as the 'snake guy,' and it boosted my career tremendously."



—Michael Lippman

you make the best deal possible, because ultimately the director makes the decision about who gets the part.

"The situation in the music business is

very similar," Lippman goes on to say. "Our function is to make sure we know what the best potential projects are out there, and then to get our guys in the door. But the final resolution and decision is that the artist, and, to some extent, the record company chooses who gets the job."

That advice was apparently well-taken and utilized to perfection, because, over the years, Lippman Entertainment has been instrumental in hooking up Mike Clink with Guns N' Roses, Rick Parashar with Pearl Jam, Matthew Wilder with No Doubt and Thom Wilson with the Offspring. And sometimes his clients bring acts to him, which is exactly what happened with his latest superstar act, Matchbox 20.

"[Producer] Matt Serletic was introduced to Matchbox 20 and recorded a few songs with them," Lippman recalls. "Generally, I don't handle artists, I'm incredibly more selective with them than I am with producers. But Matt was insistent that I check out this band, so I had a meeting with Rob Thomas, their lead singer.

"The first thing I do when I meet anyone who wants to work with me is try to find out if they want it as bad as I do, and if they're willing to collaborate," he explains. "One thing that I always look for is a feeling from my heart—based on my years of experience—that this is a person who can become a worldwide international success."

So just what are Lippman's criteria for selecting acts? "A lot of my ideas concerning artists came from spending four years

with Bowie. From that time I spent with David, I became a firm believer in the importance of long-term relationships. It takes a long time to create a real career, so you want to maintain an open and honest relationship—analogue to a marriage. You want to be able to tell your client the bad news as well as the good, and you need a strong bond to do that. You just hope that it's strong enough that they trust you and can take it."

However, there's another factor that Lippman says plays a part in any successful career. "You have to be lucky. It does play a significant part. You have to do everything in a special way and hope that what you do is right. You have to take your chances, and be honest with yourself and true to your image. And 'image' is so important. It's vital for any long-term success, especially nowadays. There was a period, from about '91 to '95, that was anti-image, and it was very strange because it's an essential part of the package and always has been. But luck is also a big piece of the picture and is something you can't plan for, or always expect."

In fact, it was a totally unplanned and unexpected incident that launched Lippman's own career into international notoriety within industry circles. "It was an interesting thing and not meant to be very nice," Lippman relates, "but it was also one of the most important career moves I've ever had, that I didn't plan for at all."

It was, of course, the infamous story of the birthday present that veteran artist man-

ager and label executive Irving Azoff sent Lippman to communicate his displeasure about the state of their relationship. "It was my 40th birthday, and while I was having a party, Irving had a live boa constrictor delivered to my house as a sort of message. Luckily, Lyle Alzado [the late football star] was there, and he and [songwriter/producer] Mark Hudson escorted the delivery man out of the house and sent him on his merry way—after scaring the shit out of him.

"That incident was so widely reported," Lippman says, "that it took me from someone only a few people knew, to somebody everybody knew about on a worldwide basis. I became known as the 'snake guy,' and it boosted my career tremendously."

And when he's not hard at work, the former all-business-no-play exec has managed to obtain a balance to his life, something that includes breeding quarter horses, which he calls "a fantastic diversion."

Perhaps it's these diversions that have kept Lippman in the trenches, rather than sitting back and delegating tasks to those on his staff. Even today, while on the road in Pensacola, he hasn't slowed down, stating, "You know, I never tire of this business. I like everything about it. The discovery, the development, the whole process, and especially the dreams and the plans. It's so exhilarating and exciting—it's alive. And I love it."

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FOR TONE THAT SETS YOU APART!

◀ 27 Artist/Manager Do's & Don'ts

Scott Cohen, Sol 3 Records: "Artists seeking management should not enter into a long-term agreement with a manager unless financial milestones are put into the agreement. For instance, if the artist does not earn a certain amount of money in a specific time period, the contract can be terminated."

II. YOU & YOUR MANAGER

8

DON'T GET LAZY

Lindsay Jones, artist, Nubile Thangs! "The other big mistake I see is that when bands do get a manager, they tend to get lazy. That's usually when they get screwed up and ripped off."

"Establish a working relationship with your manager in that you are working together to achieve the same goal. Bands that just sit around and bitch about what they have to do because 'their manager made them' have nobody to blame but themselves. It's a collaborative process, and you have to be open to all of the possibilities. But the more that the entire band is on the same page about goals and desires, before you sit down with a manager, the better chance that you will be able to find somebody that will be able to help you get what you want."

9

DON'T LET YOUR GUARD DOWN

Richard Gordon, A Huge Production/2 Funky Int'l Records: "The stories of artists getting screwed by their management are legion. But to be fair, there are also plenty of artists who owe their careers to their management."

"Ideally, the manager should love the artist's music, and believe that there is a market that can be exploited, and know where that market is. I would look for strong organizational skills in a manager, someone who has the ability to simultaneously direct several different projects by different people effectively, and know exactly what's going while not getting caught up in minutia."

10

IT'S YOUR CAREER

Kenny Kerner, Kerner Entertainment: "An important thing that artists tend to forget is that your manager works for you. It's *your* career. Even though you may rely on your manager for guidance and advice, that doesn't mean everything he suggests is going to be right for you and your career."

"There are times when you'll need to guide him. If he suggest something that you are opposed to, let him know. If it feels wrong to you—regardless of how much your manager urges you—don't do it."

III. THE MANAGEMENT SIDE

11

COMMON MISTAKES

Michael Faley, VP, Billy Boy Productions: "Common mistakes that managers make include not thinking about the global picture and concentrating only on America; keeping the artist too insulated from the record company and business in general; and counting on others to get the job done. The buck stops at your desk, make sure everything happens."

12

KNOW YOUR LIMITATIONS

Tam McClure, Artist Management Services: "A big mistake is taking on too many clients at once. For example, taking on a new client, tying them to a one-year contract fully knowing you can't possibly have the time as a manager to attend to all of their needs. I think this is something that some managers tend to do. I have had to turn down many potentially large money-making clients because I know my small agency couldn't possibly handle the extra workload."

Zain Khan, Khan Music Services: "Some managers tend to take on too many clients. Ultimately, this means poorer service. Managers are in the service business; this is something managers need to remember."

Ken Malucelli, Prince/SF Productions: "The

biggest mistake managers make is taking on the full responsibilities of an artist's management when they're not totally connected with the artist. Do both artist and manager have the same vision? If both sides don't have the same vision, it's not going to work at all. Everybody has to be on the same page. That much should be obvious. The artists have certain things they want to do or say, and the manager should have the same goals and visions, or should put together his own act to advance those messages or desires."

13

COMMUNICATE OPENLY

Jude Chauvin, Thunderbird Management Group, L.L.C.: "A common, and potentially devastating, mistake managers sometimes make is not telling an artist when they disagree with his or her course of action because they fear upsetting the artist's ego. Often an artist who has gained some level of success through hard work and talent begins to feel that the success should mean that he or she has earned the right to slack off. They've grown too big to sign this autograph, or grant this interview, etc. This is a point where management needs to step in and tell the artist how easy it is to fade from the limelight."

"Managers can become star-struck themselves. A manager who has no problem telling an unknown artist exactly what he thinks may find himself guarding his thoughts with more successful artists."

14

KEEP YOUR TEAM FOCUSED

Robbie Randall, Randall Entertainment: "A manager's most important role is to communicate and motivate. It is his or her job—no matter what level the artist or the band is at professionally—to keep everyone infused with excitement. It is also the manager's responsibility to keep the artist, all the behind-the-scenes people and the record label focused on the goals the artist has set."

"It is the manager's job to keep everyone around the artist focused on that artist, and in order to do that successfully, a manager has to know how to communicate with not

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only his client, but also everyone else who comes in contact with this client's career. The main job of a manager is 'focus.'"

15. ART & COMMERCE

Amaechi Uzoigwe, Ozone Entertainment: "A big mistake that new managers make is not carefully negotiating the fine line between art and commerce for the benefit of their artist. Focusing too heavily on one side or the other can be damaging to the artist's ability to move successfully into a career in music."

"A manager has to be not only passionate about their artist's music, but savvy enough to direct it into the right hands at the right time. That means knowing the marketplace and having a network that can push the project along. A record deal isn't the only thing that is important—touring or playing regular gigs and establishing a fan base is also important. Any leverage an artist can have going into record label negotiations is a plus."

"A good manager will make sure that his or her artist is dedicated to following the necessary efforts—writing, recording, touring, etc.—through to the end. A good manager will also educate the artist about the business of music. After all, the manager ultimately works for the artist and not providing them with the information that is relevant and important to their career can backfire."

16. DEVELOP YOUR ARTISTS

Kenny Kerner, Kerner Entertainment: "The most common mistake made by managers is that they neglect to develop their artists. I am a creative personal manager. I oversee many rehearsals, song-sequences for live shows, band image, photo sessions, etc. By doing this, the band looks and acts professional and can learn from my 30 years of experience. Record labels want artists that are ready to go!"

17. BE FLEXIBLE

Robbie Randall, Randall Entertainment: "A manager is going to have different levels of responsibility depending upon the professional level of his client. A baby-band is going to require different skills and different kinds of attention than a nationally signed act. Both require a lot of work, however, and a manager has to be aware and flexible in this regard."

18. PROTECT YOURSELF

Tam McClure, Artist Management Services: "One thing I have seen small local managers do is not get a signed contract with an artist and then they help get the artist a record deal, at which point they end up fired for a larger, more connected management

agency that steps into their place. I have seen this scenario unfold with many small local managers and it's very unfortunate."

Sandy Serge, The Music Label Connection: "Most managers fail to get everything in writing. In this document-intensive business, a signed written agreement is more likely to stand up in court than a handshake or verbal commitment."

19. STUDY CONTRACTS

Scott Cohen, Sol 3 Records: "A manager needs to keep track of important dates in the contract such as release obligations, accounting periods and the term of the contract. The most common mistake that managers make is not paying attention to the specifics of their artist's recording agreement after it is signed."

20. MAINTAIN YOUR OPTIONS

Richard Gordon, A Huge Production/2 Funky Int'l Records: "I know of a rap act that a manager got signed to a major label, but failed to maintain a live appearance schedule and did not seek other revenue sources while the label sat on the record. In the end, the act was dropped, leaving the artist high and dry because they had no live audience to support them while they looked for another deal." MC

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Booking Agent: Rick Roskin/CAA
Legal Rep: David Brantman/Brantman & Associates
Type Of Music: Triple A
Date Signed: February, 1997
A&R Rep: Jenny Price



Joan Frank

God Lives Underwater

Label: 1500 Records/A&M
Manager/Contact: Gary Richards
Address: 1416 N. La Brea Ave., Hollywood, CA 90028
Phone: 213-469-2411
Booking: John Harrington/Variety Artists
Band Members: David Reilly, vocals, programming, keyboards, guitars; Jeff Turzo, guitars, programming, drums, keyboards, vocals.
Type Of Music: Song-driven electronica
Date Signed: July, 1997
A&R Rep: Gary Richards

When vocalist/songwriter Monica Behan moved to L.A. in the early Nineties, she was looking for a musical soul mate to give an instrumental voice to her lyrics. A mutual friend introduced her to multi-instrumentalist Deron Johnson, and the two clicked.

