

# 20TH ANNUAL DIRECTORY OF MANAGERS & AGENTS

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# FEATURES



## 32. Dar Williams

Since her 1993 debut, this steadfastly indie artist has developed a rabid following and has enjoyed a nurturing relationship with her label, Razor & Tie. In our exclusive interview, Williams discusses her successes — and setbacks — and how her songwriting style has evolved with *The Beauty of The Rain*.

By Jonathan Widran

## 44. 10 Managers

Having a manager can be the key to boosting your career into high gear. But since so many of them keep their doors closed to new talent, *MC* — for the third year in a row — interviewed 10 experienced managers whose doors are now wide open to you.

By Bernard Baur

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ALL DAR WILLIAMS PHOTOS BY: KEN SCHLES

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**Current**

On Saturday, March 29, from 10:00 a.m. to 3:00 p.m., Los Angeles Music Productions (LAMP) and the Knitting Factory Hollywood will present an educational event for artists that will be divided into three major components: a networking breakfast with keynote speaker; educational panels and song critique; and an artist showcase. General admission is \$95, but members of affiliate organizations will pay \$75. Affiliates are: SongNet, SongsAlive, JP Folks, National Association of Record Industry Professionals (NARIP), Los Angeles Music Network (LAMN), Creative Line (Artist Helping Artists), Networking Women International, Songwriters Guild of America (SGA), and Circle of Songs. More affiliates could be added weekly. Secure online registration is available at [www.acteva.com/go/lamp](http://www.acteva.com/go/lamp).

The SGF is presenting a seminar titled "Song Styles" with Dreamworks SKG songwriter Phil Swann, on March 10, at 7 p.m. This eight-week class will consist of a song critique (so bring your songs, with about 20 lyric sheets, starting with the first class) and a discussion each week on a chosen topic. These topics will range from aesthetics of songwriting to the business of songwriting. There will also be plenty of opportunity for some Q & A. The fee for the this offering is \$200 for SGA members and \$270 for nonmembers.

Also, the SGF presents ASK-APRO with guest Mike Gormley on March 19, at 7:00 p.m. Gormley is a veteran of the music business, a former VP of A&M Records and now an artist manager whose client list includes Lowen & Novarro, Anne

McCue, and many others. This event will be free to SGA members. For additional information regarding any SGA-related event, please call 323-462-1108.

UCLA Extension is offering a course titled "Survival Guide for Film and Television Composers." This seminar provides both entry-level and experienced composers with the tools to deliver the best score possible while working with tight financial constraints. The seminar will be taught by veteran tv/film composer Lee Sanders and meet March 29 and 30, from 9 a.m.-5 p.m. For additional information, please contact 310-825-9064 or visit their Web site at [uclaextension.org/entertainmentstudies](http://uclaextension.org/entertainmentstudies).

Artists Helping Artists (AHA!) [www.ArtistsHelpingArtists.org](http://www.ArtistsHelpingArtists.org) and *The Creative Line* magazine [www.TheCreativeLine.us](http://www.TheCreativeLine.us) will be hosting the 2003 CALL TO ARTS! Music and Arts Expo in Los Angeles on Saturday, April 19, at Cal State University Northridge. The expo will include over 100 songs, music and arts organizations as exhibitors, 15 highly informative panels relating to music and songs, theatre, poetry, visual art, storytelling, three performance stages, a visual art exhibition, juried art show, song and poetry contest, and no less than 2000 artists, arts leaders and arts visionaries coming together in a spirit of common purpose in the arts and music.

For individual registration, business booths, info on panels and lots more information, go to [www.CallToArts.ArtistsHelpingArtists.org](http://www.CallToArts.ArtistsHelpingArtists.org) or send query e-mails to [Info@ArtistsHelpingArtists.org](mailto:Info@ArtistsHelpingArtists.org). 

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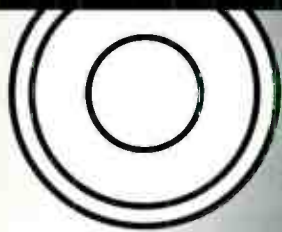
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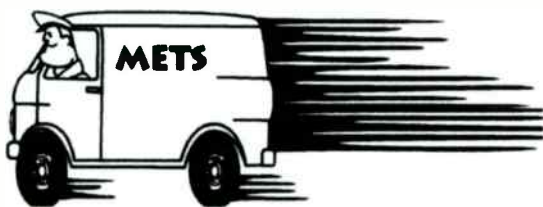
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## Rolling Stones for Global Warming!


The band that sang "Paint It Black" spoke out on behalf of green with a free concert dedicated to raising awareness about global warming. The recent free Rolling Stones concert at the Los Angeles Staples Center took place in one of the nation's smoggiest areas, despite strict statewide standards for motor vehicle emissions. The event was organized by the Natural Resources Defense Council, a non-profit activist group.

"This is one way to get the word out that we need a real political commitment, a policy to fight conventional pollution through performance standards for cleaner cars and cleaner power

plants," said David Hawkins, director of the NRDC's Washington-based Climate Center program.

After a late start, the Stones were appropriately introduced by former President Bill Clinton who said a few words on the critical environmental issues to the excited arena. Then Jagger and his swags broke out into "Start Me Up" and never stopped until completing their entire set at midnight.

Mick Jagger said the event was a no-brainer for rock's rowdy legends. "We decided we thought that this was a good cause and we would do it."

According to organizers, concert expenses were paid by real-estate heir and entertainment producer Steve Bing. For additional information on the NRDC, please log on to [www.nrdcstonesconcert.org](http://www.nrdcstonesconcert.org). 



**TRANS SIBERIAN ORCHESTRA MAKES SALVATION ARMY DONATION:** Lava Records artists Trans Siberian Orchestra, in cahoots with Cleveland Radio Station WNCX, made a contribution to the Salvation Army. TSO donated a portion of each ticket sold to a local charity from each of the 74 shows on their recent tour. Pictured presenting the \$10,000 check to the Salvation Army is (L-R): Barry Gabel, Clear Channel Cleveland, TSO's Paul O'Neill and Robert Kinkel, Chris Vliek, WNCX, and Captain Ricardo Fernandez, Salvation Army. For more information, contact 212-707-2074.

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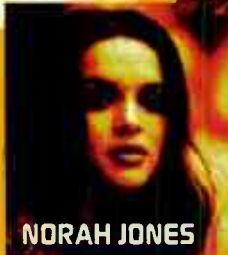
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Marvin Sperling has a fascinating threefold career that begins with his great love for making music and continues with his ongoing fascination for emerging studio technology. As a songwriter, bassist and producer, he's worked with top players like Keith Emerson, Stuart Smith, Howard Leese (Heart) and Billy Sheehan; he recently did a record with Billy Sheehan and Terry Bozzio, and another for Robert Fleischman, lead singer of Journey before the Steve Perry era.

The idea of opening his own studio was something of a natural progression, and the advent of ProTools 24-Bit recording in 1998 led him and his partner J.T. Garrett to launch MusicWorks Entertainment Corp. Any musician intimidated by the prospect of spending way too much money to use a commercial facility will find quick relief in Marvin's casual home studio apartment atmosphere.

There's no huge Neve Console, but Marvin has a state-of-the-art digital audio workstation (including, of course, a full ProTools operation) and, for those seeking phenomenal vocal tracks, a full slate of top mics and mic pres and compressors, including the Avalon M5 mic pre, the Avalon AD2044 and the Rode NTV tube mic. The studio can accommodate and record everything but live drums. Digital Performer and Emagic's Logic allows Marvin to convert any program to the system. MusicWorks' basic rate is \$25 an hour and its ongoing special offers two free hours for every 10 prepaid (those 12 can be spread out). He also gives better rates on larger prepaid amounts.

"I learned a lot from the musicians that I worked and recorded with, and once I started getting into Cubase on the PC side, ProTools on the Mac was the natural next step," Sperling says. "Then Digidesign came out with the 24-bit version and J.T. and I went to hear a seminar by Jerry Antonelli, who is their West Coast Regional Sales Manager. So we put this studio together and first we worked with musicians that J.T. wanted to work with. Paul Shortino (Ruff Cutt) was the first to finish a record using the system. Then we built the business by advertising and word-of-mouth. "Clients appreciate my editing

experience and capabilities," Sperling explains. "They like the fact, that at the rates I charge, they can just relax and not have to rush through everything. The atmosphere is very casual. I'm also an endorsee with Apple/Emagic, whose flagship software is Logic Platinum and Native Instruments as well."

Sperling is renowned for his technical expertise and familiarity with Mac and ProTools platforms. So much, in fact, that musicians began calling him to troubleshoot. Doing so much tech support on an informal basis gave Sperling the idea to launch another aspect of his business, MARVINBASS Digital Audio. This department specializes in putting together ProTools rigs and Mac based Digital Audio Workstations. He meets with clients to learn their needs and then custom designs and builds their system for them.

Sometimes the clients purchase the components themselves, but often Sperling does the shopping for them since he is well connected with many local audio stores. He recently installed a ProTools HD system for Andrew Bush at Grandma's Warehouse Studio.

Sperling offers 30 days of free tech support for systems he sets up, but his basic consulting fee otherwise is \$50 per hour. Current clients include Billy Sheehan, Tomi Jenkins (Cameo) and Jesse Johnson (the Time). Charges for system set-ups vary.

In addition, Sperling sells Glyph Technologies products, such as hard drives and digital storage equipment. "The consulting is a new element of my business, and word is getting around. The whole idea is putting all of my knowledge and experience to very practical use, on a one on one basis. Giving first class work at reasonable rates. As far as the studio business goes, the advantage to being a small studio is that clients can feel like they're getting the kind of sound they would get at a big facility, but in an easier atmosphere and at a fraction of the price. I've always loved making and recording music and it's exciting to be able to make a living doing it while finding new ways to contribute to other people's music as well."

Contact MusicWorks Entertainment  
818-906-7712 



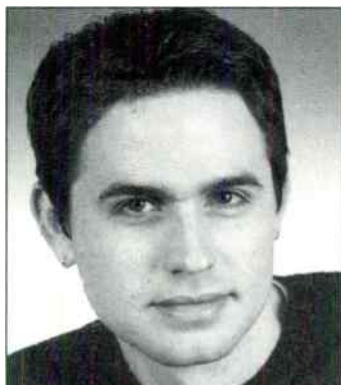
## ASSIGNMENTS



**Paul Freudenberg**

**L-ACOUSTICS US** has appointed **Paul Freudenberg** to the newly created position of Sales and Marketing Director. At his new desk, Freudenberg now spearheads all sales and marketing activities for the Oxnard-based manufacturing and distribution facility. For additional information, contact 805-604-0577.

various special projects. He also oversees the Worldwide Clearing House, the company's U.S. domestic royalty department, RAAS (BMG's worldwide repertoire database) teams and royalty auditing. For more information, send e-mail to Nathaniel.Brown@bmg.com.



**William Marion**

**MCA Records** has named **William Marion** National Director of Modern Rock Promotion. In his new post, Marion works closely with MCA's national promotion and East Coast field promotion staff to maximize alternative/modern rock format air play for MCA artists and records. For more information, contact 310-865-0570.



**Lisa Levy**

**Robbins Entertainment** recently announced the promotion of three key executives within the company, starting with **Lisa Levy** who was named Vice President, Sales & Production.

**Paul Mislov** has been named as Senior Vice President, Finance.

Lastly, **John Parker** has been tapped as their new Vice President, A&R/Dance Promotion. For more information on any of these appointments, contact 323-466-0499.

**Music Video Distributors** has appointed **Tim Martinkovitch** to Associate of Sales. At his new desk, Martinkovitch is responsible for acquiring new accounts, as well as maintaining of existing relationships with independent retailers.

In addition, **Chris Callahan** has been promoted to Northeast Sales Representative.

**Rob Hyman** has been promoted to West Coast Sales Representative. For more information on any of these Music Video Distributors appointments, contact 800-888-0486 ext.115.

**BMG** has promoted **Steven Feline** to the newly created position of Vice President, Worldwide Repertoire Accounting and Administration. In his new role, Feline is responsible for royalty systems implementation, policies, procedures and



**Brooke Primont**

**BMI** has promoted **Brooke Primont** to Director, Writer/Publisher Relations. In her new position, Primont continues to be responsible for establishing and maintaining relationships with BMI affiliates. She is also the point person for songwriter events in New York, which includes hosting and booking the monthly Acoustic Roundup and hosting the weekly open mic.

In addition, BMI has named **Michael G. Steinberg** as Vice President, Business Affairs, Licensing. At his new desk, Steinberg continues to be involved in all areas of BMI's licensing efforts, including media such as radio, TV, cable, DBS, VOD and the Internet, as well as with general licensing areas such as restaurants/bars, hotels, retail establishments, colleges/universities and jukeboxes. For additional information on BMI-related assignments, please contact 212-830-2528. **MC**

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**Jesse Lombardi**

**VP, GM**

**Electric Monkey Records**

**Years with Company:** 1

**Address:** 8581 Santa Monica Blvd., Suite 7, Los Angeles, CA 90069

**Phone:** 310-247-2540

**FAX:** 310-247-1240

**Web:** www.electricmonkey.com

**E-mail:** jesse@electricmonkey.com

**Artists:** Joel, the Latin Project

**BACKGROUND:** *Electric Monkey Records is an emerging, independent, eclectic boutique label dedicated to nurturing and developing musical talent, from a perspective of artist creativity. Non-genre-specific musically, EMR brings forth a vision of expanding the boundaries of contemporary artists and empowering them. Electric Monkey was originally conceived as a production company by singer/songwriter Michael Skloff, joined by producer/engineer Giorgio Bertucelli. Electric Monkey Records officially manifested as a label when music industry veteran, motivational trainer, yoga teacher and healer Jesse Lombardi entered the jungle. First musical release, slated for June, is romantic singer Joel with more artists and a clothing line to follow.*

**A&R Process:** Basically, Electric Monkey's A&R process goes through myself, Casey "Schpilkas" Dunmore, Michael Skloff and Giorgio Bertucelli. The latter two are very much particularly involved with it. Michael and Giorgio are also our in-house production staff. They'll bring in some projects that they'll personally produce in their recording studio. The studio is part of Electric Monkey. The studio and label have separate budgets, but energy-wise, they're the same company. When we make a signing, the four of us make the decision together. It's almost like an executive A&R committee.

**In-House Production:** Anything produced by Michael and Giorgio has an amazing production quality. We've actually been told by some of the distributors that our stuff is almost too good. When those guys are producing something, they can get almost a major label production quality out of it.

**What They Want:** We're looking for two different kinds of acts. We're either looking for really artist-based acts that I feel have really good music that we can develop and take to the next level. The other kind of act that I'm personally looking for are acts that have a couple of albums out, maybe even on major labels, and are kind of over the drama of the major label world. They'll want to come work with a company where they'll get 45 percent of the profits.

**Label Deals:** All our deals are joint-venture. Our paradigm at Electric Monkey is really about empowering the artist to work together in a business marriage where we're both in business together. They provide the performance and make the music. We provide everything else. They don't have to put any money out at the front of the deal.

**Joel:** Joel was someone I personally knew from yoga for eight years. Giorgio brought Joel in to sing on a Levi's commercial he was doing. They had this on-going musical relationship where every time Giorgio would need a vocal, a French vocal or a percussionist, he would bring Joel in. After a little bit of time, Michael, Giorgio and Joel decided they wanted to work together. The single that came out was a House release, but his album has a jazzy, down-tempo, very romantic vibe. It's a concept record where he's whispering these songs of love, passion and longing into his lover's ear. This is going to be the soundtrack for a lot of people's love lives. It will be out the second week of June.

**Other Signings:** Another signing we have that will be coming out May 27 is *The Latin Project*. That is basically two British producers: Matt Cooper, who is known for his Outside project with five records in the U.K.; and Jez Colin, who was a founding member of the Solsonics, an acid-jazz group from 1992-93. Since then, Jez has done a lot of remixes for Sade, Maxwell and a lot of different people. He also remixed Joel for us.

**Approaching Artists:** One key thing I always put out to every artist is that I always want the highest good of all souls involved. If I'm not the right label to take this artist to the highest place they can go, then I don't want to be there. I want them to go with the label that is best for their career. I also want artists who want to break Electric Monkey as much as we want to break the artist.