"We sort of hid for a few years before we found a sound that was authentically ours," says Behan, and when Behan Johnson felt they were ready for public exposure, they started playing out in small L.A. clubs, attracting the attention of several different labels.

In 1994, they ended up signing with Windham Hill. "They were starting a new label—Subsidiary Pop—and we were one of their guinea pigs," says the singer. The key person who lured the duo to sign with the small label was Jack Rovner, who was then head of marketing for BMG, their distributor. When Rovner left his BMG post to become a vice president at RCA, he took Behan Johnson with him.

The pair did their first record for RCA, but their sound was definitely lost in the translation. "It had excellent players on it, but it just wasn't our vision," explains Behan. While the label was deciding whether or not to even put the record out, Behan Johnson recorded demos of some of the same songs at home. It was this homemade demo that captured the missing magic, and when the president of RCA heard it, they were given the green light.

The duo went to New York to cut a couple of tracks with a new producer, Michael Mangini, and the collaboration worked so well that they began recording their self-titled debut immediately. "We packed for ten days and ended up staying for two months," Behan recalls. "We also decided that whatever Deron couldn't play would not go on the record. It had to be simplified.

"Now the record that we're lucky enough to have out there is certainly us. We don't have to give some big soliloquy before we put it on for anybody. It is what it is." —Amy DeZellar

Having already made his mark on the 1997 *Billboard* Hot 100 chart as co-writer of the year's biggest single, Jewel's "You Were Meant For Me," Steve Poltz is venturing into solo artist territory with *One Left Shoe*, his debut album for Mercury Records.

"It all started out as therapy," Poltz recalls of his earliest brushes with music. "I was a hyper-active kid, so they put me in classical guitar lessons, as an outlet for excess energy."

A Canadian native, Poltz moved to California with his family and attended the University of San Diego. After graduating, he set off for Europe, where his experiences gave him the confidence to pursue his music in earnest.

Upon returning to California, Poltz formed the Rugburns, a band whose irreverent songs drew upon his dark humor while delivering biting social commentary. They quickly developed a following, touring the country several times. The band signed with indie label Bizarre Planet, and eventually graduated to Priority Records, an influential rap indie with a small rock division.

Unfortunately, the band's record sales did not match their enthusiasm, and they soon found themselves dropped by Priority.

With their fan base still in tact, the group continued to tour, but when they returned to their San Diego home, Poltz watched with delight as his friend Jewel shot to mega-stardom, with no small boost from the tune he had helped create.

Seeking a break from his current musical direction, Poltz set aside the Rugburns and set out to record a solo demo, which found its way to Mercury Chief Danny Goldberg. "He fell in love with the songs," Poltz says proudly, "[but] the success of the Rugburns opened a lot of doors. It would have been much harder to get these songs heard without those contacts."

Having been voted 1997 San Diego Artist Of The Year, Poltz is preparing for some touring: "The Liliith Fair helped refresh and reacquaint audiences with this kind of music. I'm going to give them another dose." —Eric P. Fleishman

In their relatively short tenure as God Lives Underwater, recent Los Angeles transplants David Reilly and Jeff Turzo broke nearly every rule in the "getting signed" book, but they still managed to create not one but two near-bidding wars. And both times they were signed!

The first time was in late 1993, when the pair were living in Philadelphia, writing and recording songs in their bedrooms. They had no band per se and no real following to speak of. They didn't even have a band name. But they did have a friend—a DJ at a local radio station—who sent their one-song demo tape to several record execs that he knew.

One of those tapes wound up in the hands of American Recordings A&R rep Gary Richards. Richards brought the demo to label owner Rick Rubin, who wanted to hear more songs. "We had to scramble quick and make some songs, because we only had the one," recalls Reilly. "So, we made two more songs and sent them to American. But then other labels that we didn't even send tapes to started calling."

American released an EP—*God Lives Underwater*—followed by the full-length *Empty*, but neither fared as well as expected. And that, coupled with Richards' departure from the label, put the band in a precarious position. So they opted out of their contract and the label reluctantly obliged.

It was just at this time that electronica was sweeping the pop charts and numerous labels were anxious to sign GLU. But it also happened that around the same time, Richards (who had become the band's manager) joined forces with A&M Records in a joint-venture and formed the label 1500 Records. And, not surprisingly, he wanted to sign GLU, which he did.

Their debut for the label, *Life In The So-Called Space Age*, will be released in late March, but, in the meantime, the first single from the album, "From Your Mouth," is being added at a rapid pace to alternative format radio stations across the country. —Pat Lewis

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1 2 3

GUUITAR II
1 2 3

BASS
1 2 3

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Paper Bridegroom

Contact: Artist Hot Line
818-249-8853
Seeking: Label Deal
Style: Modern Rock

Here's a SoCal band that, at times, demonstrates some commercial promise, but, at others, seems in dire need of direction. The first song was an inviting pop-rock that could find a spot on the same shelf as Hootie and the Wallflowers, but the second out echoed more Green Day than either of those bands, and the third track had more in common with Dave Matthews. Versatility is good, but not when it sacrifices cohesiveness. The cover of the Cure's "Just Like Heaven" was another highpoint.

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



Gift Horse

Contact: Fifth Member Mgmt.
818-784-1707
Seeking: Label Deal
Style: Alt. Rock

This local band sent in a demo tape that was a bit hit-and-miss, leaning a little more to the positive side. Lead singer Bret Levick's vocal style (reminiscent of Perry Farrell) is quite effective, and the lyrical quality is clearly above the usual fare you're bound to hear in the modern-rock arena. The only real problems arise in the musical area, where there seems to be somewhat of a spark missing that is easier to find in the other categories. Still, this is a group that seems to have a potentially bright future.

Production.....	5
Lyrics.....	6
Music.....	4
Vocals.....	6
Musicianship.....	5



The Chaz Man

Contact: Loud Wild & Proud Records
818-997-6639
Seeking: Label Deal
Style: Funk-Rock

This artist has a definite attitude, which he unveils on the funky opener "Waitin' For The Cake To Bake," but unlike similar sounding artists like Lenny Kravitz, his material is not nearly as strong. However, the guy who calls himself The Chaz Man has a clear musical direction and artistic purpose that is refreshing, if not totally unique and original. He does need to work on his material, since personality will only take you so far. This demo shows plenty of promise, and Chaz should keep working at what he has started.

Production.....	6
Lyrics.....	4
Music.....	5
Vocals.....	5
Musicianship.....	6

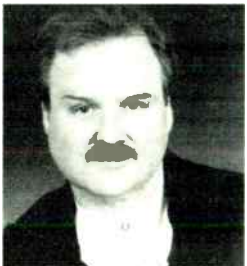


Infinite Touch

Contact: Leone & Simmons
973-523-1481
Seeking: Label Deal
Style: Triple A

While the melodies and the music shows promise, the often trite lyrics fail to challenge or captivate. Also, the use of two lead singers causes confusion, especially since the vocalist on the first two tracks really detracts from the ultimate result. The band's other lead vocalist (the package fails to note which is which) is a much more accomplished vocalist, but the material he sings isn't as strong as the material sung by the weaker vocalist. There is definitely a need for some better direction and focus.

Production.....	6
Lyrics.....	4
Music.....	5
Vocals.....	4
Musicianship.....	6



Lewis Gumbeau

Contact: Neon Moon Prod.
626-403-1521
Seeking: Label Deal
Style: Pop

Lewis Gumbeau has put together a CD that moves across a wide spectrum of musical styles—from Broadway-styled pop tunes to childlike story songs ("Mambo And The Yo Yo Man") and New Orleans-flavored instrumental funk ("Alligator Gumbo"). Not surprisingly, the result is that you never get a clear picture of who Gumbeau is, or what his artistic goals are. If the songs were stronger he might look for a publishing deal, but, as things are, Gumbeau needs to refine his own vision before entering the studio.

Production.....	6
Lyrics.....	3
Music.....	4
Vocals.....	4
Musicianship.....	6



Blood Of Roses

Contact: Artist Hot Line
310-558-4233
Seeking: Label/Dist. Deal
Style: Avant-Garde

Here are two artists who maintain that they want their music to be different, and with this CD they have definitely accomplished that goal. Mixing Jim Henriques' evocative soundscapes (he would definitely seem to have a future in films or television as a composer) with singer-lyricist Roberta Lengua's off-key vocal approach, Blood Of Roses are taking an artistic path that is as difficult to follow as it is to describe. If you're looking for recording artists who are out of the ordinary, BOR may be the answer.

Production.....	5
Lyrics.....	4
Music.....	6
Vocals.....	3
Musicianship.....	5



The Tracey Lee Band

Contact: Matt Harris
818-609-0183
Seeking: Label/Mgmt. Deal
Style: Pop-Rock

Even if this Southern California-based group had not referred to their "more than five years" as a Top 40 cover band in their bio, it would have been quite clear after listening to this demo made up of originals, as it was filled with very generic sounding pop-rock that is strongly based on the Eighties version of that genre. The musicianship within the band is strong enough, but the material, itself, is terribly dated, and Hill's vocals fail to lift the songs beyond a clichéd foundation.

Production.....	5
Lyrics.....	4
Music.....	4
Vocals.....	3
Musicianship.....	5

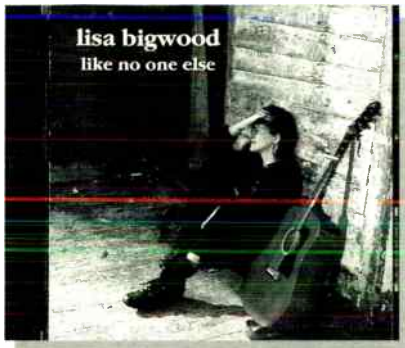
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Ani DiFranco
Little Plastic Castle
Righteous Babe

1 2 3 4 5 6 7 8 9 10

Producer: Ani DiFranco
Top Cuts: "Fuel," "As Is," "Pulse."
Summary: Indie rock's righteous babe continues to prove far beyond a shadow of a doubt that you don't need a major label deal to make great music. DiFranco's meld of singing and spoken-word poetry set to music is as cerebral as it is unique, and delves into the ironies of pop culture, the agonies of relationships gone awry and the paradox of her own position as an anti-icon icon. The album's production is clean, and *Castle's* lyrics pack a bite that could make Alanis retreat in fear. This record is sure to be one of the best of '98.

—Jeremy M. Helfgot



Farm Dogs
Immigrant Sons
Sire

1 2 3 4 5 6 7 8 9 10

Producer: Farm Dogs & David Cole
Top Cuts: "Whiskey In The Bath-tub," "Foreign Windows," "This Face."
Summary: This sophomore effort from Bernie Taupin and company shows that their masterful debut was no fluke. And while they've polished up some of the rust from their rustic rock approach, guitarists Jim Cregan and Robin Le Mesurier get a chance to spread their strings even wider this time around. The harmony sounds are more effective, as are Taupin's vocals, and the lyrical content is still riveting. Keep howlin' guys.

—Steven P. Wheeler



Eric Clapton
Pilgrim
Reprise

1 2 3 4 5 6 7 8 9 10

Producer: Eric Clapton & Simon Climie
Top Cuts: "River Of Tears," "Pilgrim," "Circus," "She's Gone," "My Father's Eyes."
Summary: This is Slowhand's first studio release of new material since 1989's *Journeyman*, although his popularity reached new heights in the interim with *Unplugged* and the blues tribute *From The Cradle*. Fortunately, *Pilgrim* is a majestic blend of the more pop-oriented Eighties material found on *August* and *Journeyman* with the more melancholy sounds of his more recent releases. A powerful addition to his illustrious catalog.

—Steven P. Wheeler



Great Expectations
Original Motion Picture Soundtrack
Atlantic

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "Sunshower," "Walk This Earth Alone," "Life In Mono."
Summary: This collection is another example of a soundtrack that exceeds the quality of the film for which it was created. It is highlighted by exceptional contributions from former Soundgarden frontman Chris Cornell ("Sunshower"), Lauren Christy ("Walk This Earth Alone") and new Mercury artist Mono (with the first single, "Life In Mono"), as well as two new songs from Tori Amos, a brooding piece from Duncan Sheik, and STP's Scott Weiland's first solo effort. A worthwhile album for its sheer moods.

—Jeremy M. Helfgot



Trish Murphy
Trish Murphy
Rhythmic Records

1 2 3 4 5 6 7 8 9 10

Producer: Dave McNair
Top Cuts: "Concession Stand Song," "Scorpio Tequila," "Goldilocks," "Date With An Angel."
Summary: If country music ever accepts a Triple A alternative format, this engaging singer-songwriter could lead the way. She has a way with lyrical wordplay that Music Row would gladly accept, but she also possesses a rebellious nature that won't always please Nashville's strict formula. Murphy is an exciting new artist who would benefit from a new and diversified alternative country scene, or a Triple A rock format that might open its arms to country-fringe projects.

—Charlie Ray



Brutal DLX
ek-fa
J-Bird Records

1 2 3 4 5 6 7 8 9 10

Producer: Tim Gerron & Brutal DLX
Top Cuts: "Stay," "Love Me Any Less," "Aunt Minerva."
Summary: This is alternative hard rock, and while these guys seem intent on stretching themselves artistically, the result often leads to more confusion than cohesion. Koster's vocals echo those of the Dictators' Handsome Dick Manitoba, while Mayron's vocals are less abrasive, yet neither singer carries things off with much distinction. If you like a wall of noise with occasionally interesting lyrics, you can find this CD at J-Bird's web site (<http://www.j-birdrecords.com>).

—Steven P. Wheeler



The Young Dubliners
Alive, alive'o
Cargo Music

1 2 3 4 5 6 7 8 9 10

Producer: Steve Albini, Josquin des Pres
Top Cuts: "Blink," "One And Only," "Fisherman's Blues."
Summary: This is a unique collection, as five of these seven live recordings are pieces which have been a part of the group's live shows but have never been released on record. While this CD does not quite capture the energy of a real YD show (does any concert recording?), it's worthwhile to have for the new tunes. Ironically, the gem here is the one new studio cut, "Blink," which could easily find its way onto mainstream and alternative radio station playlists.

—Michael Harris



Sarah Partridge
I'll Be Easy To Find
USA Music Group

1 2 3 4 5 6 7 8 9 10

Producer: Gary Stein
Top Cuts: "Once For My Baby," "My One And Only Love."
Summary: This album, comprised solely of covers, could almost be a primer for lounge singers in training. While Partridge has a decent voice—at times reminiscent of Judy Garland—and the accompanying musicians are all able to hold their own, there's nothing really remarkable here. This material has been done before, and will certainly be done again. The obvious exception is Lennon & McCartney's "Norwegian Wood," which Partridge lounges out in the extreme. Not a bad record, but nothing great, either.

—Jay Spear



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BERNARD BAUR

3 San Tres: Better than the Spice Girls.

3 San Tres The Viper Room West Hollywood

Contact: Artist Hot Line: 626-744-2710; or Debbie Fontaine: 310-471-8631

The Players: Tera Bonilla, vocals; Bryn Johnson, vocals; Sandra Allen, vocals.

Material: While waiting for 3 San Tres to take the stage in front of a sold-out room, I asked a few members of the huddled masses what kind of music they did, and every one of them said the same two words: "Spice Girls." At first glance, it's obvious why you may get that impression, but after watching and hearing this trio perform, two other words came to mind: "they're better." The prerecorded music that backs their vocals is the same sort of poppy dance material that the British quintet has ridden to fame and fortune, but, although most of their songs are essentially indistinguishable from one another, they do have one up in the name of Girl Power, in that the best song in the set was one the group actually wrote themselves, "Diva, Diva." Overall, their choice of material was catchy, energetic and managed to keep the room hopping—even if it was more derivative than original. In fact, even if this music isn't your personal flavor, the eye candy alone is a real treat.

Musicianship: Vocally, this trio is tighter than one might expect, especially with all of the dance routines that they go through. Their voices are strong, they take advantage of the constantly rotating vo-

cal leads in their songs, and their harmonies may have been the strongest point of their vocals. Each member infuses a distinct personal touch, but not so much as to make it stand apart from the whole. This is obviously a disciplined and well-rehearsed group, and they avoid being mere Barbie dolls by having passion for their material—a passion that is infectious and projects well.

Performance:

This is the reason the Viper Room was filled to capacity for 3 San Tres. Whereas the music and vocals did not differentiate too greatly between each of the singers, their personalities onstage

were quite distinctive. Their numerous dance moves were intricate, smooth and precise, resulting in sexy and stunning choreography. **Summary:** 3 San Tres may just have to weather the inevitable Spice Girls comparisons, but they must have been onto this concept quicker than most to get as good as they are now. This group of young ladies has a special endearing quality in a genre which many labels would love to cash in on.

—Bernard Baur

Moe Daniels The Viper Room West Hollywood

Contact: Rhonda Warwick: 818-562-6593

The Players: Moe Daniels, vocals; Gabriel Moses, guitar; Dion Murdock, bass; Dave Brown, drums.

Material: This singer-songwriter's material might not knock you out, but her vocal and performance abilities certainly will. Daniels sings with a lot of character and conviction, and her voice is borderline husky, with a graceful earthiness to it. Most of her material is non-confrontational—your standard relationship/love fare, with a bit of abstraction and poetry thrown in. When she sings about lost love or misunderstanding, you feel exactly what she means. In fact, she could have sung "Mary Had A Little Lamb" and had the audience riveted. As an encore to a captivating performance, Daniels did a Jeff Buckley song which she imbued with her own well-developed style. **Musicianship:** Daniels' backup band was just that, although they fit the bill adequately. Perhaps all the better to showcase her vocal talent and stage presence. Listening to her voice, you can hear the work that she has put into shaping every note and phrase so carefully that she can remain relaxed and focused on her performance and communion with the crowd.

Performance: Moving about the stage in a simple black t-shirt and jeans, Daniels' vibe was fluid and effortlessly put across. Her attitude was confident, spontaneous and just short of swaggering, and, as a performer, she projected a sense that she is really in her element onstage. Her song introductions were brief, and were delivered with a relaxed sense of humor. The emphasis was clearly on Daniels, and her performance came off essentially as that of a solo artist.

Summary: This show by Moe Daniels was a highly impressive musical event. You're hearing it here first—Moe Daniels is a star. She has found her voice, and perhaps with a stronger, more interesting backup band and some hit material, she is bound to soar.

—Andi Patterson



ROB GERMAN

Moe Daniels: Confident, spontaneous and just short of swaggering.



The Robbie Laws Band: Straight-up blues with a traditional approach.

The Robbie Laws Band

Cafe Boogaloo
Hermosa Beach

Contact: Tom Hathaway: 619-566-9684

The Players: Robbie Laws, guitar, vocals; Pat Counts, bass; Tim Doyle, keyboards; Drawback Slim, drums.

Material: The Robbie Laws Band plays straight-up blues, crisp and clean, but with a traditional approach. Most of their set consisted of covers, with a slight difference: the intros and endings to familiar songs were usually personalized by Laws in his own style, a style which is very close to Albert Collins, who Laws apparently has a great deal of affection for.

Musicianship: Laws' guitar work is pristine, with every note counting where and when it should. You can feel his passion behind the music, and, at times, it's elevated to an exceptional degree. When he holds his leads you can hear a lot of Collins with a touch of Elvin Bishop and Stevie Ray Vaughan.

back Slim, which was just amazing. And Slim, himself, could probably back a heavy metal band. His three-tier cymbal sets were all used, and he seemed to be one of the hardest hitting blues drummers around.

Performance: There wasn't a lot of space onstage, but every member had a little flash that they threw into the mix. Slim twirled his sticks between beats, Counts bobbed his bass over his head, and Doyle is simply a very funny guy.

Summary: Robbie Laws and his band will do more than just fill a blues craving. They're not fancy or especially unique, but they know real blues. And they're able to be not only entertaining, but oddly comforting, as well.

-Bernard Baur

Accidental Tribe

The El Rey Theater
Los Angeles

Contact: Artist Hot Line: 310-455-2242

The Players: Brad Burkhart, vocals, guitar; Armando Sandoval, keyboards, vocals; Steve Kocherhans, sax, flute; Les Bloome, bass; Roger Friend, drums, percussion.

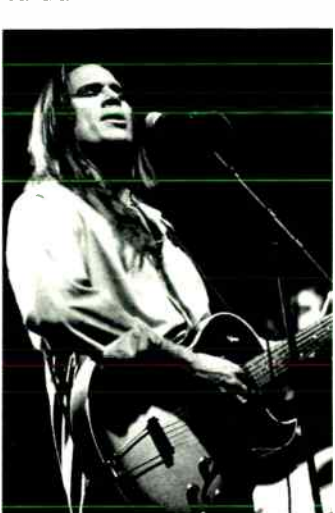
Material: Accidental Tribe plays a unique form of propulsive but eloquent rock & roll, which focuses heavily on the history and demise of Native American culture.

sound is based in a classic, roots-rock tradition, which is rounded out by the heavy-handed use of contemporary effects-laden keyboards, to produce a modern, textured studio sound. This, coupled with the intense subject matter, produced a powerful set.

Musicianship: There is a high level of overall musicianship in this group, not only in their basic musical ability but in their performance of complex and sensitive pieces which requires a heightened sense of onstage awareness.

Performance: The stage was almost filled with musicians (including several guests), and it was fun to watch the parade of many different instruments and players.

Summary: Accidental Tribe have a strong sense of artistry and a dedication to the Native American cause, which they channel through their music.



Accidental Tribe: Music with dynamic energy and a message.

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CLUB REVIEWS



**Ashia: Reminiscent of a Sixties-era folk
 artist without sounding dated.**

Ashia

Little Frida's
 West Hollywood

Contact: Crys-Am Entertainment:
 310-724-3484

The Players: Ashia Chacko, vocals, guitar; Dahna Rudin, cello.