**Working Together:** The thing to remember in joint ventures is that, as money is put out, the money coming in covers those costs first. Then, as soon as profit starts coming in, it's shared. There's a small 10 percent administration fee right

off the top where the label and artist each eat five percent of that. That's why I say at the end of the day the artist gets 45 percent. I like to be very clear with artists when I talk to them. I don't want to sound like the cliché label dude. We tend to get paid on time and we always pay our artists on time, which is a first for the music industry.

**Distribution:** Our distribution goes through our own distribution arm, EMR Distribution. We're going direct. We've built up this distribution arm and now we're putting out product for other people. EMR Distro will hopefully emerge into a new independent distributor.

**Styles:** We're not genre specific, so we're open to a lot of different styles. Right now, we've signed an alternative hip-hop act and a Latin House project. We've signed a funk band where we're going to bring some scratches in and some hot R&B vocalists. I feel like that can be a Sly and the Family Stone or Earth Wind & Fire of this generation.

**The Lifestyle:** We believe that people who are listening to hip-hop are also listening to dance music and may also put on a cool jazz record. We believe that an Electric Monkey lifestyle is about having good music, feeling comfortable and feeling open-hearted.

**Distro Deals:** We all listen to the music and, if we feel there's a market for it and we're comfortable we can get it out there, we'll put it out. We try not to spend too much money on marketing other labels' stuff only for the fact that, at the end of the day, they'll have to pay for that marketing. We have three labels out of Europe: Millenium,

Choice and Yellow Sunshine Explosion. One's a house label and the other two are trance labels. They're going to put a bunch of product through us.

If we feel the product can move and we like it, we'll put it out. It depends on music quality and if we feel there's a market for it. We don't want to waste our real estate with product that's just going to sit out there.

**Budgets:** The cash flow of a label is the worst business idea anyone ever had. You put all this money out and it trickles in. At the end of the day, I try to get everyone, especially our creative producers, to understand that we need profitability if we want to stay afloat in this business. We try to keep our advances low and reasonable. That way the artist can recoup back really quickly. If you're getting 45 percent of the profits, an artist can get a couple dollars per record instead of 12-14 percent of wholesale, which is what most indies give an artist in royalty.

**Shelf Space:** We're taking things one step at a time. We've been able to get our records into the chains like Tower. So far, we've done pretty good. Our staff comes from a background of talking to stores for seven-to-eight years. The relationships with indie buyers at all the chains are there.

**Selling Out:** Our concept is to focus a majority of our energies on retail relationships right now, while keeping ourselves fully abreast of the digital realm. We make sure our digital storefront is available and that we're allowing digital downloads to happen. We're selling product any way we can.

—Tom Kidd

**KEYS 10 X PLATINUM**



**On her 22nd birthday, a group of New York music and media VIPs gathered to celebrate that Alicia Keys' Grammy-winning debut album, *Songs in A Minor*, had reached 10 million buyers worldwide. Pictured (L-R): Tom Corson, EVP of Worldwide Marketing and Sales; Clive Davis, RCA Music Group Chairman; Michael Smellie, BMG COO; Jeff Robinson, MBK Management; Keys; Charles Goldstuck, RCA Music Group President/COO; Peter Edge, J Records VP of A&R; Richard Palmese, EVP of Promotion RCA Music Group, and Ken Wilson, Sr. VP of Urban Promotion. For more information, contact Lois Najarian at J Records, 646-840-5670.**

**Four Wheels, No Axl**

Former members of **Guns N' Roses** (guitarist **Slash**, bassist **Duff McKagan**, drummer **Matt Sorum** and new addition, guitarist **Dave Kushner**) say they are holding tryouts in Los Angeles to replace **Axl Rose**, who splintered the phenomenally successful rock outfit back in the Nineties. The auditions are to be filmed by **VH1** for a new show. The band say they've written more than 50 songs for the new project.

**New Distro Launch**

**Dr. Edward L. Johnson II**, Chairman of **The Zimuso Corporation**, and CEO of **No Doubt Entertainment Group**, a Christian entertainment company, has launched **DMG Distribution** to release product both to the Christian and general markets. **DMG** offers additional services such as: radio servicing, retail promotions, artwork design and ad placements. For more information, visit the company's Web site at [www.DMGonline.com](http://www.DMGonline.com) or send e-mail to [Vinson@shamek50@aol.com](mailto:Vinson@shamek50@aol.com).

**All Good Music Planned**

Grammy nominees **Gov't Mule** and the **North Mississippi Allstars** are among the acts confirmed to appear at **The 7th Annual All Good Music Festival & Campout** scheduled for May 15-18, at **Marvin's Mountaintop** in **Masontown, WV**. Also on the bill are **Dark Star Orchestra**, **Keller**

**Williams**, **Karl Denson's Tiny Universe** and **Leftover Salmon** among many others.

A limited number of tickets are on sale now at [www.waltherix.mu](http://www.waltherix.mu) [sictoday.com](http://sictoday.com), [www.jambasetickets.com](http://www.jambasetickets.com) and 800-594-TIXX. Fees for three days of parking and camping are included in the ticket price. For more information, contact **Randy Alexander** at **Randex Communications**, 856-596-1410.

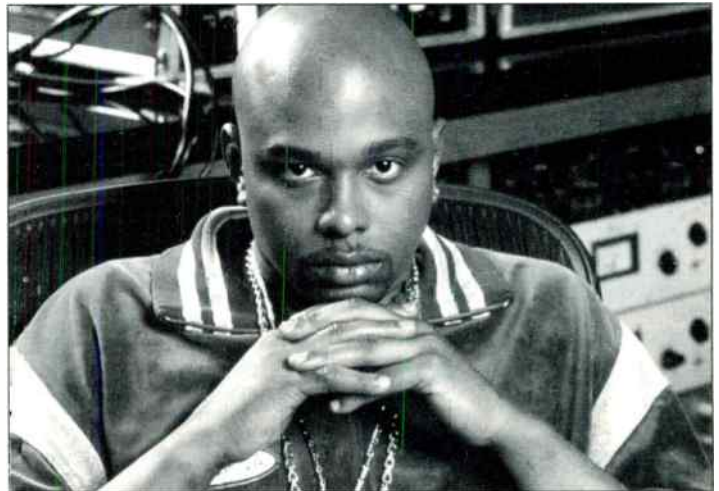
**Seeking Scorching Hip-Hop**

Los Angeles-based record label owner **Dennis "Scorcher" Williams** of **Scorcher Records** is currently accepting demos from hip-hop/rap artists. Artists must have a working recording or demo to submit for possible distribution. The label asks that all artists visit the label's slick Web site for submission guidelines at [www.scorchermusic.com](http://www.scorchermusic.com).

**Underground Submissions Sought**

The **1st Annual Underground Music Awards** is looking for unsigned and independent hip-hop, reggae, R&B, spoken-word and Gospel artists. The **Promo Radio/Hip-Hop Palace Underground Music Awards** were created to acknowledge and honor the achievements and contributions of unsigned and independent artists within the urban music scene. The awards are the brainchild of **Urban Threshold Enterprises** CEO, **Jesse Atkinson**.

**BIG C'S BIG DEAL**



The newly formed, Atlanta-based **KES Network**, under the guidance of industry vet **Karvin Johnson**, has made a deal with **Southpaw Records** to handle distribution, promotion (video/radio), PR and marketing duties for the Atlanta-based imprint. The first **Southpaw** project under the terms of the new arrangement is the debut full-length CD, **Organic**, by the artist **Big C** (Pictured, aka **Curt McMurray**) who is also the President of **Southpaw**. The newly formed partnership has already spawned a top-five single, "Shady," from **Big C**. For further information, contact **Hands** on PR, 323-467-6967.

In order to compete for these awards, contestants must submit a two- or three-song demo CD, a typed biography, including a picture, and a non-refundable \$10 processing/entry fee.

Submissions will be accepted through March 31st. Log on to [www.hiphoppalace.com](http://www.hiphoppalace.com) for submission guidelines. For further information, contact **Jesse Atkinson** at 718-653-8713 or 917-355-3456.

Los Angeles Music Award winners **Vesica Pisces**, set to hit the stores on April 22nd.

**Vesica Pisces** is comprised of **Kelly Fitzgerald**, vocals; **Brian Pothier**, guitar; **Bill Bieschke**, bass, and **Adam Nicol Roach**, drums. The band gained recognition in 2000 when they won the Los Angeles Music Award for **Best Adult Contemporary** and were signed to **Big 3 Records** by the independent label's chairman **Bill Edwards** shortly thereafter. *Halfway To Naked* was produced by **Grammy Award-winning** producer **Jack Douglas** (**Aerosmith**, **John Lennon**).

For further information, contact, **Deborah Radel** at **DRPR**, 323-656-9031.

**Motion City Soundtrack Signs**

Minneapolis-based **Motion City Soundtrack** has officially signed with **Epitaph Records**.

Having played over 100 shows in the second half of 2002 with such artists as **Jimmy Eat World**, **Girls Against Boys**, **Something Corporate**, **Thursday**, **Midtown** and the **All-American Rejects**, **Motion City Soundtrack** are currently the headliners of their own club tour throughout the Midwest.

The pop-punk band will join up with the **Reunion Show** in March and support the **All-American Rejects** throughout the U.S. from late March to May.

**Motion City Soundtrack's** label debut, *I Am The Movie*, is due in stores this summer. For further information, contact **Hilary Okun** at **Epitaph**, 213-413-7353.

**New Yardbirds Coming**

The **Yardbirds** are putting the finishing touches on their first new studio recording since 1968's *Little Games*. The new **Yardbirds** album, titled *Birdland*, will be released on April 22, by **Favored Nations Recordings**. In addition to founding members **Chris Dreja**, rhythm guitar, backup vocals and **Jim McCarty** on drums, backup vocals; the **Yardbirds** now contain **Gypie Mayo** on lead guitar and backup vocals, formerly of **Dr. Feelgood**, **John Idan** on bass and lead vocals, and **Alan Glen** on harmonica and backup vocals, ex- of **Nine Below Zero**.

They are joined by venerated former **Yardbirds** guitarist **Jeff Beck** as well as guitar heroes **Brian May** (**Queen**), **Steve Vai**, **Slash**, **Joe Satriani**, **Steve Lukather** and **Jeff "Skunk" Baxter**, plus vocals by **Johnny Rzeznik** (**Goo Goo Dolls**.)

**Vesica Pisces Signed**

**Big 3 Records** has announced the pending release of *Halfway To Naked*, the debut CD from **Los**

**TWEAKER'S DEAL**



Artist/producer **Chris Vrenna** has signed a deal to bring his follow-up **Tweaker** album to **iMUSIC**. It will be a joint release between **Waxploitation** and **iMUSIC**. **Vrenna** is best known as a founding member of **Nine Inch Nails**, but has gained praise as a producer and remixer, working with **U2**, **P.O.D.**, **Weezer**, **Xzibit**, and **Nelly Furtado** among many others. **Tweaker's** debut, *The Attraction To All Things Uncertain*, was released in 2001 and featured guest appearances from **David Sylvian**, **Will Oldham** (**Palace**) and **Shudder To Think's** **Craig Wedren**. Pictured (L-R): **Vrenna**; **Marc Geiger**, **iMusic**, and **Jeff Antebi**, **President**, **Waxploitation**. For further information, contact **Waxploitation**, 213-489-7755.



**AVATAR GETS BUSY:** R&B icon Aaron Neville recently visited New York's Avatar Studio to cut a record for Verve Records. Rob Mounsey produced and Dave O'Donnell engineered the sessions to ProTools while Aya Takemura assisted.

Producer Gregg Wattenberg recently was in at Avatar with Warner Records artist Pat McGee, commencing tracking for a new record. Engineering is John Agnello, assisted by Ross Petersen.

Nagel Heyer Records recently did a two-record stint at Avatar with engineer Jim Anderson using Avatar's Steinway B piano. Marc Copland and Greg Osby did a duet record, and the Donald Harrison Trio record features Billy Cobham and Ron Carter. Frank Nagel Heyer produced the sessions and Peter Doris assisted.

Lastly at Avatar, Def Jam artist K Fox was in recently recording strings and horns for an upcoming release. Engineering was Niko Bolas with help from assistant engineer Brian Montgomery.

**SINGING MANTRAS IN ENGLAND'S AIR:** New age artist Mantra Girl was recently working on a new song titled "Truth" which was mixed in the legendary Lyndhurst Hall at AIR Studios in Hampstead, England. World renowned for supplying the environment for film scores and bands such as Radiohead, Air studios offers an amazing sound in a large church hall. The studio was perfect for Mantra Girl's heart-driven material that will be ideal for yoga enthusiasts. For additional information on Mantra Girl, contact 323-874-0776. 

**OLIVIA IS IN THE ZONE!**



Popular diva Olivia Newton-John (Right) recently placed the finishing touches on her new duets CD at Red Zone Studios in Santa Monica. The recording was produced by fellow Aussie Charles Fisher and is being released through Festival Mushroom Records in Australia. Fellow dueters included Michael McDonald, Tina Arena and others. Pictured in the photo with Olivia is Red Zone owner Denis Degher.

**UP WITH HILL AT WESTLAKE**



Elicit Production team Rob Hoffman and Heather Holley (who have written and produced several tracks for Christina Aguilera) were recently at Westlake Studios recording new songs for singer Jordan Hill. Pictured (L-R): Heather Holley, Elicit Productions; keyboardist Greg Phillinganes; Jordan Hill; Tom Callahan and Michelle Broome of Tom Callahan & Associates and Rob Hoffman, Elicit Productions.

**LIVE AT THE VILLAGE**



The alternative rock band Live recently spent a few days laying down tracks in The Village Studios' Studio A. Live's new songs-in-the-making will be included on their sixth studio album, the follow-up to the band's 2001 release, *V*. The band worked with producer Jim Wirt, while the sessions were engineered by Phil Kaffel, and assisted by Ok Hee Kim. Pictured (L-R): Phil Kaffel, engineer; Jim Wirt, producer; the band Live and assistant Ok Hee Kim.

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# Michael Raphael

**Songwriter/Guitarist Champions Up-And-Comers**

By Jonathan Widran

**N**eve is best known to modern rock fans as the Columbia-signed band which hit the mainstream in 2000 with the Top 20 hit, "It's Over Now." For band member Michael Raphael, however, the group was a chance to both achieve his dreams (sharing the stage with KISS) and learn about production from Don Gilmore (Linkin Park, Eve 6), who helmed Neve's debut. Experiencing the positive and negative realities of being signed to a major label also helps Raphael in the current phase of his career, writing with and producing up-and-coming artists and bands.

"Starting with my being part of the group Jailhouse years ago, my passion was always centered around great songwriting, putting tracks together and making them work," he says. "But I would do anything to help young performers from facing some of the hard things I've experienced being with major labels. My best two assets are brutal honesty and the fact that I've been in bands my whole life, so I understand both the psychology of making music and dealing with the business end of things."

One of the recent projects he's excited about is the Oklahoma pop-rock unit Fear the Clown. Much like Matt Serletic's approach of being fully involved in all aspects of his charges' careers, Raphael uses his multitude of connections to hook up his bands with endorsement deals, managers and labels. Fear the Clown recently signed with manager Chuck Howard, but long before they had a tight product, Raphael spent over three months with them, working on songwriting.

"That's where it all begins," he says. "I loved the energy of the band, but not the songs, and those crazy five-minute intros had to go! They were trying to be like Tool, and — it's only my opinion — I told them I didn't see it. I said the only way they'd have a shot is to do phenomenal songs. The chemistry with their chief songwriter Andrew West clicked right away. Once a band understands the structure of songs and is focused on what they want to accomplish, they're on their way."

Although he recalls one incident where his hard opinion caused a young girl singer to respond in tears, generally the brutally honest approach leads to a unique form of mutual respect. Raphael is very particular about the timing of the drums, and often likes his drummers to set the pace by playing to a click track. This need for perfectionism led to some harsh exchanges with the drummer for Fear the Clown, but once they left the studio, they were like old pals playing basketball. Raphael took the same "tell it like it is" approach with Justin Lanning, a teenage actor and singer he recently did 15 songs with. Lanning came to Raphael's studio with great songs but was told they sounded too much like classic rock and would never fly these days.

"I asked him if he had been listening too much to his parents' album collection," Raphael adds. "Obviously, that's not the first thing a kid wants to hear, but I just suggested that we pull that sound up to date. I helped steer him towards alternative-pop, and he's looking forward to an independent release now. I always go in with an open mind and hope they are receptive, too."

Various top execs have told Raphael he's only a hit away from becoming a household name producer, and the only way he wants to get there is by being the "training wheels" for talented artists whose vision and music he believes in. "It's funny when people call me and ask me to create a radio-ready CD, because I have no idea what that is," he says. "It's so many things, and there are so many factors involved in making a great song and a hit record. Personally, my belief is that it has to start when you're first writing and recording it. If it's got a great melody and lyric and gives me some sort of feeling, that's a start. And it's best not to overproduce it. More often than not, less is more."

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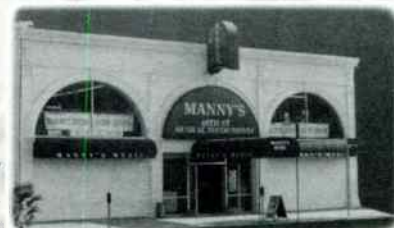
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Software, Microphones, PA and Recording Gear, Drums, Percussion and more! Whether you're on 48th Street or Sunset Blvd, make Manny's your one and only stop for all of your musical gear!



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The EliteMicro™ is an entry level, automated, CD/DVD duplication system for studios, independent musicians or small duplication businesses. Starting at just \$1,590, the Disc Makers EliteMicro is a small and cost-effective duplication system taking only 8 1/2 x 11 inches of desktop space.

Besides automating CD/DVD burning, you can add an onboard Autograph IV 1200 dpi inkjet printer for unattended on-disc printing. If you own any Primera inkjet printer, you can upgrade it to automated disc duplication with printing system just by adding the EliteMicro.

Available for both CD-R and DVD formats, the 48x EliteMicro duplicates at least 20 CD-Rs or four DVD-Rs per hour. The EliteMicro's input and output bins can hold up to 50 discs and the unit is easily connected to any PC running Windows® XP or 2000 using FireWire. The EliteMicro will work fine on a network, so no additional hardware is required to incorporate the EliteMicro into an already established computer network. The EliteMicro comes with the easy-to-use Padus DiscJuggler disc duplication application.

The CD-R version of the EliteMicro sells for \$1,590 while the DVD-R version costs \$1,990. Both carry a three-year warranty on robotics, one year on drives and free lifetime technical support. For more about the EliteMicro and Disc Makers who, by the way, have CD/DVD manufacturing plants in both Pennsauken, NJ, and Fremont, CA., call them at 888-800-4046 or visit [www.discmakers.com](http://www.discmakers.com).



## Gibson ES-333

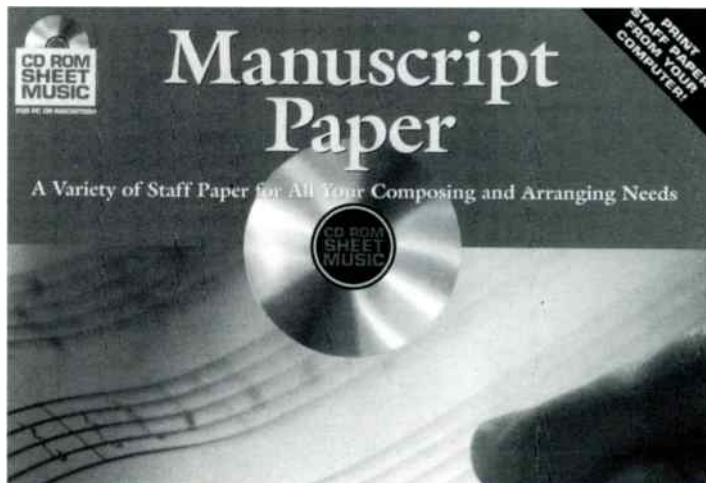
Gibson Memphis, manufacturers of the B.B. King "Lucille," the Herb Ellis ES-165 and other ES-series archtop electric guitars, now has the ES-333. The ES-333 is a more affordable version of Gibson's classic semi-hollow body ES-335 with the same double-cutaway body style and laminated top, back and sides construction.

The solid maple center block is part of the secret of the guitar's great sound, combining solid-body guitar "meat" with a more traditional hollow body and archtop tone. There is a mahogany neck with a 1960 slim taper, 24 3/4-inch scale and rosewood fingerboard. The bridge is ABR with a stop bar tailpiece and all hardware is nickel. The 490R and 498R Alnico-magnet humbucking pickups are open-coil (coverless) and, just like the 335, connected to two volume and tone knobs and a three-way pickup switch. In choices of finishes of Faded Cherry (shown) and Translucent Brown or Natural, the ESS-333 sells for \$1,599 MSRP and it comes with a TKL nylon gig bag.

For more information, contact Gibson at 800-4GIBSON or visit [www.gibson.com](http://www.gibson.com).



## Manuscript Paper on CD-ROM from Hal Leonard



*Manuscript Paper on CD-ROM* — music notation sheets on a CD-ROM disc ready to be printed by any printer at any time from your computer — could prove to be a very useful product. Now you don't have to buy and keep reams of blank music notation paper around anymore; just print exactly what you need. Hal Leonard Publishing's single CD-Rom sells for \$12.95 and contains 41 .pdf files (portable document format) that range from music basics to single-line paper, bass and guitar tablature, grand staff paper to guitar/keyboard with vocal lead sheets. These files open on any computer using Adobe's Acrobat Reader downloadable free at [www.adobe.com](http://www.adobe.com).

Once you've picked which page(s) you require, just print as many copies as you need. Call Hal Leonard at 414-774-3630. Order this product by calling 800-637-2852 or visit [www.musicdispatch.com](http://www.musicdispatch.com).

## Tech 21 American Woman Overdrive

What was Randy Bachman thinking when he created one of the all-time classic guitar solos in the middle of the Guess Who's seminal hit, "American Woman." Whatever it was, bet he never thought the melody and soaring tone he used would sustain to this day in our memories. Developed at the suggestion of Randy Bachman, Tech 21's American Woman Overdrive pedal works with any amp and duplicates the entire signal chain of Bachman's '59 Les Paul going through his amps.

The American Woman pedal has four controls: Drive, Gate, Tone and Level. The secret lies with the right blend of odd and even harmonics created by series-connecting two different guitar amplifiers: speaker output of one amp into the guitar input of another. You can always back down the Drive control, and the American Woman pedal cleans up its act for semi-dirty and warm blues sounds.

Other important technical issues: 1megOhm high input impedance for the 1/4-inch jack — just like a good tube amp and a 1kOhm low output impedance so that the 1/4-inch output drives long cables without loss of sound. As with all Tech 21 gear, there is a smooth and silent-switching custom actuator. The American Woman sells for \$150 MSRP and runs on a single nine-volt alkaline battery (not included) or optional power supply (Tech 21 Model #DC2).

Tech 21 Inc., located in Clifton, NJ, can be reached at 973-777-6996 or you can visit their site at [www.tech21nyc.com](http://www.tech21nyc.com).





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### BMI HAS A SNOW BALL



BMI held its first BMI Songwriters Snow Ball at Sundance with singer/songwriters Lou Barlow, Rosanne Cash, John Doe and Grant Lee Phillips. Photographed prior to the show are (L-R): songwriter/composer Grant Lee Phillips; BMI's Sr. Director, Writer/Publisher Relations, Tracie Verlinde; songwriter Lou Barlow; BMI's VP, Film/TV Relations, Doreen Ringer Ross, and songwriter/composer John Doe.

### ASCAP SHINES AT SUNDANCE



ASCAP members were in the spotlight at the 2003 Sundance Film Festival in Park City, UT. The ASCAP Music Cafe featured performances by both rising stars and genuine legends from around the world. Pictured (L-R): ASCAP's Tom DeSavia, Emmylou Harris, Daniel Lanois, Lisa Hannigan, Damien Rice, and ASCAP's Loretta Munoz.

### Eddie Lambert Joins Deston Songs

**D**eston Songs has announced that Eddie Lambert has joined the company as a Film and Television Consultant. Lambert's focus will be to identify new projects in film, television and commercials to promote the Deston Songs catalog.

Lambert, a 30-year veteran of the music industry, was responsible for many famous music licensing deals including the Chevy commercials featuring Bob Seger's song, "Like A Rock," the U.S. Postal Service commercials featuring the Steve Miller Band's song, "Fly Like An Eagle" and numerous commercials featuring George Thorogood's song, "Bad to the Bone." His major film placements include *Sleepless in Seattle* and *Pulp Fiction*.

Deston Songs, the New York-based publishing company founded in 2000 by songwriter/producer Desmond Child, Child's long-time manager Winston Simoné, and former Polygram Music Publishing president David Simoné, is devoted to creating a positive, encouraging and creative environment for songwriters. Deston also manages Andreas Carlsson, a Warner/Chappell writer, who was named ASCAP Songwriter of the Year in 2001. Contact Deston at 310-652-5222.

### L.A. Song Alliance/Unreal City Launches

The L.A. Song Alliance, a group of some of the best up-and-coming songwriters in L.A., have compiled *Songs From An Unreal*

*City*, a CD featuring the initial 12 members of the organization.

Spearheaded by Anne McCue, an Australian singer/songwriter living in L.A., the compilation will be introduced at a media gathering at the new *Music Connection Theater* on February 27 at 7:30 p.m. The CD features new writers and some who have already achieved success. Marcella Detroit, whose song "If" is heard on the CD, co-wrote "Lay Down Sally" with Eric Clapton and was part of the successful Nineties band *Shakespeare's Sister*. Jim Bianco tours the country and can be heard locally on KCRW, as can Tom Freund.

McCue spent last year touring North America with Lucinda Williams, Richard Thompson and others. Veterans of the scene heard on the CD include Jerry Wagers, Marc Platt and Billy Kent plus newcomers Daveen DiGiacomo, Heather Zir, Erik Christian, Tim

O'Gara and Regis McNicholas.

For more information, you can check out the L.A. Song Alliance Web site at [www.radioplayers.com/alliance/alliance\\_home.htm](http://www.radioplayers.com/alliance/alliance_home.htm). Or you can contact Mike Gormley, 818-980-7159.

### BMI Triumphs

The United States Court of Appeals for the Second Circuit in New York gave BMI, the performing rights organization, a victory in its appeal of the lower court decision in the case to set the blanket license fees for Music Choice, a leading subscription digital audio music service programming provider to cable systems and satellite carriers.

The Second Circuit found that the Federal District Court serving as the BMI rate court had "improperly rejected the pertinence of the retail price of music as an indica-

### JAKE OTTMANN NAMED CREATIVE DIRECTOR FOR EMI



Jake Dttmann has been appointed Creative Director, East Coast, for publishing giant EMI. He will be responsible for talent acquisition and working with EMI's vast roster of artists and writers. Dttmann can be reached at 212-492-1200.

### SHARP SINGS FOR SGA



Hit songwriter Randy Sharp, whose song, "A Home" (co-written with his daughter, Mia Sharp) gave title to the No. 1 Dixie Chicks album, was the interview subject and feature performer at the Songwriters Studio, which is a monthly event hosted by the Songwriters Guild of America. Pictured at the event (L-R): author and SGA Board Member John Braheny; MC's Dan Kimpel, who conducted the interview, and SGA Board Member and featured songwriter, Randy Sharp.

## CHAD HUGO HANGS WITH BMG



As one-half of the chart-topping producer duo, the Neptunes, Chad Hugo is currently collaborating with Blink-182, Mystikal and Jewel. He's pictured at his new publishing home, BMG, in Los Angeles. Pictured (L-R): Derrick Thompson, VP, Urban Music, BMG Songs; Chad Hugo, and Scott Francis, President, BMG Songs.

tion of its fair market value" when it set a rate of 1.75 percent of gross revenues in 2001.

In the proceeding before the BMI rate court, BMI had proposed a rate of four percent of Music Choice's gross revenues, the same rate that BMI had negotiated with Music Choice's competitor, DMX. BMI contended that the license fee rate paid to BMI by Music Choice should take into consideration the full retail value of the music, including the fees cable and satellite subscribers pay for receiving the service. Music Choice had proposed a lower rate. The Rate Court agreed with Music Choice on this key issue, and BMI appealed.

The Second Circuit flatly rejected the Rate Court's reasoning, which deemed the retail revenue stream irrelevant. The Circuit Court said it was wrong not to consider the fees paid by cable and satellite subscribers when valuing BMI's

music. Contact the Society at 310-659-9109.

## SGA Events

On Saturday, March 8, from 9:30 a.m. – 3:00 p.m., the **Songwriters Guild of America (SGA)** will present "The Nuts and Bolts of Music Publishing" with Guy Blake, VP of Business Affairs at Warner/Chappell Music Publishing. In this one-day seminar, Blake will break down the workings of major music publishers. Pre-registration is \$40 for SGA members, \$60 for non-members or \$70 for all at the door. Pre-registration deadline is Wednesday, March 5, at 1 p.m.

Please note the new starting date is Monday, March 10, at 7:00 p.m., for *Song Styles* with Phil Swann, staff writer for DreamWorks SKG. Swann's eight-week course will cover how the changing climate of radio puts demands on

## ROSANNE RETURNS



Notable songwriter/performer Rosanne Cash returns after almost 10 years with the album *Rules of Travel*. It's well worth the wait as Cash teams up with Sheryl Crow, fellow Nashville renegade Steve Earle, and even her father Johnny Cash on an album produced by Rosanne's husband, John Leventhal.

songwriters to be more savvy both musically and lyrically. Swann will present new ideas and techniques to improve both the artistic nuance of your song and, most important, its marketability.

The fee for the class is \$200 for SGA members, \$270 for non-members. Non-member fee may include first year's membership dues. For more info and reservations, call the SGA office at 323-462-1108.

As a composer/songwriter herself, Leslie has many key business contacts in the music industry. She also is the Music Editor for *Valley Scene Magazine* and is the host of *Sound and Source*, an Internet show on [www.filmmusicchannel.com](http://www.filmmusicchannel.com). Song Biz will provide news of upcoming events. Meanwhile, you can check out the site at [www.la.musicproductions.com](http://www.la.musicproductions.com).

## L.A. Music Prods

Leslie Waller, who produced over 80 music education events in 2002 including West L.A. Music's successful *Demos to Dollars* series, will continue to serve L.A. songwriters with a new organization, **L.A. Music Productions**, the presenters of an upcoming series of seminars and events that educate and inspire.

## Video Boost

According to online buzz marketer, **ElectricArtists**, who surveyed over 1,000 hardcore video game "tastemakers" on a series of questions relating to the intersection of the music and gaming industries, 40 percent of the respondents claimed they bought a CD after hearing a song they like in a video game. MC

## JESSE DAMON'S ROCKS



Jesse Damon is a rock hero from the South Bay who has co-written songs with Gene Simmons, notably, "Thou Shalt Not" for the KISS CD, *Revenge*. Damon's newest solo album is titled *The Hand That Rocks*. He's on the left, pictured with KNAC.com's Junkman. Check out [www.jessedamon.com](http://www.jessedamon.com) for more information.

## SHANDON SAHM: FAMILY TRADITION



The youngest son of legendary Tex-Mex songwriter and artist, the late Doug Sahm, Shandon Sahm emits some blistering licks with the imaginatively titled *Good Thoughts Are Better Than Laxatives*. Get it moving with a 10-minute-plus metal guitar opus, titled "Stress, Speed, Noise." It's new from Purocrema Records, [www.purocrema.net](http://www.purocrema.net).

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**Melissa Bathory**  
Toronto singer-songwriter  
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to DreamWorks Records



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



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



SONG BIZ

## SONGWRITER PROFILE



**NATALIE  
GRANT**

*Celestial Songs*

by Dan Kimpel

With booming sales figures, a new crop of media-friendly artists, and songs offering promises of hope in tenuous times, faith-based Christian music continues to advance in the commercial marketplace. Hip tracks, modern productions, and especially sterling songwriting, all inform the artistry of one of the genre's brightest lights, Nashville-based Natalie Grant.

*Deeper Life*, Grant's new album, pairs the young singer/songwriter with a slate of impressive collaborators, notably Eric Foster White (Whitney Houston, Britney Spears) and Tommy Simms (Toni Braxton, Babyface). It also marks Grant's own maturation as a songwriter. "This project has stretched me as a writer," she says. "I always called myself a singer. It was a safety net. I was afraid to share my ideas as a songwriter, because I did not want someone to say they were stupid. I knew I could sing, but songwriting wasn't something I was convinced I could do well. I wasn't prepared for someone to not like my ideas."