Material: Bay Area-based singer-songwriter Ashia is somehow reminiscent of a Sixties-era artist without actually sounding dated. Perhaps it was the coffeehouse setting—complete with candles and herbal wreaths—or it might have been the fact that she actually did a war protest song, "Black Dog," which she started by shrieking a war cry that evoked a little bit of the spirit of Sinead O'Connor, and a little bit of the spirit of an Apache warrior. The rest of her set, however, was along the more listener-friendly lines of Sarah McLachlan. Most of her material reflects a sense of personal searching and displays a sensitive naiveté, as she tries to understand her life and herself. On "If Wishes Were Horses," her cellist, Dahna Rudin, sang with her in an operatic soprano voice which complemented Ashia's darker and more straightforward vocals very well.

Musicianship: Ashia's rich voice is easy to listen to, and her simple guitar playing complemented it well. She seems confident enough to know that sometimes restraint can create the greatest impact. Cellist Rudin added a lot to the sound, and all of the arrangements in the set were actually tasteful. (Ashia just added Rudin last summer, but it's a nice aural touch.) Among other things, it helped to set her apart from the masses of female singer-songwriters with acoustic guitars, and you can be thankful for that.

Performance: For the most part, Ashia puts a lot of passion and energy into her songs, albeit in a quiet, earthy way. She gave a comfort-

table and relaxed performance, and created an atmosphere of a living room full of friends getting together for an evening. Things got a little sleepy mid-set, and looking around the small room, there were about fifteen people there, mostly women.

Summary: Ashia has a couple of things going for her, not the least of which is a very good voice that doesn't get stale after an hour or so. She also has a knack for arranging her songs, and her writing is also accomplished. And it seems to be improving, too, as her newer numbers were more interesting than the pieces she introduced as "older." She's a relative newcomer to the singer-songwriter world, and still seems to be exploring new ways of expressing her musical vision. But, at the rate she's going, there is a strong possibility that she will eventually be able to distinguish herself from the pack of other singer-songwriters so prevalent nowadays. She's off to more than just a good start.

—Amy DeZellar

**Michael Campagna
 & The Average Johnsons**

Farfala
 Los Angeles

Contact: Doug Deutsch: 213-463-1091

The Players: Michael Campagna, vocals, guitar; Chet West, bass, vocals; Morris "Mo Love" Beeks, organ, piano, vocals; Gary Mallaber, drums.

Material: Michael Campagna is a blues guitar player, and his music represents that well. He plays a mix of standards and originals, with the originals actually being the standouts. Campagna has a good songwriting sense, and he also has a real feel for the blues idiom and soul. It's a challenge to write solid blues pieces without sounding derivative of one of the great blues legends, but Campagna does a very good job at avoiding this pitfall. His songs are cool and clean without an overburdening sense of having been heard before.

Musicianship: Campagna is a very good guitarist. His solos are crisp and sharp, with tasty twists that do not run on too long—orig-

inal solos which mix many different influences, showing off Campagna's varied background. His voice is good, but takes second seat to the best singer in the group, Morris "Mo Love" Beeks. Not only can Beeks wail on piano and organ, but he has a very sexy voice—a soulful voice, which rocks the house. Chet West is a strong bass player and backup vocalist, while notable veteran drummer Gary Mallaber (who has played with the likes of Steve Miller and Bruce Springsteen), is superb, displaying force without overriding the rest of the band.

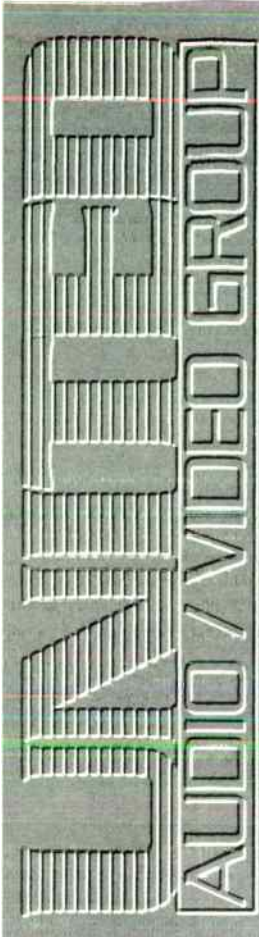
Performance: This is a group that has been together for a while, and the chemistry shows. Each player seems to know instinctively where the others are going. Campagna's solos are only helped by the backing of the Average Johnsons, and when asked to solo, they respond to the call. There is a lot of give-and-take here, as Campagna's name is upfront, but this is a very democratic band, with the others getting enough solo time to show off their varied skills. While Campagna is not a tremendous stage presence between songs, his banter does work to his advantage, allowing the music to stand strong. This was a very professional show that did not come across as being too glitzy.

Summary: Michael Campagna & The Average Johnsons is a very good electric blues act. They have the strong musical chops and solid material which are the necessary backbones for success, and the interplay between the group's members onstage is great. They never seem to miss a beat. Add all of these factors together and you come up with a group that is worth seeing.

—Jon Pepper



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- 2) State your ad in 25 words or less. (Please remember to spell equipment & band names)
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Pro Player ads are located throughout the free classified section and are easily identified by their "floating" location and "fixed" format. These ads are reserved for musicians, singers, songwriters, producers, engineers, etc. who wish to further promote their talent and services.

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PRO PLAYERS



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ODDS & ENDS



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DISPLAY ADS

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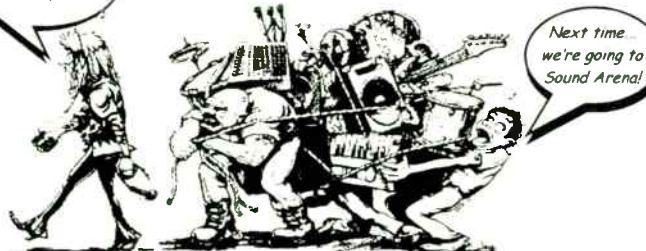
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- Blues sngr wntd ala J Joplin, A Lennox, E James, J Cocker, S Winwood. 18-29 yrs old. 310-473-8132.
- Cntry male voc/sngwrtr wntd by sngwrtr/kybds/guit to form duo for recrdngs or poss band. John 818-557-0722.
- Drmr & guit sk bass & ld voc. We hve strght ahead, hooky, blues rock sngs. Labl intrst. 70s infl. Pros only. SoBay. 310-329-8492.
- Dyanmc mod band sks charismtc frntman w/grt vox. Guit a+. Radiohd, U2, Who, 3rd Eye, Oasis. No tight jeans. Mark 818-905-5310
- E Vedder voc wntd to complt P Jam trib band. Darius 818-506-1470.
- English sngr/sngwrtr wntd into univrsl top 10, KROQ, Beatles, Radiohd, Verve, Oasis, CharliTns, Spc Hog, Stn Roses, Bowie. Colin 805-581-4997.
- Estab band lking for male sngr. Pwr & emotin. Infl Jane's, Radiohd, Portishd. Mike or Bill 310-822-6956.
- Estab HR band sks new voc. Exp, trans, derctn a must. Matt 213-962-7309.
- Exp guit & drmr team sk voc for orig proj to explore new musicl directn bas on spirituallty, chemstry, harmnyd, raw R&R. Danny 310-387-3956

MUSICIANS WANTED

- Exp rhythm sectn guit keys drums w/vocs sks voc to frnt band & write lyrics. Live & recrng. Demo tape. Keef 818-773-9545.
- Fem bckup sngrs who can get down w/souf vox for psycdl funk band. Pls don't call if you don't hve the time. 310-737-0062.
- Fem guit/sngr nnd to compl band. Must ply & sing & hve a sense of humor. Infl, Lunachicks, GoGos, X. Sam 818-248-9777
- Fem voc avail for bckups. Creatv voc arrngng, grt ear, pitch, reads music, various styles. Jessica 626-578-8134.
- Fem voc wntd for bckup & othr voc parts for orig band w/recrd cmpry intrst. 213-969-3511.
- Fem voc wntd for estab wrkng band. Steady wrk. Ld & bckgrnd vocs w/passprt for travling. Into hi enrgy dance, funk. 818-508-1374.
- Fem voc, sngwrtr, muscn wntd by male voc, sngwrtr, guit to form duo or possibly band. Music is bright, elec, melocd, dreamy & cool. Brian 818-995-6649.
- Funky beat weirdo ala Soul Coughng, Beasties, Beck, Lush Jackson, to frm funky beat explosn. Brian 818-762-0524.
- Interns nnd by Ark 21 Records, Miles Copeland's label. Must receive college cred. Cmpt knowledge, writing abil & comm skills a must. Michael 818-325-1268.
- Janes was grt 20 yrs ago. Visnry sngr wntd for fresh proj. Stop livng in the pasy. Brian 213-464-5010
- Ld voc wntd for orig hvy groove mts funk band. Must hve orig qualities. 310-358-6668.
- Male ld sngr wntd for agrvsv melocd pop rock band. Infl FooFghtrs, Chp Trick, Police. Mgmt & labl intrst. 213-461-5759.
- Marriott, Tyler, Rnbinson nnd. Signd band. Hllywd rehsl. Snd pty: Mary Swanson, PO Box 2453, Seal Beach, CA 90740-1453
- Pro guit writer sks voc for studio wrk, money making trib band. Eclectc orig band. The door is open. Chris 714-548-5636, stringboy@webtv.net

MUSICIANS WANTED

- Sngr, lost in theatr, wnts to get back to his 1st love. Will bck for demos, anything, free. Jazz, rock, whatever. Gd rng. 213-913-1282
- Sngr/guit plyr wntd for R&R band. Infl Oasis, Kula Shkr, Beatles. John 818-382-5390.
- Stylsh fem voc, lyrctc w/rnge wntd for melocd contemp smart pop proj w/sngwrtr muscn. I hve many songs & studio. Jonnie 310-838-5249.
- Unique team plyr to top pwrtl bckup/harmonies. Gig ready, all orig ala Lvg Color, Prentenders, Zep. Open mindd. Chris 818-36-6158.
- Voc nnd Infl A Anderson, S Marriott, MC5, GnR & more. If you hve style & a vibe call. 213-782-9099.
- Voc wntd to form grp. Bluesy, soufl, rock voc styles. Ryan 310-476-1289.
- Voc wntd to write sngs w/guit & bass. We are both vry school & open mindd. Pop style, vry versl. Nich 818 363-3309
- Voc wntd w/string lows & highs for orig rock act. Infl Aerosmith, Sabbath, Ozzy, Scorpions, Halen, etc. 909-399-3874
- Voc wntd. Stones type band nd voc. Hve maj deal in Euro, top US mgmt. 213-460-2431.
- Voc, lyricst w/intelgnc wntd for orig HR band. Many infls. 60s, 70s, 80s & 90s. Hllywd locatin, exp only w/tape. 213-368-6537.
- Voc/intrmntlst 20-30, agrvsv, educatd, w/attitd. Clean & harsh, rap/improvise, jazz, funk, classcl. HR proj. Reid 818-501-8890.
- Wntd, voc/kybds/lyricst. Are you the one? Pro guit/enginr has intrviewd 50 sngrs. S McLaughlin, P Cole. Lifetime commtmt. Jake 310-396-1019.

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22. GUITARISTS WANTED

- 2 mind blowing chicks skng R Rhodes, wah wah pearl guit plyr & M Manson drmr. Must be multi talntd, into goth punk & sad pop. 213-845-0227
- 2nd guit wntd for orig band for gigs & recrdng labl intrst. Infl Ftwd Mac, Hearbrkrs. REM. 213-969-3511.
- 30 yr old guit w/stage pres, exp & metal in their bones wntd by pro covr orig band. 818-892-9717.
- 90s J Page wntd by J Lennon, must hve cool hat. 213-288-0073.
- AC/DC, Ozzy, Metallica, there all here in this covr. orig. band. 818-353-5200.
- Acous guit wntd for new proj the WOODMEN. Infl Nirvana, early Bowie, Roxy, Swan, Joy Div, N Young, Rick 213-461-9592.
- Acous guit wntd. Form alt, bluesy, rock, org band w/ld singing bass. Must hve exp & gd equip. Hilywd area. 213-526-2979.

MUSICIANS WANTED

- Artist, spirtl, psychdlc band sks ld guit w/pro outlk & sngwrng abilities. Infl Doors, Jane's, Sabbath, Mad Seasn & Blind Meln. Frank 818-249-3490.
- Bass plyr & drmr lknng for exp guit for semi regular blues, pop rock club dates. We both sing & are vry exp. Bob 818-842-5241.
- Billion \$ Babies. A Cooper, trib, nds team plyn' killer guit/bck vocs into pre muscle Alice. Pref long hair vntg gear. No mercenaries. Dalice 213-268-9275
- Creatv guit plyr sght w/postv enrgy ala Pixies, Beck, P Jam. Portishd. We hve labl intrst. Pls be reliabl & srs. 310-281-6127.
- Estab band lknng for guit plyr w/vry gd stage pres. Gigs pay. 213-463-0820.
- Estab wrknng band lknng for exp ld guit w/ld & bckgrnd voc, w/passprt for traveling. Into funk, R&B, jazz. Mike 818-508-1374.
- Faces, Crowes type band nds guit. Financd proj, top atly, top mgmt, labl intrst. LA basd. 626-856-1506.
- Fem sngr/sngwrtr w/hit snks sgs guit/sngwrtr able to do Egyptn/Indian/R&R vibe. Maj recrd labs & maj mgmt intrstd. 310-281-7174.
- Formng rock band to perf w/me on my cable access show & gigs. Guit, drmr, kybd nnd. Mike 818-761-8482.
- Guit 21, sks drmr, guit, bass plyr to frm hvy metal band. Infl old Metallica/Megadeth & 80s metal. Hve orig material Peter 602-829-3570.
- Guit for fem frntd band w/labl intrst. Recrd &

MUSICIANS WANTED

- tour. 20s. Infl REM, U2, Fltwd Mac, Verve, Sundays, Mazzy. 310-226-8483.
- Guit wntd to complt hrd & soufl orig proj for immed 4trblm & showcsng. Auditn now. Samson 909-931-1928.
- Guit wntd to form Elton covr band. Vocs a +. Mark 818-385-4084.
- Guit wntd. Stones type band nd guit. Hve maj deal in Euro, top US mgmt. 213-460-2431.
- Guit, bckup vocs wntd for srs rock band. Infl Fish, Zappa, Hendrix, Beatles, Radiohd. Jason 818-986-8782. Mike 818-551-1923.
- Guit/voc, 20-30, aggrsv, educatd, w/attitd. Must ply jazz, latin, blues, funk, classcl, rhythm & lds. HR proj. Reid 818-501-8890.
- Hanoi Rocks/Dolls type band sks guit. Signd in Japan. LA rehrls/recrd. Snd tape: Skip Sterling, Box 935, Bellflower CA 90707-0935.
- How come nobody plys Louie Louie anymore? Wntd. muscians to frm classic rock/blues/surf band. 2 yrs + exp. Josh 310-535-4835.
- I don't wanna save the world, just the current music scene. Voc/sngwrtr w/grt range nds guit loadd w/tx & creatvty. 310-457-9879.
- Ld guit for orig proj. Infl V Morrison, Pixies, Stooges. 018-760-6687.
- Ld guit hrdy for my orig pop rock band. Ability to sng narmy a +. Paid live gigs. Srs pros only. Tim 714-645-5408.
- Ld guit w/soul & tone wntd by ld sngr & sngwrtr to form 1st class rock band. 310-289-3294.
- Ld guit wntd for wrknng dance band. Must hve gd equip. Fast lnr. 818-609-0183.
- Ld guit wntd to complt P Jam covr band. Darius 818-506-1470.

MUSICIANS WANTED

- Mainstrm rock, ply mostly pre recrd music & collab on new. Bckgrnd vocs a +. We hve CD & label intrst. Lv msg. 310-835-0611.
- Rhythm guit, kybdst wntd to complt UFO MSG trib band. Exp pros only. 213-290-1574.
- Side proj anyone? Bass sks guit to form 70s classic rock covr band. No slacks or shumcks. 213-526-2979
- Sngwrng team sks guit for contmp rock band recrdng in Malibu. 818-341-6268
- Srs hrdwrknng pro, co-wnrtr, musicn, wntd to write, sing, recrd, perfm w/same. Commercial & unique. R&P, C&W ballads. 213-650-0882.
- Srs OC band w/followng, mgmt, & grt songs sks passioat, tasty, melodic ld guit. Infl Melissa, Sheryl. 714-998-3783.
- The band UNCLE TOM lknng for guit w/attitd. Complt recrd, hit snks, recrdng/rehrls studio, attitd, pop mts punk. 818-891-3671.
- THE DEAD FINGERS sks guit. Infl M Manson, NIN, Filter. Dusty 213-874-3069.
- They dont makem' ik they use to. P Kossoff, E Isley, Hendrix. Deep/pkct, deep roots, vntg gear, cool threads. Creatvly a mst. 213-461-5901.
- Wrld class male ld voc sk guit iur wring col-lab. Hrd edged blues rock or HR Gibson tone prefrd. Nathan 818-243-2696.
- Zep type w/high enrgy & creatvty call if you can rock lk J Page. We exist so mst you. Gary 714-774-9498

23. BASSISTS WANTED

- AREA 51 2nd CD recrdng proj. If you lk O'Ryche show up w/a smile, be pro, and avail. Dennis 818-271-2330
- #1 awsmc bass wntd for 80s band, new wave covr band. You must be totally into new wave materi & making money & hving fun. 805 252-2580
- 2 exp sngwtrs w/CD lknng for bass plyr to complt song orintd, acous/elec mod rock band. Must commit to hvy rehrls sched. 714-960-8301.
- 90s new wave band sks bass. Infl Echo, Siml Minds, Stone Roses, Kitchens of Distinction. Vocs a +, srs only. Steve 310-306-5314.
- A creatv bass plyr wntd for band into evrythng from Zep to Radiohd. We are guits, drums, kybds. Goths welcm. 213-852-9339.
- Artist, spirtl, psychdlc band sks bass plyr w/pro outlk & sngwrng abilities. Infl Doors, Jane's, Sabbath, Mad Seasn & Blind Meln. Frank 818-348-3480.

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- Band lking for bass to frm improv jam band. Infl Phish, Dead, Moe, Wd Sprd Panic, Mdsky, Martin & Wood, Zero. Danny 213-655-3389
- Band lking for kybdst to frm improv jam band. Infl Phish, Hornsby, Dead, Wd Sprd Panic, Mdsky, Martin & Wood, Zero. Danny 213-655-3389
- Band lking for voc to frm improv jam band. Must be bluesy, soufl, creatv, write lyrics a +. Danny 213-655-3389
- Bass & drmr ndd to join bluesy & funkny sngwrting team ala Kravitz, Crowes, early 70s vibe. We move quick, grt connex. Val area. Joe 818-727-1964.
- Bass for AAA orig proj. 20s jazz, folk, rock, ie D Matthews, Sting, Ferrod med & showcs Dynamic. Uprght or frtiss a+. Gabriel 818-776-1930
- Bass ndd ASAP. ZWOIS MOB. 6 mo int'l tour. "live" CD. Pro, drug free, educatd, proficient, jazz, funk, rock, chops, bck vocs. Brett 972-385-7073.
- Bass ndd by guit & voc team for unique hrd edge altid music. Chops of Sabbath, altid of Blk Flag Prod, no yngsters all. 310-519-8098.
- Bass ndd for yng agrvs unique wrking career band. Pockt plyr w/creatv groove. Vocs prof. Deditn a must. 213-464 6441.
- Bass ndd in SD area for orig R&R band. From Zep to Cult. Rdy to gig & recrd. Kevin 619 296-0132.
- Bass ndd to form moody, hi enrgy, punk R&R band. 60s & 70s heroe Lou, lgy. Path. W Hillywd. Dave 213-650-4691
- Bass plyr & drmr ndd to complt 90s blues basd R&R band. Pros only, srs mindd musicne a must. 213-951-1932 eves, 213-951-9515.
- Bass plyr bckgrnd voc ndd to wrk w/finerdtl heart & soul guit. Rock, soul blues from the raw gut music. Label intrst. 818-592-6536.
- Bass plyr ndd for gigngng orig rock band w/frm voc, Melodic, bluesy snd Hve rehrt spc. Al 818-972-2765.
- Bass plyr ndd for orig pop all rock proj w/frm voc nnd srs plyrs. 213-467-5901.
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- Bass plyr wntd fem prefrd for unique psychc band. 213-876-3750.
- Bass plyr wntd for orig R&B funk rock proj. Mst be solid, sain & ezy going. 213-732-2605
- Bass plyr wntd to complt proj into Zombie. Prodigy, Tool, rdy to gig. 310-473-3822
- Bass wntd by guit & drum team to frm hvy enrgic rock band. Deditn & talnt a must. All orig materl. Fems encourgd. 626-577-5931.
- Bass wntd for band proj. No mercenaries pls. AAA/AOR format. Gabriel, Floyd, C.Crowes, Boston. Hve lckout & indstry connex. Ed 213-933-3784
- Bass wntd for dreamy alt modert tempo rock band. Randy 213-935-0566.
- Bass wntd for fem band. Indie intrst, rdy to gig & showcs. 818-752-9110.
- Bass wntd for hrd pop band w/new CD Deditn essentl. Radiohd, Blur, Flepalmnt, Posies, Lv msg. 213-769-5557.
- Bass wntd for orig band w/recrd cmpry intrst & bckng. Infl Fltwr Mac Heartbrkr. 213-969-3511.
- Bass wntd for orig band. Must be exp. M/F, ala S Crow, Allmans, CSN afr 6 pm pls 818-865-1047.
- Bass wntd for orig proj. Must be exp. ala Allmans Eagles, CSN. 805-581-4861.
- Bass wntd for recrdng proj & perfmgng grp. Indie label signd artist/band 23-969-3511.
- Bass wntd for rock band. Mostly orig, some covrs. Infl Dokken, Hale, Wasp. Ages late 20s to mid 30s. Must be vint Lv msg. 909-399-3874.
- Bass wntd for strght ahead, motivid rock band w/gd sngs CD & label intrst. Are you the missng link? Lv msg. 310-835-0611.
- Bass wntd for theatrcd cutting edge band. 310-823-7003.