As Grant began singing her own songs, however, her artistry gained a new resonance and authenticity. "I write with people I feel comfortable with," she reveals. She also finds inspiration while in the air. "I cannot tell you how many airline motion sickness bag I've written on — I have a collection."

As an artist, Natalie Grant has played others' games before. She was a member of a Christian group, Truth, from 1994-96. Expectations were high with her 1999 solo debut, and she was soon lauded as "Christian Music's newest diva." A *Billboard* cover and a gig at the Republican National Convention served to substantiate her growing media profile.

"As far as trying to live up to the expectations others have placed on me — the record I need to make, the songs I need to record, the image in need to project, the way my hair has to be — it's a learning experience. These moments of feeling pressure from other people has helped me find who I am. I have God-given instincts."

Despite the pop flavors and grooves in the new release, beware using the "C-word" — crossover — in the presence of Natalie Grant. She'll tell you straight up, "I hate that. I think it puts in someone's mind that you're leaving behind what you've been. Faith plays through in my music. The climate of the world we're living in, everything that's happening, and the evil that people are sensing, makes them grasp at faith in a new way. So music is my opportunity to talk about something that's important to me."

Originally from Seattle — "Most people expect me to be a grunge artist," she quips — Grant, not surprisingly, grew up singing in a church that had a music focus and a 100-voice youth choir. It was another form of gospel music, however, that moved her most. "Seattle is not a hot bed for black gospel, but I had a passion," she notes. "I'd lie on the living room floor and listen to the Winans and Richard Smallwood."

The family connection is another key. Grant's husband, Canadian-born songwriter and producer Bernie Herms, who has produced Avalon and CeCe Winans, contributed in the songwriting process. The title, *Deeper Life*, reveals the metamorphosis in Grant's life and artistry. It also reveals what she senses in her audiences. "I think in the few years I've been doing this, the one thing I've noticed is people seeking a deeper meaning in life. Turn on the television; there's people who say they can talk to the dead. It's the question of 'There's got to be more than this.' We find that through our relationships and I find it through my faith; the peace and serenity through this thing called life that presents itself with constant difficulties. I share it with my family, my husband and my friends."

And Grant is grateful for both the music and the business. "I've been given an opportunity through a record company to discover who I am as a writer and a producer. It's been invaluable for me; through this record, people will get to know who I am as a woman, a singer, a Christian and a creative force."

Contact Rogers and Cowan  
310-201-8800





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**Paradigm - Sacramento, CA**  
Female Vocalist Delivers Inspiring Lyrics to a Melodic Alternative Rock Band.



**Breathe - Burlington, Ontario, Canada**  
Powerful Alternative Rock w/ Divine Soft Melodies.



**Auryn - Dayton, OH**  
Music Connections Top 10 Demo Critiques for 2002. Modern Rock @ it's Finest.

### SATURDAY APRIL 12TH R&B HIP-HOP NIGHT 9 PM



**Mushock - Phoenix, AZ**  
Top 10 Music Connection Demo Critiques for 2002. Powerful Chesty Vocals



**Molly M - Bay City, MI.**  
Pop-Hop that Rocks the Beat



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**PARK LIFE** – This month marked the premiere of *LPTV*, an extensive behind-the-scenes look at the band Linkin Park as they record their upcoming new album, *Meteora*.

A new episode of *LPTV* will debut each Tuesday on Linkinpark.com with members of the band's fan club, **Linkin Park Underground**, getting a sneak preview every Monday.

The nine episodes lead up to the release of *Meteora*, due in stores March 25th. The series offers fans an opportunity to view the daily life of the band.

Bassist **Phoenix** says, "We love the idea of *LPTV*, because it gives our fans a chance to get a snapshot of what occurred during our 18 months of writing and recording *Meteora*."

While *LPTV* will be anchored on linkinpark.com, the series will also be syndicated to various sites throughout the Web, including fan sites, alternate rock sites, and radio and retail sites.

The LP Underground is Linkin Park's official fan club, with over 25,000 members worldwide. LP Underground members enjoy special benefits such as access to the exclusive Web site and community, a package full of Linkin Park exclusive merchandise, access to special LP Underground contests and events, and more. (<http://linkinpark.com>; <http://lpunderground.com>)

**BACK TO SCHOOL...ON THE WEB** – Now might be the right time to find out the most effective way to promote your band online, build



your own home studio or become a great producer, learn how to write great lyrics or master audio editing with ProTools — at least according to **Berklee College of Music**.

**Berkleemusic** now offers online courses led by the faculty instructors from the well-known college located in Boston. You can take the courses online in the comfort of your home or even while you are on the road — basically anywhere, anytime. You can also get access to Berklee professors and other music professionals.

Berkleemusic offers courses and certificates in five fields of study: **Writing, Performance, Music Education, Production and Business**. Online Writing courses include such topics as songwriting, composition, arranging, theory and film scoring. Courses start every eight weeks. ([www.berkleemusic.com](http://www.berkleemusic.com))

**CELEBRATING MUSIC, CINCINNATI STYLE** – **The Midpoint Music Festival**, an independent music showcase and conference, is back for its second year. Over 150 bands and solo artists and close to 10,000 fans attended last year's showcases and seminars in Cincinnati.

This year's Festival takes place September 24-27th. The artist submission process began on January 31st. A new MPMF Web site offers many new features, including a streamlined registration and application process that allows artists to submit their application in a speedy and orderly fashion.

Bands and artists of all genres are encouraged to apply. Applicants must register online. Registration remains at \$20 for all entries. Online registration will end Friday, April 25th. All submissions must be postmarked by Friday, May 2nd. Artists notification process begins in late June. Showcases and time slots will be announced shortly thereafter. For additional information, send an e-mail to [info@mpmf.com](mailto:info@mpmf.com). ([www.mpmf.com](http://www.mpmf.com))

**ROCK WITH HYPOCRISY** – Hypocrisy Entertainment say they will again embark on their mission to bring independent music to the masses. Following the success of the company's **2002 Online Rock Festival**, Hypocrisy launched their 2003 version.

Hypocrisy states that their online festival is geared to independent rock bands celebrating community, artist integrity and the empowerment of independent musicians.

**The 2003 Online Rock Festival** aims to be more user-friendly, with easier access to songs, videos and band information. The festival is basically a venue where independents can gain widespread recognition.

"As always, our goal is simple: Give great bands a platform from which they can reach an audience of a size and scope that they otherwise would not have access to," says **Marquise Lee** of Hypocrisy.



This year's festival will take place from April 4 – May 18th. Industry professionals and fans from all over the world have the capability to be exposed to quality rock music from independents.

Award categories include: **Best Band, Best Lyrics, Superb Vocals, Composition, Audience Favorite and The Hypocrisy Award**. The Hypocrisy Award will be given to the band that best em-

bodies the attitudes, ideals, and, especially, the spirit of the independent community.

Band Registration ends March 31 and the Online Rock Festival will commence on April 4th. For more info, e-mail [info@onlinerockfest.com](mailto:info@onlinerockfest.com). ([www.onlinerockfest.com](http://www.onlinerockfest.com); [www.hypocrisyentertainment.com](http://www.hypocrisyentertainment.com))

**SCORING FOR THE CLASSICS** – **Turner Classic Movies** has announced their **Fourth Annual Young Film Composers Competition**, a platform that provides composers the chance to score a silent film from the TCM library. Those wishing to participate in the contest must visit the TCM Web site before the upcoming March 31 deadline.

Competitors can score one of four silent movie clips and submit their original, previously unrecorded and unreleased music composition as the clip's score. Complete rules, regulations and instructions are available at the TCM site.

The competition is sponsored by **TCM, Film Music Media Group, Guitar Center, Todd-AO, Tonos Entertainment and AOL Music**. The Grand Prize winner — who will be chosen by an impressive judging panel including Oscar-winning composer **Elmer Bernstein** — will receive the opportunity to compose a musical score for a complete silent film in the TCM library, \$10,000 in cash and the chance have their score linked to the silent film for exhibition on the TCM network.

Bernstein's role as competition spokesperson will also include a mentoring of the winner, sharing his more than 50 years of experience scoring films. Bernstein's score for the current release, *Far from Heaven* has earned him rave reviews and a number of honors, including **Best Film Score** by the **Los Angeles Film Critics** and **Chicago Film Critics** associations.

The 2002 winner, **H. Scott Salinas**, created 74 minutes of new music for Lon Chaney's *Laugh, Clown, Laugh* (1928) before recording the score with a live orchestra. Salinas was chosen





as the 2002 Grand Prize winner by a panel of judges headed by Don Davis (*The Matrix*, *Jurassic Park 3*, *Behind Enemy Lines*) and also included executives such as Academy Award-winning sound supervisor/designer, Lon Bender (*Braveheart*). ([www.turnerclassicmovies.com](http://www.turnerclassicmovies.com))

**SUBZERO** – Three months before earning a Grammy Award nomination for its self-titled debut album, *Kinky*, the alternative Latin rock band from Mexico was already destined for national exposure in the U.S. via SubZero. SubZero is a music company that introduces emerging bands and artists to advertising agencies. Their site is found at [www.gosubzero.com](http://www.gosubzero.com).

For a growing number of musicians, radio isn't the only way to reach a national audience these days. Television commercials are helping new acts reach the mainstream and SZ is making a business out of that trend.

SubZero specializes in putting emerging and well-known artists together with producers at advertising agencies responsible for commissioning original music or licensing existing tracks for television commercials.

Last December, SubZero produced two original tracks recorded by Kinky in its Santa Monica-based studio for national TV spots promoting Honda's new Element vehicle. Titled "Mountain Bike" and "Ocean," the spots began airing late last year. After earning their Grammy Award nomination, Kinky went back into SubZero's studio to record a third track for the Honda Element spot titled "Snow Trip."

Rubin Postaer & Associates in Santa Monica selected Kinky from a list of new acts drawn up by SubZero's Creative Director of Music, Tricia Halloran. Halloran is also an influential D.J. on 89.9 KCRW. Her program, *Brave New World*, was the first to introduce audiences to acts such as Pete Yorn, David Gray, and the Eels, as well as the aforementioned Kinky.

SZ Founder Jeff Koz, along with brother, radio personality Dave

Koz, also earned a Grammy nomination in the category of Best Pop Instrumental Performance for their rendition of the Beatles tune "Blackbird." It's the first single off of *Golden Slumbers: A Father's Lullaby*, produced by HUM Recordings and Rendezvous Entertainment and distributed by Warner Brothers Records.

Among the many campaigns credited to SubZero is their pairing of underground band Les Sans Culottes with Hewlett Packard and hooking up hip-hop artist LL Cool J with Gatorade.

SZ is currently in the process of adding a mini-site (that will be linked to the main site) where you will be able to view the video of "the making of the score," featuring the aforementioned Kinky, while they recorded in the SubZero studios. The Honda spots will also be available for viewing. Both spots should be up and running now. ([www.gosubzero.com](http://www.gosubzero.com))

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

Screen shots provided by [www.cinidesign.com](http://www.cinidesign.com) 

**VISIT**

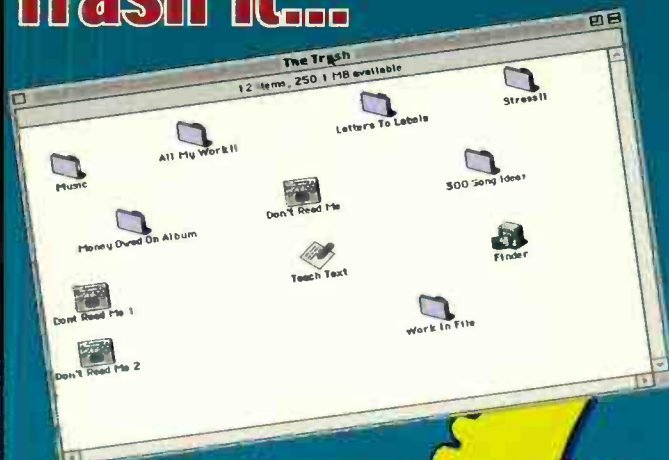
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[www.promusic47.org](http://www.promusic47.org)



**JOE JACKSON:** Is he really coming back? Well, jumpin' Joe is a bit older, but he's still looking sharp, and he is indeed coming back — to the El Rey on March 21 and 22nd. At press time the second show was already sold out, so hopefully you can still get tickets for the first night. It's a Golden-voice event and going to their Web site ([www.goldenvoice.com](http://www.goldenvoice.com)) will also hook you up with the El Rey's site.

**BASEMENT'S BOOGIE**

The Basement is an excellent hip-hop shop giving the Valley a much-needed bass boost, and they've been success in promoting their events for some time now.

On March 30, they're hyping "2nd Annual Basement Barnyard Boogie" at the Grand where they have wrangled up the best of L.A. hip-hop: **Aceyalone**, **Abstract Rude**, **Eligh (Living Legends)**, **People Under The Stairs**, **Sage Francis** and **Dr. Oop** are just a few of the act. In fact, **Bus Driver** (who is on a few records this year) is just one of the others who will be on this bill.

For further details, call The Basement at 818-817-3114 and check out [www.basementhiphop.com](http://www.basementhiphop.com). This show will be packed, so get your pre-sales now.

**EXPERIMENTAL CROPS**

**PAX/E.L.M. Conceptions** is bringing in talent from around the world, featuring six hours of experimental broken dance music along with moving graphics. They're calling it "Harvest" and the night will have a combination of live electronic artists and DJs.

From L.A. you've got **Logrey-beam** and **Hologram**; from San Fran you've got **Girlie B** and **Anon**; from the U.K. there's **ADJ** and **Jeff Nagel**. Throw in Toronto (**Mordka** doing live visuals) and you've got a good sampling of sound. But it takes place in Hollywood at King

**SPACEY HENRY**

Spaceland will be putting on more shows at the **Henry Fonda Theatre** (6126 Hollywood Blvd.). On March 15, you can get your post-rock on with Chicago's **Sea and Cake**. Their label, **Thrill Jockey**, has other experimental rock bands worth checking out, too, but Sea is an excellent example of the scene.

Speaking of scenes, the Fonda already hosted the "Electroclash Tour," and on March 8, **Ladytron** will be there with super time-warped **Mount Simms**. Both acts have new albums out and you can go to [www.henryfondatheatre.com](http://www.henryfondatheatre.com) for additional information.

**AIN'T THAT GRAND**

Concert promoters **Dale Woodson (B.B. King's)** and **Jason Nutter (Crossroads Concert Bar)** have teamed up to bring shows to town. Under their **Grand Entertainment** banner they've opened a new office (8986 Wonderland Ave., Hollywood, CA 90046-1854) and want to build up a roster of bands to promote to venues.

Grand is interested in all formats of music and they welcome your submission. They're not into pay-to-play, and if they like your style, you'll open up for national acts. Call 323-822-1310 for the full scoop.

**ELECTRIC LOTUS**

While the folks at Los Feliz restaurant/club **Electric Lotus** are working on a date for the next **Cheb I Sabbah** and **Janaka** performance (more details should be available next column), they still have the **Hop Frog Kollektiv** spinning MIDI-Eastern tunes. There is no cover and the food is terrific.

Go to [www.electriclotus.com](http://www.electriclotus.com) for

menu, venue, and performance details.

**SCHOLASTIC BLUES**

On March 6, **UCLA** is putting on some good music for their students and the public, including the best of genuine blues, funk, and jazz when the **Robert Cray Band**, **Booker T Jones**, and **Charlie Musselwhite** perform on campus at **Royce Hall**. Each is a Grammy winner or current nominee and has skills for days. Go to [www.uclalive.com](http://www.uclalive.com) or [www.ticketmaster.com](http://www.ticketmaster.com) for tickets. You can get more info by calling 310-825-2101.

**BACK IN THE U.S.A.**

The communists' "Iron Curtain" may be gone, but Russian turntablist **DJ Vadim** still has his wheels of steel, and he'll be accompanied by the **Russian Percussion** as they tour the U.S. and Canada for a huge slate of 50 dates. Vadim's brilliant **USSR: The Art of Listening** is out on **Ninja Tune** right now, and you can call the **Temple Bar** at 310-393-5511 for venue info.