MUSICIANS WANTED

- Bass wntd to complt P Jam covr band. Darius 818-506-1470.
- Bass wntd to form Elton covr band. Vocs a +. Mark 818-385-4084.
- Bass wntd to form grp. Styles incld rock, blues & funk. Ryan 310-476-1289.
- BIG DUMB LOVE skng sks groovy, in/pockt bass. Gigs, website, CD & CA/AZ tour. Tanner 213-666-2115.
- Billon \$ Babies, A Cooper, trib, nds team plyr killer bass/bck vocs into pre muscle A.I.C. Pref long hair vntg gear. No mercenanes. Daice 213-268-9275
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- Eclectc funk rock band WOBBLSTONE sks verst groove bass to wobble/w. We hve sold dem, gigs, rehrtl spc. Hillywd. Jm 310-659-5276.

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- Exp drmr & guit sk agrvs fem bass for hvy rock w/punk edge band. Call eves. Rob 213-726-7262.
- Exp guit & drmr team sk bass plyr for orig proj to explore new musicl directn bas on spiritalty, chemistry, narmnyd, raw R&R. Danny 310-387-3956
- Exp verstl in/pockt bass plyr ndd to complt 4 pc moody dreamy mod rock band. Todd 213-436-0906.
- Fem sngsr/sngwrtr w/hip songs lking for bass for band. Maj labels intrst. Positiv R&R. 310-281-7174.
- Guit 21, sks drmr, guit, bass plyr to frm hvy metal band. Infl old Metallica/Megadeth & 80s metal. Hve yng materl Peter 602-829-3570.
- Guit/voc 21 sks bass who loves 80s metl. Infl old Metallica, old Megadeth, etc. Hve orig materl. Peter 602-829-3570.
- ISO bass plyr to complt band. Alt rock w/progro edge, hve mgmt, top prod, upcmng gigs, commtmt. Infl No Doubt, Alanis. 818-783-9162.

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- Ld sngr, ld guit lknng for bass plyr, drmr, kybdst. All orig. Prepare yourself for stardom. 626-441-8441
•Male bass wntd, cool persn, solid style, sng-wrtng abil, divrs music, exprmntl, accessbl, at time vry hvy as well as laid back & moody. 213-360-6584.
•Orig pop rock band sks bass plyr. Unique sngs w/unique sngr. Infl Elton, Lennon. Demo avail. Emily 562-869-5013
•Pick & slap ability, 90s look, hi energy stage presnc, all pop punk band PILLO HEAD nds pro bass plyr. CD out in May. Matt 818-986-8425.
•Pro/verstl bass wntd for well conctd mod rock band w/latin edge. Pro equip & commitmnt to the bass necessary. Live, U@, Santana, Doors. 213-397-3493.
•R&R band skng bass plyr & drmr for killr proj. Infl incld Bowie, TRex, SpceHogs, etc. srs only, image. mst lk good. Jay 213-656-6567
•SEVENTH FURY sks exp metal bass plyr for live shows & recrdng. Infl Sabbath, Maiden. Srs only, no drugs, must hve fire. 805-379-1426.
•SEVENTH FURY sks exp metal drmr for live

MUSICIANS WANTED

- shows & recrdng. Infl Sabbath, Maiden. Srs only, no drugs, must hve fire. 805-379-1426.
•Shamu & baby shamu sk estab blues bass plyr for wrkng sit. 805-650-1429
•Sknng bass/voc to rock 2000. Hendrix, Cream, Aerosmith, Sabbath, Halen, O'Ryche, STP, Chains, Peppers, S'Gardn. Be next. 818-769-1390.
•Still lknng for someone to ply bass in punk edgd, surf soakd instrumntl band. Not your fathers surf band. 818-788-5098.
•Stnd up bass for Rat Pack, Vegas, Coconut Grove, swing style band. Sinatra, Martin, Darren, Prima, etc. 25-40 only pls. Lee 818-558-7273
•The band UNCLE TOM lknng for bass plyr w/attitd. Complt recrd, hit sngs, recrdng/rehrl studio, attitd, pop mts punk. 818-891-3671.
•Yng Hillywd basd band lknng for bass & drmr betwn 20 & 30 yrs old. Infl Bowie, TRex, Stones, aesthetically concious. Monay 213-719-4009

MUSICIANS WANTED

25. KEYBOARDISTS WANTED

- Ld sngr, ld guit lknng for bass plyr, drmr, kybdst. All orig. Prepare yourself for stardom. 626-441-8441
•Estab locl band lknng for kybdst. Bckng vocs a must. Hve recrd, nd to promote it. Other instrmnts a +. Lk Waites, Babys. Stewart 213-876-1466.
•Estab wrknng band lknng for fem kybdst w/passprt for travlwg, ld & bckgrnd vocs. Into funk, R&B, jazz, hi enrgy dance. 818-508-1374.
•EZEKIAL DREAM sks kybdst w/srs groove & chops. Mgmt & pd gigs. 818-342-4234.
•Flashy key plyr into 70s Bowie style ndd by new band formng now. Ken 213-467-2392.
•Formng rock band to perf w/me on my cable access show & gigs. Guit, drmr, kybd ndd. Mike 818-761-8482.
•Jazz kybdst wntd for combntn mainstrm & contemp jazz quintet. Bill 213-874-7118.
•Kybd plyr ndd to complt band. Infl Lennon. Radiohd, 310-247-9845.
•Kybd plyr wntd by band w/shows & CD. Infl Prodigy, Janes, Police. Poss pay sit for rght plyr. Ben 310-209-3357.
•Kybdst wntd for band proj. No mercenaries pls. AAA/AOR format. Gabriel, Floyd, C Crows, Boston. Hve lckout & indstry connex. Ed 213-933-3784
•Kybdst wntd for orig progrsv rock band. Srs only, know how to groove. Rehers in SFV. Dave 805-373-0866.
•Kybdst wntd for orig rock band. 213-874-1055.
•Kybdst wntd for Rat Pack, Vegas, Coconut Grove, swing style band. Sinatra, Martin, Darren, Prima, etc. 25-40 only pls. Lee 818-558-7273
•Kybdst wntd must hve pro equip, grt vox for hamonies, wrknng windie lable, doing CD & music video show. We're rdy to go. 818-765-4684.
•Kybdst, rhythm ndd to complt UFO MSG trib band. Exp prs only. 213-290-1574.
•Kybdst/samplr wntd for orig band. Infl Portishd, N African, drk wave, folk. acrane8908@aol.com, Andrew 213-851-9675.
•Lknng for kybdst to do industr/techno band. Call eves. Michael 213-957-2959.

MUSICIANS WANTED

- Multi kybdst, B3, piano, dbl on rhythm guit, sng-wrtir avail for pro sits only. Gregg 213-960-4358.
•Orig pop rock band sks kybdst. We hvc Unlque sngs w/unique sngr. Infl E John, J Lennon. Demo avail. Emily 562-869-5013
•Pop alt band lknng for kybdst. Vry srs, vry talntd, gd attitd, too many gigs. Dennis 818-881-3628.
•Pref fem, male OK, for jazz, cabaret style grp GODDESS. Melba Toast 818-380-1567
•Space rock infl kybdst lknng for lk mindd indivs to create synth drivn, futuristc snd. Hawk Wind, G Neuman, Tangrn Dream, Kiss. Ryan 213-845-0253.
•Srs hrdwrknng pro, co-wrtir, musicn, wntd to write, sing, recrd, perf w/same. Commercial & unique. R&R, C&W ballads. 213-650-0882.

24. STRING PLAYERS WANTED

- Grt rhythm & blues plyr ndd. Murph & the Magictones? Peter 818-894-4505. 310-608-6821.
•Pro cellist dbl bass to join orig grnd breaking snd. Don't wait, call now. Ken 213-661-7080.
•Violinist wntd by midi pianst for classcl/new age pop origs duo. Mark 213-937-8911.

26. DRUMMERS/PERCS. WANTED

- Ld sngr, ld guit lknng for bass plyr, drmr, kybdst. All orig. Prepare yourself for stardom. 626-441-8441
•#1 dynmc HR band w/labl instrnt, lckout & upcmng shows skng drmr who grooves, slams & rocks. Kenny 818-785-5095.
•1 Grohl or Moon type drmr ndd to complt mod rock band. Infl Foo Fghtrs, STP, Pumpkins, Nirvana. Atr 5 pm. 310-214-1197.
•A yng drmr is ndd for yng band poised to take over the world. Infl Bowie, Suede, Beatles. Lv msg. 818-569-5540
•A#1 drmr ndd for hvy alt band w/cuttng edge snd. Sng/groove orintd. Exp, pro mindd plyrs, pro, equip, attitd. 818-382-7931
•ADAGIO TRIP sks drmr w/carnng hands, grt ears, happy dispostin & drive to succeed. Infl Radiohd, Cake, eels. 213-482-8869.
•Aggrsv, progrsv, shifty drmr wntd for aggrsv, progrsv, shifty band. Stan 818-343-8045.
•All orig HR band sks pro open mindd drmr. We hve pro gear & rehrl inclngng pro kit for audins. Infl Filw Mac, Zep to Ozzy. 213-644-9049.
•All orig outfit lknng for rock drmr w/equip, trans, exp, for rehrls. upcmngs shows & recrdngs. Srs inq only. Jay 213-461-3708.
•Alt band w/maj labl instrnt sks drmr able to ply on click. Oasis Nirvana, Bush, Blur. 310-208-3772
•Band lknng drmr, HR, acous rock, bluesy funk type snd. Must be team plyr. Marc 310-398-9283.
•Bluesy rock guit/voc nds bass & drums for orig band. Open mindd, srs mindd musicns nd apply. Lorca 213-851-7688.
•Christn drmr/perc for non ministry sit. Moody, fem frntd, all rock band, sks passionl, pwrfl, imaginv plyr. Giggng now. Pasdna area. 213-857-7420.
•Complt orig band sks new drmr. Pwr pop rock w/techno flair. Band inclds grt sngs, grt stage pres many upcmng gigs. Mike 818-210-0003.
•Drmr & bass ndd to join bluesy & funky sng-wrtir team ala Kravitz, Crowes, early 70s vibe. We move quick, grt connex. Val area. Joe 818-727-1964.
•Drmr & bass plyr ndd to complt 90s blues basd R&R band. Pro only, srs mindd musicns a must. 213-951-1932 eves, 213-951-9515.