**CHEAP BUCK!**

The **Garage** (See Promoter Profile, opposite) has a new Sunday night that is not only getting the locals drunk (and late for work), but also giving them a place to play along with other touring bands. The night is called "Give A Buck," and along with \$1 drafts you get fresh and spunky rock & roll.

On March 9 you can check out Japanese chic trio **Megababe**. They'll be joined by other unannounced all-girl guests. Instead of your 9-5 you could do their 5-10 every Sunday night. Call 323-662-6802 for ticket and venue details.

**IT'S YOUR NIGHTLIFE**

Remember that **Nightlife** wants you to participate in this column. So bands, managers, promoters, publicists — give us a month's lead-time and we can be a soapbox for your showcase, opening slot, headlining gig, CD release party, after-party, etc. All you need to do is send your e-mail announcements, releases, and jpegs to [nightlife@musicconnection.com](mailto:nightlife@musicconnection.com).



**Megababe**



## PROMOTER PROFILE



**Toastacia  
Boyd**  
*The Garage*

213-353-4686; [www.Rockula.com](http://www.Rockula.com)

**A** lot of musicians don't realize that when they play a gig at the Martini Lounge, The Joint, or Zen Sushi, they've already got a connection to the Garage. That's because half of the partnership which owns those clubs also owns that Hollywood venue. Right off the bat, then, promoter "Toast" Boyd has access to a number of nightclubs. Under her Rockula Industries L.L.D. banner, she books Fridays and Sundays at the Garage. Most importantly, she can get you gigs both in and out of town.

**Music Connection: Are you always interested in booking new bands?**

**Toastacia Boyd:** Always, that's what it's all about. When I book Fridays and Sundays at the Garage, I can use bands to open for other national tours. Like, we have the Modey Lemon from Pittsburgh coming in — they're a hot two-piece that's way more Led Zep than the White Stripes — and I will have local bands fill up the bill.

**MC: How is your approach different from other promoters?**

**Boyd:** I curate bills around the touring acts, instead of

beginning with the local. In that way I have a lot more diversity with my bills, because I don't have the same local bands playing together as often as I have them supporting an act from outside.

**MC: Do you also help local bands play out of town?**

**Boyd:** That's the idea, especially if they trade shows with the other bands. It's like a foreign exchange program for bands; they get to play in front of each other's crowds.

If you get bands that work together and get the same draw, they can then trade shows. But even if the draw isn't the same, you're better off playing in front of two people somewhere else instead of in your hometown.

**MC: What's your vibe at the Garage?**

**Boyd:** We call it "Give A Buck." Toni Smith is going to help bring it together, and she's worked with some legendary bands. We want to make people show up, because each week we'll have an unannounced band that's pretty big, so they'll have to watch the other bands that we want to put in front of people. It's a national showcase, it's like a student exchange thing, except with bands.

**MC: How do you pick bands to promote?**

**Boyd:** If it's believable, we'll take it. No posers. We're looking for sincerity and authenticity.

Send packages to:  
All About Talent  
P.O. Box 27067  
L.A., CA 90027

MC



Shane Mack

### NASHVILLE & JELLO

The Knitting Factory has an extraordinary March for you, but two shows stand out: first, a visit from country's Shane Mack on March 5th. That's followed by the return of Green Jello (formerly Green Jelly) on March 11th.

Mack operates at the top of the Nashville scene, and Green Jello cause a scene every time they hit the stage. But there'll be more jiggle for your buck at their show, because Throw Rag, Rosemary's Billygoat, 400 Blows and the Rolling Blackouts will join them. All for five bucks!

Go to [www.knittingfactory.com](http://www.knittingfactory.com) or call 323-463-0204 for more details.

### HIP-HAT

Underground hip-hop is coming to The Derby (4500 Los Feliz Blvd. 323-663-8979). On March 7 Wammie winner Most Chill Slackmob ([www.slackmob.com](http://www.slackmob.com)) will perform with SF-based Psychokinetics ([www.psychokinetics.com](http://www.psychokinetics.com)) while local performer DJ Mason spins between sets. These acts are part of an up-and-coming scene that pulls from eclectic sources. See [www.the-derby.com](http://www.the-derby.com) for details.

**MOST CHILL  
SLACKMOB**

Mickey Champion



### CHAMPION

A local legend in Los Angeles, Mickey Champion is known as a petite powerhouse whose live performances at blues and jazz clubs around town have created a loyal following. Every Monday, Champion can be seen at L.A.'s Babe & Ricky's and every Wednesday at Santa Monica's Harvelle's. Every Friday and Saturday she's at the Ritz Carlton in Pasadena.

This is a performer who doesn't need a microphone to put her stuff over. Log on to [www.mickeychampion.com](http://www.mickeychampion.com) or [www.bluesbar.com](http://www.bluesbar.com) for all of the lady's gigs and future whereabouts. MC



Natalie Cole

**N**atalie Cole has her first release to the home video market, *Ask a Woman who Knows*, the companion to her best-selling album of the same name. Taken from a TV production by WNET New York and the BBC, *Ask a Woman who Knows* contains two performances not available on the VHS version, plus an exclusive interview with the singer.

Special guest Diana Krall duets on two selections ("Route 66" and the album's "Better Than Anything") and goes solo on the standard "S Wonderful." Both DVD and CD are in stores now. For further information, contact Sujata Murthy at Universal/Hip-O, 310-865-7812.

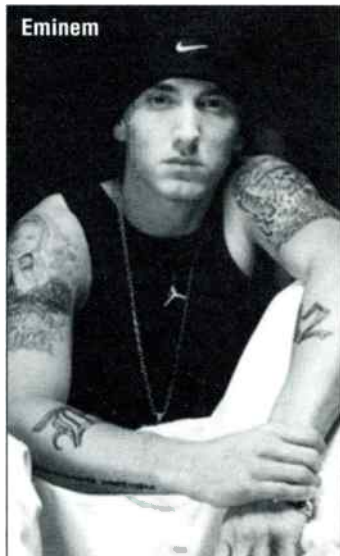
Coming to DVD on March 18, from Universal Studios Home Video, is Eminem's hit big-screen debut, *8 Mile*. Along with Eminem comes a cast including Oscar winner Kim Basinger (*L.A. Confidential*), as Stephanie, the down-on-her-luck (but ever-hopeful) mom to Eminem's Jimmy "Rabbit" Smith, Jr.

*8 Mile* also features supporting work from a roster of young actors, including Mekhi Phifer (*Impostor*, *O*), Brittany Murphy (*Don't Say a Word*, *Riding in Cars With Boys*) and Taryn Manning (*crazy/beautiful*, *White Oleander*).

The *8 Mile* DVD contains bonus features including *The Making of 8 Mile*, five "Rap Battles" shot during the making of the film featuring spontaneous rap performances between Eminem and audience extras from the film and the music video for "Superman" from his latest CD, *The Eminem Show*. For further information, contact Universal, 212-373-0600.

When buried treasure, a bogus drug deal and heavy metal collide in South Texas, the results are explosive in *Come and Take it Day*, a film coming to DVD/VHS on March 18th. The film is the story of four Texans working in a Mexican restaurant who believe they are on the verge of discovering the century-old treasure of the legendary Tejano folk hero Gregorio Cortez, the subject of myriad folk songs, whose treasure in silver was never found. What results is a stylish Tejano noir that explores San Antonio's multi-layered Latino community, while telling a fascinating story of obsession, betrayal and death.

*Come and Take it Day* is the result of a teaming between indie home entertainment studio MTI Home Video and urban provider Delta Entertainment. For more in-

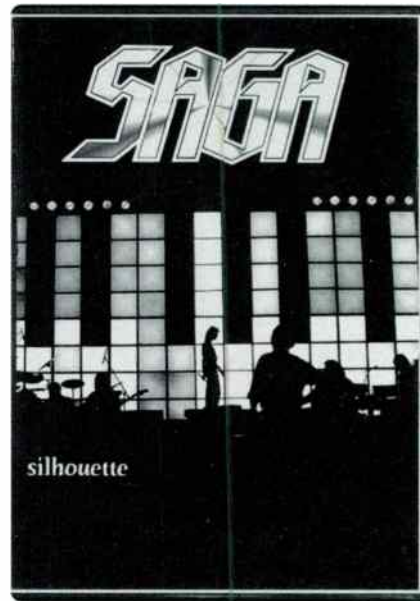


Eminem

formation, please contact Ed Baran Publicity, 818-243-0716.

Boogalu Productions has released a new film, *Tremendo Vacilon*, full of Cuban music and dance. The film is a panorama of Cuba today, consisting of 18 performance events, some formal and others spontaneous, spotlighting Cuban genres including cabaret, rumba, jazz Cubano, casino and carnavalesal comparsa among others.

Boogalu Productions is an independent organization from the San Francisco Bay area presenting and promoting the creative work of Cuban as well as North American musicians and artists involved in Cuban culture. For more info, visit the Boogalu Web site, [www.boogalu.com](http://www.boogalu.com).



silhouette

Canadian prog-rock band Saga, who have sold more than eight million albums worldwide, have released the new DVD, *Silhouette*. The band, superstars in Canada and Europe (especially Germany), is best known in the United States for the hits "On the Loose" and "Wind Him Up" from the 1982 album *Worlds Apart*.

The "On the Loose" video was an MTV cornerstone during the channel's formative years. The DVD, featuring 10 music videos and 10 live songs, comes in anticipation of the band's new studio album, *Marathon*, due April 8 and in the midst of an exhaustive CD reissue campaign by SPV Records. For more information, contact Chipster Entertainment, [info@chipsterpr.com](mailto:info@chipsterpr.com).

For anyone who has ever wondered what stars do in their spare time, comes the 13-part *Celebrity Hobbies* series, launching April 4 at 8 p.m. EST on the *DIY-Do It Yourself Network*, the sister channel to *Home & Garden Television* and the *Food Network*. The series will preview March 22 at 6 p.m. EST with a one-hour special, *Celebrity Hobbies—The Ultimate Countdown*.

Profiled on this first outing are the Dallas Cowboy Cheerleaders who are scrapbookers; talk show host Sally Jesse Raphael and her picture framing, and Steve Vai, guitarist and beekeeper.

Future episodes profile Sammy Hagar as a chef; Beach Boy Mike Love practicing yoga and meditation; Diamond Rio, Eddie Money and Dave Koz. For more information, contact Leah Sparkes at Dera & Associates, 212-966-4600.

Bryan Turner's newly formed Melee Entertainment has forged a joint venture with DreamWorks Records to release DVDs that will

be distributed through Universal Music & Video Distribution (UMVD). Melee's stated purpose is to release DVDs on branded recording artists including TLC who want to explore the visual potential of the DVD format; projects by filmmakers that do not fit inside traditional parameters; and special-interest products such as sports-related, lifestyle and instructional titles.

In addition, Turner, the man who made Priority Records into an important entertainment force, plans to release artist albums beginning in 2003, signing recording artists and setting them up through Melee DVD releases.

First release for the new label — *Entertainer's Basketball Classic*



Steve Vai



at Rucker Park with Kobe Bryant, Stephon Marbury, Baron Davis and Allen Iverson — hits stores March 4th.

For more information, contact Bryn Bridenthal at DreamWorks, 310-288-7403.

There is a double-DVD set out on SPV Records from legendary hard rock band Manowar. *Fire & Blood: Hell On Earth Part II + Blood In Brazil*. Disc one features interviews with band members Jeff Hair, John "Dawk" Stillwell and Vinny Cecolini, an alternate live version of "Sign of the Hammer," a documentary about the 1998 Philips Monsters of Rock concert

in Brazil and other live tracks. Disc two has live songs, background information, specials and interviews from concerts in France, Belgium, Switzerland, Germany, Czech Republic, Austria, Hungary, Portugal and Spain. For more information, contact Mark Morton at Chipster Entertainment, mark@chipsterpr.com.

Celebrating the 30th anniversary of *The Jungle Book* and the release of its sequel, Walt Disney Records has released the music CD *Jungle Book 2: Songs from the Film and Other Jungle Favorites*.

Never one to turn down a cover opportunity, **Smash Mouth** leads with a rendition of "I Wan'na Be Like You (The Monkey Song)" followed by a reprise of "The Bare Necessities" sung by actors **John Goodman** (Baloo) and **Haley Joel Osment** (Mowgli). For more details, call Maria Kleinman at Walt Disney Records, 818-560-1000.

Rock legend **Ronnie Wood** has his own live concert DVD, *Far East Man*, in stores. Filmed November 2001 at **Shepherds Bush Empire** in London, the guitarist/vocalist leads his band (which includes his children **Jessie** and **Leah**) through solo material, his own group history (the **Rolling Stones'** "Hey Negrita" and the **Faces'** "Ooh La La," "Flying" and "Stay With Me") and a selection of covers (**John**



**Lennon's** "Jealous Guy," **Parliament's** "Testify," the **Foundations'** "Am I Groovin' You" and **Guns N' Roses'** "Paradise City"). Special guests on the 112-minute *Far East Man* include former **Guns N' Roses** guitarist **Slash**.

Among the extras is a gallery of Wood's paintings. *Far East Man* is the follow-up to Wood's solo album *Not For Beginners*, also available

on **SPV Records**. Contact Chipster Entertainment at info@chipsterpr.com.

Award-winning Latin act, **Sin Bandera**, (whose name, "without flag," derives from the fact that one of the duo is from Mexico and the other from Argentina) are recording "Amor Real," the first song for their next album, the follow-up to their multiplatinum self-titled debut.

When **Televisa** heard a demo of the song, they liked it so much they decided to use it for their next prime time novela, and renamed the show **Amor Real**. The novela, *Amor Real*, will debut March 17 on Televisa in Mexico and 20 other countries.

The new album from the winners of a **Latin Grammy** in 2002 and an **MTV Video Music Award** is expected later this year. For further information, contact Diana Baron at D. Baron Media Relations, 310-573-1984.

**Columbia Music Video/Aware Records** has released **John Mayer's** *Any Given Thursday*, the first commercially available DVD/VHS release from the multiplatinum recording artist.

Recorded live at the **Oak Mountain Amphitheater** in Birmingham, AL, on September 12, 2002, *Any Given Thursday* features live versions of songs from Mayer's breakthrough hit, **Room For Squares**; his recently re-released independent debut, **Inside Wants Out**; and previously unreleased material. The music from *Any Given Thursday* is also available as a double-CD collection.

Contact Angelica Cob Baehlar at Columbia, 310-449-2508.



Ronnie Wood



BEA RENBIKZKY



BEA RENBIKZKY



BEA RENBIKZKY

**A DAREDEVIL PREMIERE:** Westwood was the site for the premiere of the film *Daredevil* where countless musicians and celebrities came to check out the new action flick. Pictured is the film's star Ben Affleck with fiancée Jennifer Lopez. Center is the film's female star, Jennifer Garner. Actor Michael Clarke Duncan is pictured at Right.

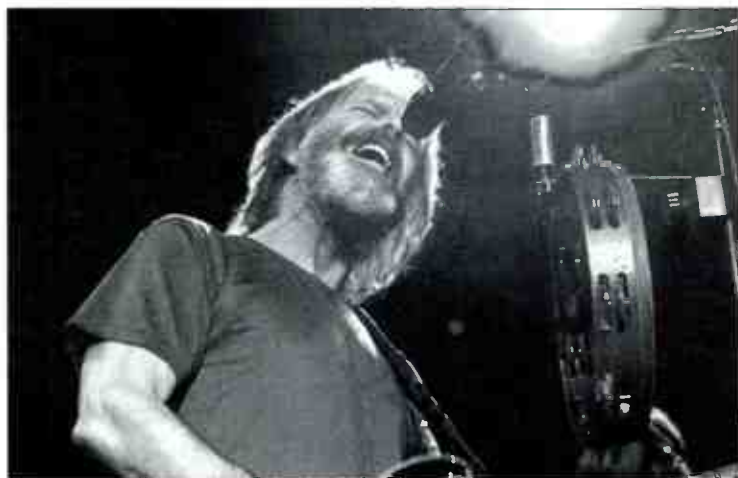


DAVID KLEIN

**DIFFERENT KIND OF HIT FOR A DIFFERENT KIND OF GWYNN!:** Nee Nee Gwynn, daughter of future baseball Hall of Famer Tony Gwynn, was recently signed to Base Hit Records. The 17-year-old singing sensation's debut single, "No Means No," is already burning up the R&B Hot Singles chart. Gwynn was photographed here at a studio in West Hollywood where she was working on the sleeve art for her debut CD.