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MUSICIANS WANTED

•Drmr for AAA orig proj. 20s jazz, folk, rock, ie D Matthews. Sling. Rercrd demo & showcs. Dynamic. Brushes to stix. Gabriel 818-776-1930
•Drmr for al pop grp. Hve mgmt, legal, labl intrst. Be clk friendly & dynamics louf to brushes. Infl Curve. Ruby, Garbage, Mitch 818-999-0994
•Drmr ndd ASAP, ZWOIS MOB, 6 mo int'l tour, "live" CD. Pro, drug free, educatd, proficent, jazz, funk, rock, chops, bck vocs. Brett 972-385-7075.
•Drmr ndd by guit & voc team for unique hrd edge atitd music. Chops of Sabbath, atitd of Blk Flag. Prod , no yngsters, ait. 310-519-8098.
•Drmr ndd for orig pop alt rock proj w/flam voc nd srs plyrs. 213-467-5901.
•Drmr ndd ndd for gigng orig rock band w/flam voc. Melodic. bluesy snd. Hve rehrls spc. Al 818-972-2765.
•Drmr ndd to form moody, hi enrgy, punk R&R band. 60s & 70s heros. Lou, Iggy, Palli. W Hillywd Dave 213-650-4691.
•Drmr w/elec kit wntd 4 studio wrk. Rock fusn intr. Pref Bozzio, Smith, ect. No pay. Sorry. Im a musician. Chris 714-548-5636. stringboy@webtv.net
•Drmr wntd for 60s mts 90s rock band. Must be yng & srs. Showcss ASAP. 714-648-2157.
•Drmr wntd for all band. Oasis, Nirvana. Rdy, able to play on click. Maj labl intrst. Lv msg. 310-371-7308
•Drmr wntd for dark pop band. Infl Garbage. Snkr Pimps. Must ply w/click. 818-999-0994
•Drmr wntd for HR band. Infl Styx, Xtreme, Rush, Halon. Robert 213-340-2245.
•Drmr wntd for orig rock band. 213-874-1055.
•Drmr wntd for orig proj infl Beatles Stonez, Radiohd, Oasis, Replicmnts. Tom 310-306-7531.
•Drmr wntd for progrs rock band. Srs only. know how to groove. Rehre in SFV Dave 805-373-0866.
•Drmr wntd for signd band w/top mgmt. Lifetime commitmt. Infs Kiss, Halen, Tape, res, photo, video: 10061 Riverside #115, Torluca Lake, CA, 91602, 818-754-2609.
•Drmr wntd to complt hvy rock band. Strong material & rdy to go. hrd & hvy. Must hve dbl pedal. Srs only. Jake 714-879-5613.
•Drmr wntd to form Elton covr band. Vocs a +. Mark 818-385-4084.
•Drmr wntd to frm orig mod rock band w/sngr, sngwrtr. 310-289-3294.
•Drmr wntd top 40 covrs, mod rock, reggae, disco, vocs a must, some ld, lots of bckup. Frank 310-578-6507.
•Drmr wntd w/feel & groove for orig band. Creatv & decd a must. Beatles, Weller 310-478-1843
•Drmr wntd wntd by unconventionall guit/voc w/catchy songs & STP/Nirvana snd, for 3-pc alt band. Rehrls. CDs, videos gigs. Dagger 310-550-1953.
•Drmr wntd, for orig pure rock band. Hrd rockn grooves, Infl Sabbath, J Priest, Scorpions, etc. 909-399-3874.

MUSICIANS WANTED

•Drmr wntd, K Arnoff plyng Mellencamp. Top notch involvd. w/maj touring creds. 818-342-8581.
•Drmr wntd. Creatv lk Perkin, solid lk Chamberlain. Pg me. 310-724-1489.
•English groove drmr wntd for pnat beats & loops for univrsl act into Engl style. Stn Roses, Charltns, Oasis, Radiohd, K Moon sytle. Colin 805-581-4997.
•Formng rock band to perf w/me on my cable access show & gigs. Guit, drmr, kybd ndd. Mike 818-761-8482.
•Gignng band sks drmr for drk Brit snd. Infl Cure, Bauhaus, Love & Rocks. Hve songs & recrdng opply. Steve 818-769-8749.
•Guit 21, sks drmr, guit, bass plyr to frm hvy metal band. Infl old Metallica/Megadeth & 80s metal. Hve orig material Peter 602-829-3570.
•In/pockt hiphop groove loving drmr wntd for srs orig proj w/horn sectn & bottm hvy, slingng, alcazy grooves. Showe pendng 818-761-7795
•Inventv drmr/perc wntd by LUDLOW. Hvyvns of Kyuss, intensity of Tool, dynamics of Jane's, fury of Stooges. 213-427-8557
•Invtv drmr/perc wntd by LUDLOW. Heavynss of Kyuss, intnsty of Tool, dynamics of Janes, fury of Stooges. 213-427-8557
•J Bonham wntd by Beatlesque mess. 213-850-0337.
•Less is more sucks. I want to push the limits. Guit sks extrodinary drmr, bass to form group. Mahavishnu mts Fishbone. Rage. Sam 626-796-1647.
•Male drmr, new proj, creatv, solid meter, grt atitd. No drugs. Styles: C Smith, C Degrasey. Music: Cting Crows, STP, G Blossoms. Mike 310-441-6532.
•Scientologist drmr wntd by guit/voc for ska, reggae, hiphop type band. Doug 213-644-8228.
•Sheer aggressiv, slammng beats, 90s look, hi energy stage presnc, all pop punk band PILLO HEAD nds pr drmr. CD out in May. Matt 818-986-8425.
•Still lkng for someone to ply drum in punk edgd, surf soakd instrumentl band. Not your fathers surf band. 818-788-5098.
•Top band frmng now sks drmr into Bowie, Chp Trick. 213-467-2392
•Wntd, drmr for orig pop rock band. We hve unique sngs w/unique sngr. Infl Elton, Lennon. Demo avail. Emily 562-869-5013

PRODUCTION

band. Infl funk, hiphop, acid jazz, latin. Srs only. Sam 562-692-2405, Xavier, pgr. 213-356-8270.
•Saxphnt w/type 0 blood for acid funk proj w/grt hook. 310-737-0062.

28. SPECIALTIES WANTED

•Musicians wntd to build casual band, starting w/oocasnl low pay jazz gigs at clubs, coffee hses, etc. Keys, sax, bass, drums. 213-934-5571.
•Techno dnce fem sngwrtr, perfmr, sngr nds someone who believes in dnce music who has conctcs to get sngs heard. Star 805-564-6815.

29. SONGWRITING

•24 yr old sngr/sngwrtr skng pro artist to write for/collab. Eng/Span. Styles: pref Madonna, Bbyface, D Warren, D Foster. 213-390-7780.
•Award winning poet lyricist avail for pro proj. Kevin 818-846-3519.
•Catchy pop tune nds funny bone lyricst w/unique tickle undr the armpits point of view. Comedians welcome. Jim 818-504-0573.
•Cntry male voc/sngwrtr wntd by sngwrtr/kybdst/ guit to form duo for recrdngs or poss band. John 818-557-0722.
•Exp pro sngwrtr, kybdst lkng for ld voc for collab. Gregg 213-960-4358.
•Exp verstl guit/sngwrtr w/arrangr, prodng skill nds commitd, confidnt, adventurose, eclectic infl sngr/lyricst ala M McKee, J Osborne, Sinead, Sarah. 818-788-7098
•Fem sngr/sngwrtr frm London sks sngwrng partnr/prodr cr lking for commitd partnrshp for creatng deep dark moody sngs Depeche. Portishd. Joanne 310-399-8467.
•Guit BMI sngwrtr, keys, voc w/demo setup humor spiritalty. Classic rock to KROQ, AAA to triphop skng collab. Greg 213-845-9663.
•NYC compsr sks talntd exp lyricist to listn in my meldy & write crav commerc wrds expressng the feeling. Jery 212-873-3923.
•Pro lyricst responsibl & reliabl, skng melodies w/strong musicl hooks. No flakes pls. All musicl styles welcm. Chris 310-473-5623
•Srs hrdwrkng pro, co-wrtr, musician, wntd to write, sing, recrd, perf w/same. Commercial & unique. R&R, C&W ballads. 213-650-0882.

30. COMPOSERS/ARRANGERS WTD.

If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

•Lyricst skng muscns for collab. 310-535-4835.

PRODUCTION

31. PRODUCERS WANTED

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

•Attrctv R&B/hiphop sngwrtrs trio girl grp lkng for pro prodcr for collab. Keisha 800-211-3243.
•Fem sngr/sngwrtr frm London sks sngwrng partnr/prodr cr lking for commitd partnrshp for creatng deep dark moody sngs. Depeche, Portishd. Joanne 310-399-8467.
•Poetry band sks prod for epic poem, art film. Lv msg. 619-230-9347
•Pop sngr/sngwrtr w/orig songs, CD album, sks prod w/music recrdng indstry connex. Call M-F, 8 am 1pm. 909-397-5578
•Prod wntd for R&B voc, christn, must know how to get recrd deal or hve labl intrst. Srs, pro only. 213-971-6173.
•Rich Carpenter, P.J Jones, G Martin. Where are you when we nd you most? Help us bring timelss music back to the public. Brent 805-522-0657

33. MISC. PRODUCTION

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27. HORN/WIND PLAYERS WTD.

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•Horn/wind plyrs wntd. Form eclectic turky

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310-319-6721

ROBERT COPELAND

Producer - Arranger - Keyboards

Award winning composer, arranger, producer avail for platinum quality albums, film scores & demos. '97 Command Performance/Pres. Clinton. '97 Thai Film Fest. Award/Best Video Editing. Top 10 single B Preston, E Clapton, D Estus, HBO, USA TV. State/art prod facilities.

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- At this particular momnt in time I doubt that anyone is writing strng mater than us. Why no risk a phone call? Brent 805-522-0657
- Estab wrkng blues rock band sks bkng agnt/mgr to take band to next level. 805-650-1429.
- Maj labs intrstd, alt band lkng for mgr. 310-208-3772

35. INVESTORS WANTED

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

- AREA 51 skng investr to help us recrd songs frm 80 ong catalog inxpnsivly. We love to wrk! CD avail. Dennis 818-271-2330
- Everybody wnts money. We simply wnt to help in getting our prod out to the work. The public deserves better, do you agree. Brent 805-522-0657
- Invstr wntd for fem R&B voc w/demo tape avail. 213-971-6173.
- Invstr wntd for fem sngwr, perfrm, sng w/dnce, techno, songs rdry for recrdng, nd financ bkng for new CD. Star 805-564-6815.
- Poetry band sks investr for art film, epic poem w/music. Lv msg. 619-230-9347

36. DISTRIBUTORS WANTED

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

- PHARM is lkng for distrbtrn of their newly relsd 4 sng CD. Dave 519-451-0615, 5150@wwdc.com

37. EMPLOYMENT

Employment ads are designed for businesses offering full/part time employment or internships. To assure accuracy, we suggest that you fax or e-mail your ad to us.

- Century Media Recrds sks intrns to asst Alt Marketng Dir w/promotng goth, blk metl & hrd-core bands to the undergrnd. Fax res. 310-574-7414
- Grt industry entry oppty. Music publ co skng intern intrsd in film, TV music suprvsn. Transition Music 818-760-1001, onestop-mus@aol.com

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•Indie record label sks intern. Participate & learn about all aspects of the biz. Isabel 213-465-8542.

- Indie recrd label lkng for P/T persn. \$5.25/hr. Tour supprt & pbclty. 15-25 hrs/wk. Amy 818-848-2698, fax 818-848-2699.
- Intern wntd for indie label & prod co, wrkng w/maj labels in NoHo, Wldnd Hills, Hllywd area. May ld to payng posin. 818-755-7927.
- Make big commn selling pblishd song catalogs to jingle & music house for use in TV, film & video. Mike 818-566-8745.
- Payng gig + xtras for top lvl bands only. Pop alt music. Palm Sprngs area. Adam 760-340-6931.
- Persnl asst wntd for promo compny. \$12.50/hr. 818-780-5248.
- Recrd compny interns. Domo Records in WLA has intern posin. Bryan 310-966-4414 x21
- Secretary for sngwr. Type, travl, locatd in S Diego. Lv msg. 619-230-9347
- Wanna break into music biz. Top music RP firm skng intrn. Clients incl Alanis, Petty, Bowie. Rm for growth. Fax res. 818-380-0430.

40. WEB SITES

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BANDS

- 1% Hangout http://www.iurma.com/IUMA-2.0/ftp/vol-ume2/1_Percent_Hangout
- 16Volt <http://www.16volt.com>
- 88 Crash <http://www.publicrecords.com/88Crash.html>
- Abusement Park http://webpst.com/abuse*ment*park
- Alchemist <http://members.aol.com/alchemy4/alchemy.html>
- Alternate Faith <http://members.aol.com/altfaith>
- Alexa's Wish <http://4ams.com/slextel/alexa.htm>
- Almost Ugly <http://www.cazmedia.com/bands/AlmostUgly>
- 714 <http://members.aol.com/cd714rock/>
- Alternate Faith <http://members.aol.com/altfaith>
- Anomaly <http://groucho.bsn.usf.edu/~studnick/anomaly.htm>
- Arianna <http://www.rhythmnet.com/bands/arianna>
- Baron Automatic <http://mediaraid.com/baronautomatic>
- Bazooka <http://www.tsware.com/Bazooka/>
- Brazentribe <http://inetworld.net/bztribe>
- Barfbag <http://www.val.net/Barfbag>
- Bill Gibson <http://www.primaweb.com/gibson/>
- Blue Reign <http://members@aol.com/SunCave/BlueReign>

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- Cravven Morehed <http://www.geocities.com/hollywood/1841>
- Curve Of The Earth <http://www.curveoftheearth.com>
- Cut Throat <http://members.aol.com/ctthroatgr>
- The Darlings <http://www.bomp.com/bomp/Darlings.html>
- Defrost <http://www.flash.net/~tucker99/defrost.html>
- Dissolve <http://members.aol.com/dissolv>
- Dogwood Moon <http://lama.com/dogwood.html>
- Egodog <http://www.loop.com/~egodog>
- Erayna <http://www.geocities.com/heartland/1569/erayna>
- Empty Tremor <http://www.akros.it/emptytremor/index.html>
- Grumbletummy <http://www-ssc.icpp.ucla.edu/~lamitha/grumble.html>
- Heavy Rain [WWW.heavyrain.com](http://www.heavyrain.com)
- Holly Heaven & the Issue <http://home.earthlink.net/~hht/>
- Hyperview <http://home.sprynet.com/igor3000/head.htm>
- Happy Death Men <http://home.earthlink.net/~happydeathmn/>
- Heavyrain <http://www.heavyrain.com>
- I Found God <http://www.cyber-rock.com/ifoundgod>
- Joe Rush <http://members.aol.com/joerushjr/home.htm>
- Joel Pelletier <http://www.joelp.com>
- Josephine the Singer jtsmaggie@earthlink.net
- Junior's Garden <http://members.aol.com/jregarden>
- Chris Jay <http://www.vrone.net/internetcafe/chrisjay-main.htm>
- Hot Water Music <http://www.hotwatermusic.com>
- Juice www.aa.net/~slaglip/
- Kyler Shogen & Blue Reign <http://members.aol.com/suncave/bluereign>
- Kay Bess <http://www.lama.com/kaybess.htm>
- Little Children <http://members.aol.com/rollydv>

WEB SITES

- Line of Fire -Journey tribute <http://home.earthlink.net/~fretter/>
- Legacy <http://www.concentric.net/~smusic/legacy.htm>
- Majority Dog <http://www.majority-dog.com>
- Marian'a Trench <http://www.fishnet.net/~mariana>
- Majenta Jets <http://www.angelfire.com/ca/majentajets>
- Michelle Penn Band <http://www.michellepenn.com>
- Monophonic Tonic <http://www.monophonic.com/~grey>
- Native Tongue <http://www.cyber-rook.com/nativetongue/>
- Opposite Earth <http://www.Opposite-Earth.com>
- Poetry band <http://www.cyber.net/lacamusic>
- Pat Miliken <http://www.inanna.com/yggdrasil/miliken>
- Primitive Radio Gods <http://www.primitiveradiogods.com>
- Push Comes to Shove <http://www.amiss.com/push>
- Rebel Rebel www.indieweb.net/rebelrebell
- Rebecca Dru <http://www.nightsongs.com>
- Rosemary Silence <http://www.haydensterry.com/rosemary.htm>
- Rick Monroe <http://www.rickmonroe.com>
- Rude Awakening <http://www.primenet.com/~rudea>
- Joe Rush <http://members.aol.com/joerush>
- Scary Rides Home <http://www.scaryrideshome.com>
- She's Not Jeffrey www.notjeffrey.com
- Scarlet Blue <http://members.aol.com/scrltblue>
- The GangBangs <http://home.earthlink.net/~thegangbangs/>
- The Jesus Twins <http://www.feelmyubiquity.com>

WEB SITES

- The May Kings <http://www.stinkycheese.com/page6.htm>
- The Redhot Blues <http://ourworld.compuserve.com/homepages/redhotblues>
- The Spill <http://www1.linkonline.net/freshair/spill.html>
- The Tooners <http://www.unsigned-records.com/tooners.html>
- Your God Rules <http://your-god-rules.com/>
- Sunday Funny's <http://www.lunnys.com>
- Sound Magazine <http://www.geocities.com/Hollywood/5255/plband.html>
- Stained & Lit www.geocities.com/SunsetStrip/Palladium/4572/stained.html
- Strange in the Pocket <http://www.bitemark.com>
- T-Bone, Producer <http://www.members.aol.com/groov>
- The Congregation <http://www.primenet.com/~biscuit>
- The Mechanical Bride <http://home.comcast.com/bomp/MechBride.html>
- The Insects <http://members.com/theinsects>
- Two Guns http://www.iuma.com/IUMA-2.0/ftp/volume9/Two_Guns/
- Twinetar <http://www.geocities.com/sunsetstrip/palladium/4572/twinetar.htm>
- UFO Lowrider http://www.zianet.com/ufo_lowrider
- Vincent <http://www.iuma.com/IUMA/bands/Vincent>

WEB SITES

- Vertigo Children <http://www.vertigochildren.com>
- Vivid <http://home.earthlink.net/~vividgroove>
- Wet Souls <http://members.aol.com/tonycort/wetmain.htm>
- Wilbe Productions Inc. <http://www.lilinks.net/~wilbe>
- Wobble Shop <http://www.wobbleshop.com>
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- Zoes Garden <http://www.zoesgargen.com>
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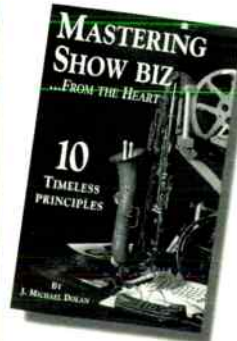
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- Edie Layland, Vocal Instructor
<http://www.halsguide.com/sing/>
- Lis Lewis, Vocal Instructor
<http://www.leonardo.net/lisard/>

MISCELLANEOUS

- 88 Keys Productions
<http://annex.com/88keys/>
- Advance Productions
<http://members.aol.com/AdvancePr/index.html>
- Alivenet Records
<http://www.livenetradio.com>
- 1st Studio Aid
<http://www.netcom.com/~thbmusic/stuidaid.htm>
- AliveNet
<http://www.alivenetradio.com>
- AWP Cyber Agency
<http://awp.cyberagency.com>
- Awesome Audio
<http://www.awesomeaudio.com>
- Backstage Online
<http://www.backstageonline.com>
- Boss Booking Agency
www.eightsix.com/boss

WEB SITES

- Bill Gibson
<http://www.prismaweb.com/gibson/>
- BM Records
<http://www.bmrecords.com>
- Concert Direct
<http://www.concertdirect.com>
- Classical Insites
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<http://www.wbazarradio.com>
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<http://www.emotif.com>
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<http://www.pacificnet.net/~faunt/>
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http://www.concreteanthill.com](http://www.concreteanthill.com)
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<http://www.futurehits.com>
- Gary A. Edwards - Songwriter
<http://members.aol.com/GEwa27173/index.html>
- Gemn/Global Electronic Music Marketplace
<http://gemm.com>
- Gigland
http://members.aol.com/gigland2/gigweb_1.htm
- Gig Swap
<http://www.indieweb.net/gigswap>
- Harrison School of Music
<http://www.beachnet.com/harrison>
- Hollywood Interactive
<http://www.hollywood-interactive.com>
- Hollywood Music
<http://www.HOLLYWOODMUSIC.com>
- International Touch
<http://www.internationaltouch.com>
- Jazz Central Station
<http://www.jazzcentralstation.com>

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- Lisle Engle's Transcendental Offramp
<http://www.wavenet.com/~lisle>
- Liz Jackson
<http://lizjackson.thepalace.com/lizjackson>
- Lost Arts Productions
<http://members.aol.com/C01Stop/>
- Little Children
members.aol.com/rollydv
- Li'l Hank's Guide for Songwriters
<http://www.halsguide.com>
- Mall of CD shops for independent labels
<http://www.musicmarketplace.com>
- Mangotree Music Production
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- MeGa ReCoRdS™
<http://home.earthlink.net/~scrmplyr/>
- MistChild Enterprises
<http://www.mistchild.com>
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<http://home.earthlink.net/~aures/mhi.html>
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<http://ourworld.compuserve.com/homepages/col-lectsoft>
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<http://members.aol.com/fans4/Thunderlink>
- Musician's Contact Service
www.musicianscontact.com
- North American Band Name Registry
<http://www.bandname.com>
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<http://www.abcfash.com/pama>
- Pet Retrievers
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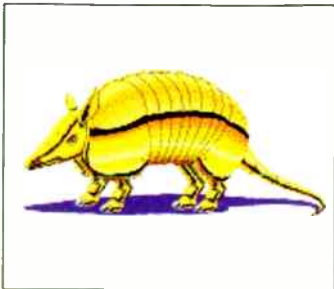
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