**DISC MAKERS GETS DIRTY IN THE FACTORY!:** Disc Makers recently hosted the Southwest 2003 Independent Music World Series (IMWS) at the Knitting Factory in Los Angeles. The grand prize was awarded to San Francisco-based hard rock band Dirty Power (Pictured), who took home over \$35,000 in prizes, including a complete Disc Makers CD manufacturing package, tons of music gear and more.



SCOTT PERHAM

**RATDOG IN THE HOUSE OF BLUES:** The revered jam band, Ratdog, fronted by Grateful Dead guitarist/vocalist Bob Weir (Pictured), recently performed two sets of Dead classics for a sold-out crowd at the House of Blues in Anaheim. Gearing up for a recent benefit concert with "The Dead" (featuring all surviving members of the Grateful Dead) in San Francisco, Weir's set included the resurrection of such Deadhead favorites as "Wharf Rat" and "Not Fade Away."



SCOTT PERHAM

**SOME DOORS STAY OPEN!:** For the first time in more than 30 years, members of the Doors performed their signature style of music for a sold-out L.A. crowd. Clad in black leather and dark sunglasses, the band's new frontman, Ian Astbury, (of the Cult) provided an explosive and respectful tribute to the band's late singer, Jim Morrison. In typical Doors fashion, the Universal Amphitheatre performance ended with an impromptu second encore that resulted in more than 60 fans climbing onstage and wildly jamming with the band.



**BETTER LATE THAN NEVER FOR GOO-GOOSH!** An Iranian diva known to millions as Googoosh played the Great Western Forum in Inglewood recently after having to reschedule her show when her visa was delayed due to anti-terrorism regulations. This was her first U.S. concert in three years and she performed songs from her vast catalog of music, which spans over 40 years.

**QUAID LOOSENS UP AT BARFLY:** Actor and now singer/songwriter Dennis Quaid (Pictured) has been enjoying a residency at West Hollywood's Barfly establishment recently. Quaid plays a number of his favorite tunes along with some originals and kept the club loose and entertained.



David Klein



**JULIAN AT MUSIC CHOICE!** Latin artist Jose Julian stopped by Music Choice's NYC studio to promote his latest album *El Milagro del tus ojos*. Pictured in the studio is Jose Julian (Left) with Regla Gonzalez of Music Choice.



**ASLIN DANE MAKES SEISMIC RIPPLES AT INDUSTRY EXCLUSIVE NAMM SHOW:** At this year's critically acclaimed NAMM show, Aslin Dane unveiled Vernon Neilly's (Pictured) Signature Custom USA Guitar. Neilly is Boosweet Records Online's CEO/Producer.

Celebrating **26** **MUSIC CONNECTION**  
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**Tidbits From Our Tattered Past**



**1994-BOYZ WILL B BOYZ—(Issue #18):** R&B smoothies Boyz II Men had astounding out of leftfield success with their first album, *Cooley-highharmony*. The quartet were reaching the pinnacle of their fame with the follow-up album, *II*, when *MC* caught up with them. Recalled Nate Norris of the Boyz's early days: "We didn't get along very well at first. The only thing that kept us together was the music." At the rear of this issue are Club Reviews of the Transistor Sisters, Stabbing Westward and the band Kyuss, which would later morph into Queens of the Stone Age.



**1986-CROSS-OVERS—(Issue #13):** Rock music was entering the "cross-over zone" when *MC* looked at a gaggle of new rock-oriented groups (Level 42, Simply Red, Models, and Outfield) who were trying to catch on at contemporary hit radio. After seven albums, Brits Level 42 had broken through with their tune "Something About You." According to the band's Phil Gould, it was even harder than it looked: "It's a challenge for us to write a three-and-a-half-minute song." Also here is a Club Review of Vonda Shepard, who led her band through a well-reviewed set at Santa Monica's At My Place.

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

# Dar Williams



by Jonathan Widran

Don't feel bad if Dar Williams hasn't blipped on your musical radar screen just yet. After all, folk-rock isn't the cross-over force it was during the last era when we were protesting war, and maybe you were tuned to Top 40 radio in 1997 when Williams' third Razor & Tie release, *End of the Summer*, made her the highest charting independent artist on Triple-A radio.

You probably weren't in London, either, when the native New Englander filled Queen Elizabeth Hall,

and maybe there were just too many bigger names to pay attention to at Lilith Fair.

But there's good news for Dar Williams and all up-and-coming singer/songwriters committed to going the distance via the indie route. If you're good, respected artists will sing your praises. Richard Thompson and Bruce Cockburn, who toured with Williams as Real Life Songs, are among her fans. Joan Baez, who has recorded three of Williams' songs and toured the U.S. and Europe with

her, invited the politically active songstress to help support the broadcast freedom of public radio's KPFA in Berkeley.

Ani DiFranco toured Australia with Williams in 1998; folk music's patron saint, Pete Seeger, performed on *Conan O'Brien* with her, and the Indigo Girls joined her at a benefit show on Alcatraz Island.

The list continues with Alison Krauss (who Williams once opened for in Ireland), John Medeski, Stefan Lessard from the Dave Matthews Band, John Popper,

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"When you're a subculture artist and you make your indiehood part of your sociopolitical statement, naturally people out there are going to identify with you and take it upon themselves to be your representatives. My mom even does that at the Borders in the town where I grew up!"

and contemporary jazz greats Bela Fleck and Chris Botti — who make cameos on Williams' just-released sixth solo album, *The Beauty of the Rain*.

Most importantly, Dar Williams has hundreds of devoted fans (one critic calls them "Darheads," some have called them "the DARmy"), many of whom follow her from show to show and create Web sites in her honor. Fact is, it's kind of hard to truly ignore a female artist who writes and sings songs with titles like "When I Was A Boy" and "I Won't Be Your Yoko Ono."

Raised in Chappaqua, NY, Dar Williams attended Wesleyan University in Connecticut then moved to Boston in 1990 to explore a career in theatre. Three years later, she left for the artsy atmosphere of Northampton, MA, where she recorded her first indie CD, *The Honesty Room*. The disc was picked up by Waterbug Records and later re-released, with two new tracks by NY indie Razor & Tie (home to Graham Parker and Marshall Crenshaw). *The Honesty Room* sold

close to 100,000 copies and Williams' follow-up, *Mortal City*, not only outsold it, but introduced her to a whole sea of critical acclaim. (To date, she has sold upwards of 600,000 albums.)

Released in 2000, *The Green World* — an ode to the differences between country and city life as once defined by Shakespeare — was produced by Stewart Lerman and recorded in Woodstock, NY.

The brand new *The Beauty of the Rain*, also helmed by Lerman (with Rob Hyman) is inspired by this unique woman's own experiences as she made the recent transition from Massachusetts to New York City.

**Music Connection:** Many of the songs on *The Beauty of the Rain* seem to capture people in a state of flux. Did this arise from an overall concept?

**Dar Williams:** My albums are usually a collection of songs which reflect a chapter of my life. Later, I may look back and see that a theme has developed, but there's no one catalyst that gets me started.

I think I'm less adolescent on this album than I've ever been, in that I'm just more

understanding about people and life. I have more of a worldly wisdom about the reality that sometimes they can be awful and very poor communicators. But there's nothing in the songs about blaming them for this. I see now that we're capable of a dynamic range of communication, and I see things in a simpler light.

*The Green World* was about looking at things on a big cosmic level, but this project was more about life, one conversation at a time.

**MC:** You mean New York conversations, now?

**Williams:** Yes. It's very different from the college town where I lived in Massachusetts. Kids there would be asking these big important questions all the time, but in Manhattan, you just get up, do things and then do more things as your day progresses. I like that a lot. Just living your life and maybe stopping on occasion to think about it as it's in progress. There's less master planning, less obeying your caution.

**MC:** In the months since you finished the album, the drumbeats of war with Iraq have been pounding. How have world events impacted you as an artist?

**Williams:** After 9/11, someone sent me a heavy e-mail equating the fact that I didn't write a song about the tragedy with the idea that I had no reaction. I did have a strong grieving reaction, and I was surprised how much I grieved for those lost and for my adopted hometown.

(Evolutionary biologist) Stephen Jay Gould once said that civilization takes an immeasurable number of small acts of kindness to build and only one small group of sociopaths to destroy it. Artists have to make sense of ourselves and the world and how we respond to it.

In the struggle to be popular and make a living doing this, it's been easy at times for me to lose sight of the fact that I'm contributing to building a civilization. ... So I hate what the government has done here, the paranoia which prevails. Paranoia, brinkmanship and blame so easily tear all that hard work down.

**MC:** People really respond to your between-song monologues. Do you script all that out?

**Williams:** I always plan what I'm going to say, but it's sort of a loose fit rather than a whole plot summary giving away the song. I love trying out new anecdotes, and there's a hit and miss quality to that process.

I know I've said things that are practically untranslatable, and which I wish I could take back. If a new intro is effective, I'll repeat it, but not word for word.

My husband Michael was once an actor, and so he's good at providing some objectivity. As for other artists, I've noticed that those who don't talk between songs tend to lose the audience. The folk-rock audience likes that open window into the performer. You've got to grab them with a theatrical performance or some spark between tunes.





**MC: What's your take on Los Angeles? Have you done much performing here?**

**Williams:** I've played at The Troubadour numerous times, and the Gene Autry and Henry Ford theatres. The funny thing is that there are so many transplanted New Yorkers in L.A., and they have the same gripes as they have in New York. Always bitching about mass transit and the need for more.

I've had a great time in L.A. People know what they've got — beautiful beaches, great food and weather. They glow not just with plastic surgery, but good health. But I have to be careful what I say when I perform. I made one comment to the audience about sincerity in L.A. being an import, and they laughed politely, but didn't want to hear any more digs.

**MC: You have a devoted Internet fan base, and those fans have contributed to your success. But when you have such devotees, do you ever worry that either as a performer or political activist, you might let them down.**

**Williams:** There have been unofficial fan sites up for a few years, but Razor & Tie launched an official online community just a few months ago and 600 people signed up on the first day. The site has called these folks the "DARmy," but with all the war talk, I have suggested a change to my "E-team."

When you're a subculture artist and you make your indiehood part of your sociopolitical statement, naturally people out there are going to identify with you and take it upon themselves to be your representatives. My mom even does that at the Borders in the town where I grew up! [Laughs]

**MC: What is it like to be something of a cult artist?**

**Williams:** I think I'm a strange person to build a cult following around. I'm very passionate about making music and about the many environmental causes I support and raise funds for (among them, solar power, environmental land protection, The Nature Conservancy, the electricity conservation group Clearwater and the movement to legalize industrial hemp), but I'm really not extreme.

And, I'm very much a work in progress. I've been so many people myself — humorless intolerant feminist, Christian, Buddhist, really bad girl. All of these are parts of my life. No one prescription for a certain way of life comes across onstage.

**MC: Do you ever worry that your fans are not exactly getting your true message?**

**Williams:** I do hope they're gravitating to my belief that music is cultural and culture is important. In the beginning, I wondered what I would have to do to be successful, and I realized that the power was in the songs.

My fans seem to be able to relate to the folks I'm singing about in tunes like "When I Was A Boy," which women liked because it helped them understand they still need to look out for men. Others said they had babysitters like the one I sang about in "My Hippy Babysitter."

**MC: They obviously like the various ways you help to build civilization.**

**Williams:** I'm totally fort building civilization, and we can do that first through education, which is why I support a program that has an arts outreach for kids. Then there's the clean environment. I want to create a harmonious little beehive around myself.

It's exciting when an artist can get people excited about these things. They give a voice to the more anonymous people working for these causes behind the scenes.

**MC: What's your impression of public radio station KCRW, which has had an impact on the national music market?**

**Williams:** On its own level, it's very profound and it succeeds in getting a great deal of interesting lower profile music to fascinating places. You might get some crazy divorced lesbian creating some kick-ass women's show that will suddenly electrify people in small towns in Montana or something.

Or, more practically, those listeners might become huge Celtic music freaks. Something very foreign then has a foothold. Stations like KCRW have been a reassuringly strong presence.

**MC: In a recent interview with MC, Tom Petty said his management deal is basically on a handshake basis. What is your arrangement with your manager, Ron Fierstein Entertainment?**

**Williams:** I have both an excellent real-life contract and that sort of trust you're talking about. I remember when my lawyer was negotiating it and he called and said he got the perfect deal, very fair and generous.

It's much more of a formal business arrangement than the one I had with my first managers, Young/Hunter, who I was with for five years. That manager broke his back for me, but I also dated him for a while in between the strictly work eras. We were on a total crusade to break me and let things develop organically. The focus was hard work and holding onto those youthful ideals.

Ron was the best choice for me once I became more established. He makes everything I want to do both politically and creatively not only a possibility, but an eventual success. He has enormous insight about me and respect for how I get things done.

He also has a great instinct for people. Ron literally met my producer Stewart Lerman in the street one day, and the two got to talking. They hit it off and Ron knew he'd be the right guy for my projects, knew he'd bring the right synergy.

**MC: What's the nature of your deal with Razor & Tie? Do you own your publishing?**

**Williams:** I own all my publishing and always have. It made sense to keep it in light of the contract I signed with the label, which characterizes me as a developing artist amid more established names like Graham Parker and Marshall Crenshaw.

The freedom I have has really helped me foster this full-scale career I am now enjoying. It's a revolutionary contract, really, be-

cause they don't own my albums; I do. There's a business concept called "cross-collateralization," which means that if your one album hasn't recouped its expenses, the company doesn't have to pay your royalties on the other. We have avoided this, so that I get royalties from my work either way. Ron works closely with them. It really helps to have a great manager.

**MC: Do you ever get writer's block? And if so, are there any special techniques you use to spark new creativity?**

**Williams:** Of course, we all do. It's funny because if your life is running smoothly, you spend your time very much distracted from the creative endeavors which were once the only thing you worried about. You're making dinner, making phone calls, doing dishes, paying bills, taking care of business. You're more focused on the business of living than creating.

So I make time from all that to focus on getting to a space which will mess with all that. Doing idiosyncratic things that will make creative association happen. Going to a museum, or the incredible St. John The Divine cathedral which is in the neighborhood. Keeping my nose to the grindstone.

There are sacrifices, though. One friend seemed upset that I hadn't spent time with him lately, but I said that when I have an extra 15 minutes, I need to be writing or going for a walk, absorbing life out there, entertaining whimsy.

**MC: What is the biggest mistake you've made in your career?**

**Williams:** For the most part, everything's been great. But one time early in my career, I was the opening act for a major artist, and hanging backstage, when her A&R guy started up a conversation with me. Or rather, he was spewing numbers at me and scoffing, basically implying that his artist was a big shot with bigger Soundscan and attendance figures because she was on a major. And who did I think I was being this indie, compared to that?

I sold well in that city after the show, but I was so susceptible in those days. I just lost all my confidence in that moment. I got a call when I got home, asking me if I wanted to do a major tour with that artist, that they needed my go-ahead. And I said no.

Later, of course, I got to a place of acceptance about who I was, what I was all about, and I realized I had my own special place in all this. I could deal with everything now. I probably could have gotten to this point in my career much quicker if I'd not had that crisis and had not made that bad snap decision.

**MC: And the best decision you've made?**

**Williams:** Touring with Joan Baez, which helped launch my career to a bigger level. That and the fact that I just kept doing what I've always wanted to do.

Contact Sacks & Co PR  
212-741-1000

MC

*"There's a business concept called 'cross-collateralization,' which means that if your one album hasn't recouped its expenses, the company doesn't have to pay your royalties on the other. We have avoided this, so that I get royalties from my work either way."*

One of the most important steps any artist takes while climbing the ladder to stardom is choosing the perfect manager or booking agent to protect the interests and integrity of the work. With that in mind, *Music Connection* offers this valuable directory of managers and booking agents to help the artist find the match that best suits his or her career.

Compiled by Eric Moromisato

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E-mail: saraqazi@yahoo.com; graymat  
tr7@aol.com  
Contact: Sara Qazi/Tracy Gray-Barkan  
Clients: Brundlefly  
Styles: alternative rock  
Services: personal management, business management  
\*No unsolicited material accepted

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1125 Lindero Canyon Rd A8, Ste. 321  
Westlake Village, CA 91362  
818 991-7399 Fax 818-735-0543  
E-mail: Kingabba@aol.com  
Contact: Mark "Abba" Abbattista, Esq.  
Styles: all  
Services: personal management, legal  
\*Unsolicited material accepted

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323-936-8742  
Contact: Stephen E. Smith  
Clients: Finn Coren, Yello, Lele Diaz,  
Estate of Johnny "Guitar" Watson  
Styles: all  
Services: personal management, film &  
TV music supervision  
\*No unsolicited material

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P.O. Box 691431  
Los Angeles, CA 90069  
818-506-7258 Fax 818-761-8629  
Contact: Toby Mamis  
Clients: Alice Cooper  
Styles: all  
Services: personal management  
\*No phone calls. No unsolicited material

**ALOE/WAXLER MANGEMENT**

(c/o) Proud Mary Ent.)  
430 N. Camden Dr. Ste. 600  
Beverly Hills, CA 90210  
310-288-1886 Fax 310-288-1801  
Contacts: Mary Aloe, Todd Waxler  
Clients: list available upon request  
Styles: rock, hip-hop, metal, pop  
\*Please call first, unsolicited materials  
accepted

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Chatsworth, CA 91311  
818-993-9943 Fax 818-993-6459  
E-mail: jwagner@earthlink.net  
Contact: Jim Wagner  
Clients: Freddie "Boom-Boom" Cannon,  
Gallagher, Johnny Tilotson, Tommy Roe,  
the Original Tymes, the Platters, Billy  
Richard's Coasters, the Glenn Miller  
Orchestra, and more  
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Services: personal management  
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Clients: Franky Perez  
Styles: rock  
Services: personal management  
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6671 Sunset Blvd., Ste. 1502  
Hollywood, CA 90028  
323-465-0533 Fax 323-465-9240  
E-mail: rslanian@4link.net  
Contact: Oscar Arslanian  
Clients: Fabian, Chris Montez  
Styles: Classic rock  
Services: personal management, publicity,  
marketing  
\*No unsolicited material

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Westlake Village, CA 91362  
818-889-9110 Fax 818-889-4710  
E-mail: Artistcon@aol.com  
Contact: Lou Robin  
Clients: Johnny Cash  
Styles: country  
Services: personal management, consulting  
\*No unsolicited material

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Styles: Alternative  
Services: personal management  
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Cole, John Baruck, Susan Markheim,  
Irene Fukunaga, Gary Briggs, Benny  
Glickman  
Clients: Don Henley, Eagles, Journey,  
Seal, John Fogerty, Bush, Paula Cole,  
Christina Aguilera, Charlotte Church, REO  
Speedwagon, Tonic, Jaime O'Neal,  
Lifehouse, the Backstreet Boys, Christopher  
Cross, DJ Quik, Sammy Hagar, Lucinda  
Williams, Beth Orton, Warren Zevon, the  
Fabulous Thunderbirds, Peter Wolf, Jodeci  
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Oakland, CA 94612  
510-834-2600 Fax 510-834-1250  
Web: www.bgmt.com  
Contact: Arnie Pustilnik, Jay Wilson, Nick  
Brigden  
Styles: all  
Services: personal management  
\*No unsolicited material

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Los Angeles, CA 90036  
323-857-1003  
Contact: Barbara LaBaron  
Services: artist management  
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1346 Masseline Ave.  
Los Angeles, CA 90019  
323-939-9964 Fax 323-931 3273  
E-mail: b.baker@atbi.com  
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Style: all, no rap  
Services: personal management  
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6820 La Tijera Blvd.  
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Los Angeles, CA 90045  
310-568-9091 Fax 310-568-0491  
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Shields, John Turpin  
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neers, marketing  
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Services: personal management  
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Skye  
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Sanborn, Essra Mohawk, Ron Gentile,  
Rhonda Schuster, Ali Taylor  
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Sanford Brokaw  
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Mickey Gilley, Tom Wopat, Tony Orlando  
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510-652-1615  
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Services: personal management

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Services: personal management

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E-mail: danclearymgmt@earthlink.net  
Contact: Dan Cleary, Angela Bradley,  
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323-660-1016 Fax 323-660-0667  
E-mail: collinartist@earthlink.net  
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Billy Idol, Fleetwood Mac  
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\*Unsolicited material accepted

**ESP MANAGEMENT**  
310-275-2753  
Contact: Bud Prager  
Styles: all  
Services: personal management  
\*No unsolicited material

**ESSENTIAL ARTS MANAGEMENT, LTD.**  
3500 West Olive Ave., Ste. 300  
Burbank, CA 91505  
816-623-9999 Fax 818-623-9940  
E-mail: jcolman@earthlink.net  
Contact: James "Jac" A. Colman  
Services: Engineer and Producer  
Management  
Clients: Dave "Hard Drive" Pensado &  
Neal H. Pogue

**EURO TECH MANAGEMENT**  
P.O. Box 3077  
Ventura, CA 93006  
805-658-2488 Fax 805-658-8241/805-649-  
2700  
Contact: Bruce Caplin  
Clients: Big Mountain, Bluesman, Alberto  
Aspe  
Services: personal management  
\*No unsolicited material

**EYE FOR TALENT, INC.**  
P.O. Box 280786  
San Francisco, CA 94128  
650-595-2274 Fax 650-595-2258  
Web: www.eyefortalent.com  
E-mail: bill@eyefortalent.com  
Contact: Bill Smith  
Styles: world music only  
Services: personal management & agents

**FEVER ENTERTAINMENT GROUP**  
1800 Century Park E., 6th Flr.  
Los Angeles, CA 90067  
310-229-5725  
E-mail: feverinc@aol.com  
Contact: Brenton Metzler  
Clients: Oryon  
Styles: pop/dance/R&B

**THE FIRM**  
9465 Wilshire Blvd.  
Beverly Hills, CA 90212  
310-860-8000  
Clients: Dixie Chicks, Stone Temple  
Pilots, Korn, Limp Bizkit, Staind, Rob  
Zombie, Powerman 5000, Linkin Park,  
Static-X, Enrique Iglesias, Mary J. Blige,  
Mary, Mary and more  
Styles: all  
\*No unsolicited material

**FISHKIN ENTERTAINMENT**  
6535 Wilshire Blvd., Ste. 206  
Los Angeles, CA 90048  
323-658-7600 Fax 323-658-8036  
Contact: Paul Fishkin  
Clients: Contact  
Styles: all  
\*Unsolicited material accepted

**FONTAINE MUSIC MANAGEMENT**  
205 S. Beverly Dr. Ste. 212  
Beverly Hills, CA 90212  
Fax 310-471-8630  
E-mail: fontainetalent@aol.com  
Web: www.fontainetalent.com  
Contact: Judith Fontaine, Debbie Fontaine  
Clients: Natasha (Universal), Alison  
Paige, Dream (Bad Boy Ent.),  
Billie Jean (Elektra)  
Styles: R&B, rock, pop, hip-hop  
Services: personal management, production

**KEN FRITZ ENTERTAINMENT**  
431 Howland Canal  
Venice, CA 90291-4619  
310-301-9891 Fax 310-301-9893  
E-mail: thecat86@aol.com  
Contact: Ken Fritz  
Clients: Indigo Blues (a two act drama).  
Styles: all  
Services: personal management, theatri-  
cal productions  
\*No unsolicited material

**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

**GARDNER HOWARD RINGE  
ENTERTAINMENT**  
23801 Calabasas Rd., Ste. 2031  
Calabasas, CA 91302  
E-mail: GHRent@aol.com  
Contact: Mike Gardner, Andi Howard, and  
Bob Ringe  
Clients: Russ Freeman & the Rippingtons,  
the Whispers, Michael Cooper &  
Confunkshun, Howard Hewett, Shiro, Keith  
Washington, Portrait, Miki Howard, Paul  
Taylor, Mark Williamson, Novacaine,  
Johnny "J" (producer), Michael Angelo  
Saulsbury (producer)  
Styles: all  
Services: full service  
\*Unsolicited material accepted

**G.A.S. COMPANY**  
722 Seward St.  
Los Angeles, CA 90038  
323-856-8222 Fax 323-856-8256  
Clients: Beastie Boys, Foo Fighters, Sonic  
Youth, Tenacious D, Jimmy Eat World, AFI,  
the Mars Volta  
Styles: all  
\*No unsolicited material

**GENUINE REPRESENTATION**  
11271 Ventura Blvd., Ste. 225

Studio City, CA 91604  
818-505-6870 Fax 818-505-6872  
E-mail: genuinerep@earthlink.net  
Contact: Michael Mavrolas, Greg  
Johnson, Britton Heint  
Clients: Producers/songwriters: Manuel  
Seal Jr., Pro-Jay/Thicke/Gass Prod,  
Damon Sharpe, Sam Sneed, Gregg  
Pagani/1023 Prods, Tone Capone, Brion  
James/Naked Soul Music, Bensusen/Cueni  
Prods, Lindy Robbins, Tony Issac/  
Demolition Man Prods, Chuck Giscombe,  
Greg Charley, Robert Palmer/Parchi  
Prods, Duane Covert/The Unit Prods,  
LoMax; Artists: Brooke Adams, Tren'L  
Brunson; Mixers: Claudio Cueni  
Styles: R&B, pop, hip-hop  
Services: Producer, songwriter, & artist  
management

**GLOBAL CREATIVE GROUP**  
1606 Blossom Ln.  
Redondo Beach, CA 90278  
310-937-4773 Fax 310-412-7462  
Web: www.globalcreativegroup.com  
E-mail: lanfaith@globalcreativegroup.com  
Contact: Ian Faith  
Clients: Elicit (Heather Holley and Rob  
Hoffman), Phil Roland, Matt & Paul  
Sherrod, Mark Ovenden, Justin Fraiser

**GLOTZER MANAGEMENT**  
9312 Nightingale Dr.  
Los Angeles, CA 90069  
310-276-4111 Fax 310-276-7330  
E-mail: msgla@aol.com  
Contact: Michael Glotzer, Bennett Glotzer  
Styles: all  
Services: personal management  
\*Unsolicited material accepted

**GOLD MOUNTAIN ENTERTAINMENT**  
3575 Cahuenga Blvd. West, Ste. 590  
Los Angeles, CA 90068  
323-850-5660 Fax 323-874-6248  
Contact: Ron Stone  
Clients: Bonnie Raitt, Lisa Loeb, Baha  
Men, Lili Hayden  
Styles: all  
Services: personal management  
\*No unsolicited material

**GOODMAN AND ASSOCIATES  
MANAGEMENT, MARKETING & PR**  
4333 Rhodes Ave.  
Studio City, CA 91604  
818-760-6700 Fax 818-508-7278  
E-mail: goodmanjoe@aol.com  
Contact: Joseph L. Goodman, Terry Lee  
Styles: rock, alt., pop  
Services: full service management, mar-  
keting, public relations  
\*Unsolicited material accepted

**HANDPRINT ENTERTAINMENT**  
1100 Glendon Ave. Ste. 1000  
Los Angeles, CA 90024  
310-481-4400 Fax 310-481-4409  
Contact: Benny Medina, Jeff Pollack,  
David Guillod  
Styles: all  
Services: personal management  
\*No unsolicited material

**HARD 8 MANAGEMENT**  
2118 Wilshire Blvd., PMB 413  
Santa Monica, CA 90403  
323-302-0107 Fax 323-302-0111  
Contact: Rich Egan  
Clients: Face To Face, Save The Day, The  
Get Up Kids, Dashboard Confessional  
Styles: all  
\*No unsolicited material

**ANDI HOWARD ENTERTAINMENT**  
22761 Pacific Coast Hwy., #240  
Malibu, CA 90265  
310-317-0788  
Contact: Andi Howard  
Clients: the Rippingtons, Eric Marienthal,  
Paul Taylor

**IMAGINARY ENTERTAINMENT**  
5725 Green Oak Dr.  
Los Angeles, CA 90068  
323-962-4441 Fax 323-962-5552  
Contact: Jay Levey  
Clients: "Weird Al" Yankovic, Keno,  
Stephan Jay  
\*No unsolicited material

**IMC ENTERTAINMENT GROUP, INC.**  
19360 Rinaldi St. Ste. 217  
Porter Ranch, CA 91326

818-700-9655 Fax 818-700-9699  
Contact: Sylvester Rivers  
Clients: Paul Riser, T. Renee  
Styles: pop, R&B  
Services: full service  
\*No unsolicited material

**IMMORTAL MANANGEMENT**  
12200 Olympic Ste. 400  
Los Angeles, CA 90064  
310-582-8300 Fax 310-582-8301  
Web: www.immortalrecords.com  
Contact: Janet Billig  
Clients: T-Bone Burnett, Lucia, Danny  
Saber  
Styles: pop, rock  
\*Unsolicited material accepted

**INGENUITY ENTERTAINMENT**  
9000 Sunset Blvd., Suite 300  
West Hollywood, CA 90069  
310-247-4340  
Contact: Rich Jacobellis  
Services: personal management of  
TV/film composers, music supervisors,  
and editors  
\*No unsolicited material

**INNOCENT CRIMINALS INC**  
1230 N. June Street, Apt. 201  
Hollywood, CA 90038  
323-962-7576 Fax 323-962-2144  
E-mail: inctcriminal@earthlink.net  
Contact: JP Plunier  
Clients: Ben Harper

**JBC ARTIST MANAGEMENT**  
P.O. Box 25834  
Seattle, WA 98125-1334  
Fax 425-259-7260  
E-mail: Recordgrrl@aol.com  
Contact: Michelle Hurd  
Clients: Juice  
Styles: new metal, hardcore  
Services: personal management  
\*E-mail prior to submitting material

**JEALOUS DOGS MANAGEMENT**  
2658 Griffith Park Blvd., #270  
Los Angeles, CA 90039  
323-665-5590 Fax 323-665-5593  
E-mail: muse19@earthlink.net  
Contact: Sheila Scott  
Clients: Benji Hughes & the Goldenrods;  
Andy Chase (IVY); Brookville; Unfiltered  
Records  
Styles: rock, pop  
Services: personal management & mar-  
keting consultant  
\*No unsolicited material

**KBM**  
2200 Pacific Coast Highway, 2nd Flr.  
Hermosa Beach, CA 90254  
310-376-1063 Fax 310-376-7063  
E-mail: KBMgt@aol.com  
Contact: Brent Harris  
Clients: Tony! Toni! Tone!, Robin S.  
(Atlantic), Rachelle Ferrell (Capitol & Blue  
Note), Sounds of Blackness, Narada  
Michael Walden.  
\*No unsolicited material

**DAVE KAPLAN MANAGEMENT**  
1126 South Coast Highway  
Encinitas, CA 92024  
760-944-8800 Fax 760-944-7808  
E-mail: dkm@sdog.com  
Web: www.surfdog.com  
Contact: Dave Kaplan, Niels Schroeter  
Clients: Brian Setzer, Gary Hoey, Royal  
Crown Revue, The M.O.M Record,  
Surfdog Records, Surfdog Marketing,  
Surfdog Music, Jesse Dayton, B-Side  
Players, Butthole Surfers, Echobrain,  
Jackpot  
Styles: all  
Services: personal management, record  
label, marketing  
\*No unsolicited material

**KENNY KERNER ENTERTAINMENT**  
8306 Wilshire Blvd., #645  
Beverly Hills, CA 90211  
310-652-1744 Fax 310-652-1744  
E-mail: kknerner11@earthlink.net  
Contact: Kenny Kerner  
Clients: Seven, Boi (Record Producer),  
Joey Rosa, Atwater Sound (Recording  
Studio)  
Styles: all  
Services: personal management, artist  
development, recording studio  
\*Unsolicited material accepted

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& THE AMERICAN FEDERATION OF MUSICIANS**

**KITCHEN SYNC PROJECT & ARTIST MANAGEMENT**

8530 Holloway Dr., Ste. 208  
Los Angeles, CA 90069  
310-855-1631 Fax 310-657-7197  
E-mail: ldg@anet.net  
Contact: Laura Grover  
Styles: pop, rock  
\*No unsolicited material

**KRAGEN & COMPANY**

1112 N. Sherbourne Dr.  
Los Angeles, CA 90069  
310-854-4400 Fax 310-854-0238  
E-mail: amandakragen@aol.com  
Contact: Ken Kragen  
Clients: Skip Ewing, Shannon Lawson, The Smothers Brothers, Ronn Lucas, Suzanne Whang  
Styles: comedy, country, adult contemporary  
Services: personal management, tv production  
\*No unsolicited material

**L.A. PERSONAL DEVELOPMENT**

4215 Coldwater Canyon  
Garden Ste.  
Studio City, CA 91604  
818-980-7159 Fax 818-980-0054  
E-mail: lapersdev@yahoo.com  
Contact: Mike Gormley  
Clients: Paul Schwartz, Lowen & Navarro, Anne McCue, 20 Second Cycle, Clair Marlo, Aria, Carter Larsen  
Styles: all  
Services: full service  
\*No unsolicited material

**LEFT BANK ORGANIZATION**

9255 Sunset Blvd., 2nd Floor  
W. Hollywood, CA 90069  
310-385-4700 Fax 310-385-4710  
Contact: Allen Kovac, Lewis Kovac  
Clients: Bee Gees, Blondie, Coal Chamber, Deana Carter, Heart, John Waite, Loudermilk, Meat Loaf, Mötley Crüe, Orgy, Post Stardom Depression, Project Wyze, Tantric, the Go-Go's, Yes  
Styles: all  
Services: personal management  
\*No unsolicited material

**LIPPMAN ENTERTAINMENT**

814 S. Westgate Ave., Ste. 100  
Los Angeles, CA 90049  
310-689-6500 Fax 310-689-6505  
E-mail: Music@lippman-ent.com  
Contact: David Surnow/Gordon Peters  
Clients: Producers, engineers, artists, songwriters  
Styles: all  
Services: full-service  
\*No unsolicited material

**LOGGINS PROMOTION / BACKSTAGE ENTERTAINMENT**

26239 Senator Ave.  
Harbor City, CA 90710  
Long Beach Office:  
2530 Atlantic Ave., Ste. C  
Long Beach, CA 90806  
310-325-2800 Fax 310-325-2560  
E-mail: promo@logginpromotion.com  
Web: www.logginpromotion.com  
Contact: Paul Loggins, Glenn Rossney, Khash Kharazzi, Walter Hall  
Styles: Quality artists  
Services: full-service radio promotion, personal management, consulting.  
\*Unsolicited material accepted

**DAVID LOMBARD MANAGEMENT & PRODUCTIONS**

P.O. Box 252  
Hollywood, CA 90078  
310-887-3972 Fax 310-887-1801  
E-mail: davidlombardmgt@aol.com  
Contact: Angela Quinones, David Lombard  
Clients: En Vogue, Eric Benet, Foster & McElroy, Something For The People, Terry Ellis, Tia & Tamera Mowry, Miles Long, Sy Smith., Johnny Gill  
Styles: R&B, jazz, pop  
\*No unsolicited material

**LOOKOUT MANAGEMENT**

1460 4th St., Ste. 210  
Santa Monica, CA 90401  
310-319-1331 Fax 310-319-5331  
Contact: Elliot Roberts, Frank Girona  
Styles: rock, alternative  
Services: personal management  
\*No unsolicited material

**MAGIC JOHNSON MUSIC**

9100 Wilshire Blvd.  
700 East Tower  
Beverly Hills, CA 90212  
310-247-2033 Fax 310-786-8796  
E-mail: walty@magicjnt.com  
Contact: Walter Young, Dave Gato  
Clients: Avant, Yasmine  
Styles: R&B

**MANAGEMENT NETWORK**

17525 Ventura Blvd., Ste. 210  
Encino, CA 91316  
818-783-0707 Fax 818-783-7704  
Contact: Gerry Tolman  
Clients: Crosby, Stills and Nash  
Styles: all  
\*No unsolicited material

**MA STERLING & ASSOCIATES**

11054 Ventura Blvd., #285  
Studio City, CA 91604  
818-907-5556 Fax 818-907-5558  
E-mail: marksterling@ix.netcom.com  
Contact: Mark Sterling, John Dexter  
Clients: D-Cru, Rebecca Simone, Stayte, Lyrical Skyscrapaz, Anna C.  
Styles: pop, alternative, rock  
Services: personal management  
\*Inquiry letters accepted

**MB MANAGEMENT**

310 Washington Blvd., Ste. 120  
Marina Del Rey, CA 90292  
310-823-0101 Fax 310-823-9525  
E-mail: mbmanage@aol.com  
Contact: Alexis Alexiades, John Boncimino, Kevin Morrow  
Clients: Coco Montoya, Keb' Mo, Ramsay Midwood  
\*No unsolicited material

**MC GHEE ENTERTAINMENT**

8730 Sunset Blvd., Ste. 1200  
Los Angeles, CA 90069  
310-358-9200 Fax 310-358-9299  
E-mail: mcgheela@aol.com  
Contact: Doc McGhee  
Clients: Skid Row, Kiss, Bob Schneider, Hootie & The Blowfish  
Styles: all styles  
Services: personal management, music supervision for soundtracks  
\*No unsolicited material

**MEG MANAGEMENT**

5900 Wilshire Blvd., #540  
Los Angeles, CA 90038  
323-932-6500  
E-mail: Ty@globalfulfillment.com  
Contact: Ty Supancic  
Clients: Sallie B, Rae  
Styles: rap, R&B, dance, alternative.  
Services: personal management  
\*No unsolicited material

**MIDNIGHT MUSIC MANAGEMENT**

816 S. Robertson Blvd.  
Los Angeles, CA 90035  
310-289-3001 Fax 310-289-3007  
E-mail: midnitemus@earthlink.net  
Contact: Stuart Wax, Bob Diamond.  
Clients: David Ives Band, Ari Gold, Enny  
Styles: all  
Services: personal management  
\*No unsolicited material

**MILANO MUSIC MANAGEMENT**

745 W. Katella Ave.  
Orange, CA 92867  
714-997-0919 Fax 714-997-0961  
Web: www.milano-music.com  
Contact: Vincent Pileggi  
Clients: Reel Big Fish  
Styles: pop  
\*Unsolicited material accepted

**DONALD MILLER MANAGEMENT**

12746 Kling St.  
Studio City, CA 91604  
818-506-8356 Fax 818-980-6888  
Contact: Donald Miller, Cree Clover, CJ (Asst.)  
Clients: Jackson Browne, Joel Rafael Band  
Styles: all  
Services: personal management  
\*No unsolicited material

**MOGUL ENTERTAINMENT GROUP, INC.**

P.O. Box 16665  
Beverly Hills, CA 90209  
310-278-8877 Fax 310-395-2387

E-mail: george.g@globalcooling

music.com  
Contact: George Ghiz, Paul Mitchell  
Clients: Melissa Mathes (Global Cooling Music), BIZI (Global Cooling Music), DAPP Theory (Concord Records), DV Rocks (Global Cooling Music), Marcus Eaton & the Lobby (MCA Records), the Rembrandts (Los Rems Recordings), Talvin Singh (Island)  
Services: personal management

**MOORE MUSIC, INC.**

906 N. Doheny Dr., Ste. 221  
Los Angeles, CA 90069  
310-274-7750 Fax 310-274-7738  
Web: www.mooremusicinc.com  
Contact: Georgina Moore  
Styles: blues, folk, rock, pop  
Services: personal management

**MOSAIC MEDIA GROUP**

9200 Sunset Blvd. 10th Floor  
Los Angeles, CA 90069  
310-786-4900 Fax 310-777-2184  
Contact: Pat Magnarella, Scott Welch, Mark Botting, John Dehais, Chris Allen, Chris Donohue, Mitch Cramer  
Clients: Alanis Morissette, Goo Goo Dolls, Green Day, Wallflowers, Vanessa Carlton, Audiovent, Sierra Swan, Billy Talent, the All American Rejects, Tasha Taylor, Pauline Drossart, L.A. Symphony, Tahiti 80, And You Will Know Us By The Trail Of Dead, Hotwire, Baldwin Brothers, Andy Stochansky, Jill Cuniff, Cooler Kids  
Styles: all  
\*No unsolicited material

**MSH MANAGEMENT**

Studio City, CA  
818-542-9074  
E-mail: mshmgmt@yahoo.com  
Contact: Marney Hansen  
Clients: Nancy Luca, Angela Riggio, Left Out Lamont  
Services: personal management

**NETTWERK MANAGEMENT**

8730 Wilshire Blvd., Ste. 304  
Beverly Hills, CA 90211  
310-855-0668 Fax 310-855-0674  
or  
1650 W. 2nd Ave.  
Vancouver, BC V6J 4R3  
604-654-2929 Fax 604-654-1993  
E-mail: info@netwerk.com  
Web: www.netwerk.com  
Clients: Barenaked Ladies, Delvins, Dido, Gob, Kendall Payne, Maren Ord, Matthew Ryan, Moist, Mudgirl, Sarah McLachlan, Tara MacLean, Poe, Coldplay, Sum 41  
\*Unsolicited material accepted

**NIJI MANAGEMENT, INC.**

12318 Ventura Blvd.  
Studio City, CA 91604  
818-980-1942  
E-mail: nijwd@aol.com  
Contact: Wendy Dio  
Clients: Dio/Ronnie James Dio, Aynsley Dunbar, Oni Logan  
Styles: rock  
Services: personal management  
\*No unsolicited material

**ERIC NORWITZ ARTIST MANAGEMENT**

3333 West Second Street, Ste. 52-214  
Los Angeles, CA 90004-6149  
213-389-3477 Fax 213-388-3737  
E-mail: enowitz@leftcoastrecords.com  
Contact: Eric Norwitz  
Styles: pop, dance, R&B, rock  
Services: management & legal  
\*Unsolicited material accepted

**NWE MANAGEMENT**

3509 Keystone Avenue  
Los Angeles, CA 90034  
626-840-1960 Fax 310-838-8427  
E-mail: nick@nwe-management.com  
Web: www.nwe-management.com  
Contact: Nicholis Washburn  
Clients: Nurtured In Purple, Van Olek, Mark Latham, Tom Comfort  
Styles: all genres of joyful music  
Services: personal entertainment artist management  
\*Accepts unsolicited materials to include demos, press kits and bios

**OPEN DOOR MANAGEMENT**

865 Via de la Paz, # 365  
Pacific Palisades, CA 90272-3618

310-459-2559 Fax 310-454-7803

E-mail: info@opendoormangement.com  
Web: www.opendoormangement.com  
Contact: Bill Traut, Carol Tuft  
Clients: Shelly Berg (the Shelly Berg Trio), Alan Broadbent (the Alan Broadbent Trio), Kurt Elling, Laurence Hobgood (the Laurence Hobgood Trio), Bill Holman (the Bill Holman Band), Mike Melvoin, Alan Pasqua, Annie Sellick, Fred Simon, and Tessa Souter.  
Styles: jazz  
Services: personal management  
\*No unsolicited material

**PANACEA ENTERTAINMENT**

13587 Andalusia Dr.  
Camarillo, CA 93012  
805-491-9400 Fax 805-491-0406  
Contact: Eric Gardner  
Clients: Todd Rundgren, Max Weinberg, Paul Shaffer, Richard Belzer, Martha Quinn  
Styles: rock  
Services: personal management  
\*No unsolicited material

**PICARD GROUP, THE**

287 S. Robertson Blvd., Ste. 487  
Beverly Hills, CA 90211  
310-281-6700  
Contact: Roger Green, Joanna Dean, Quinn Gladden, Steve Svenson, David Franklyn, Irene Butcher, Jason Green  
Clients: gold and platinum selling artists  
Styles: all  
\*Unsolicited material accepted

**POSITIVE DIRECTION MANAGEMENT**

11328 Magnolia Blvd., Ste. #3  
N. Hollywood, CA 91601  
818-505-6573 Fax 818-508-1101  
E-mail: jw77@mgci.com  
Contact: Jay Warsinska, Perry Sagliocco  
Styles: rock, pop, urban, electronic  
\*Unsolicited material accepted

**PRESTIGE MANAGEMENT**

8600 Wilbur Ave.  
Northridge, CA 91324  
818-993-3030 Fax 818-993-4151  
E-mail: prestige@gte.net  
Contact: Richard Rashman, Waddell Solomon, Matthew Fletcher (UK)  
Clients: Busted (Universal), Unnamed Boyband (Universal), Tokyo Marine Fire  
Styles: pop, alternative  
Services: personal management  
\*Call for approval before sending material

**RON RAINEY MANAGEMENT, INC.**

315 South Beverly Dr., Ste. 407  
Beverly Hills, CA 90212  
310-277-4050 Fax 310-557-8421  
E-mail: RRainey425@aol.com  
Contact: Ron Rainey, Nathan Cox, Paula Gould  
Clients: Kid Creole & the Coconuts, Marshall Tucker Band, The Fixx, JGB/Melvin Seals, Alvin Lee  
Styles: rock  
Services: management  
\*Unsolicited materials accepted

**PATRICK RAINS & ASSOCIATES**

220 West 93rd St., #7B  
New York, NY 10025  
Phone 212/496-7873, Fax 212/496-8594  
E-mail: pra@prarecords.com  
Contact: Patrick Rains  
Clients: David Sanborn, Joe Sample, Jonatha Brooke  
Styles: all  
Services: personal management, record label  
\*No unsolicited material

**REBEL WALTZ MANAGEMENT**

31652 2nd Ave  
Laguna Beach, CA 92651  
949-499-4497  
Contact: Jim Guerinet  
Clients: No Doubt, the Offspring, Chris Cornell, Mike Ness/Social Distortion, Beck  
Styles: punk, rock  
Services: personal management  
\*No unsolicited material

**ROGER SMITH PROMOTION / MARKETING**

1902 Westwood Blvd.  
Suite 208  
Los Angeles, CA 90025  
310-446-8595 Fax: 310-446-8597

# PORTRAITS

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# -IN-TONE



*Vapor Trails – Rush*

Atlantic Anthem Records

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[www.myfavoriteheadache.com](http://www.myfavoriteheadache.com)

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of their respective companies.

Recording the first Rush CD in five years, Geddy Lee chose the SANSAMP RBI Rackmount to get the tones he needed.

How does Geddy feel about the SANSAMP RBI? Here's the story in his own words from emails sent to us during the marathon sessions for Rush's new Atlantic Anthem CD, *Vapor Trails*.

**Fri. 10 Aug 2001 16:38:29**

*"I love the way it sounds. Nice depth and very controllable distortion. I seem to be able to recreate some of my old Rickenbacker® top end with it while using my Jazz®! But I still want to put it through the paces as far as checking the tone through various speaker arrangements and off of tape in a variety of mixing conditions to see how it cuts through. But, so far, so good!"*

Best wishes,  
Geddy

**Tue. 13 Nov 2001 10:45:51**

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# 10 MANAGERS

## SEARCHING FOR TALENT NOW!

by Bernard Baur

Back by popular demand is *Music Connection's* annual feature which profiles managers who will work with unsigned artists. Unlike in past years, however, MC found that fewer individuals are now willing to devote the time, effort and money it takes for artist development. Since fewer acts are being signed by labels and it's more difficult to get a deal, the risks are higher. As a result, managers are more discriminating about the artists they take on. In fact, many have left the business, and those who remain are very selective. The following 10 are still seeking new talent.

## McConkey Agency

### MACK McCONKEY

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E-mail: info@vinegowerrecords.com /  
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Fax: 323-463-2558  
NO PHONE CALLS

In operation for 76 years, the McConkey Agency handles both superstars and emerging artists. Today, the Agency continues to develop talent and add new services, including Vinegower Records and a publishing company. McConkey is a full-service firm specializing in bookings, management and artist development.

#### WHAT HE'S LOOKING FOR

Quality artists in any genre. It helps if they're hot, have a following and have accomplished a fair amount. Playing live is essential.

#### DOES AGE MATTER?

Pop and rock artists have to be younger, whereas alternative and country acts can be older.

#### SERVICES

We do everything, but management is the biggest effort. For us to commit to that, an act has to be really good. When they are, we've developed them into stars.

#### CONTRACTS NECESSARY?

Initially we use a Letter of Intent. Then we contract for a year, conditioning it on a milestone event. But, we won't accept a time limit for a record deal. You can't get a deal that easily today.

#### RECENT INDUSTRY CHANGES

Last year labels dropped 1400 acts and the majors are currently unstable. As such, we have to watch our time and expenses. Now, indie labels are prime for the action.

#### ADVICE

Too many artists oversell themselves. They should be realistic about who they are and what they can do. Everyone can't be a major star, and they don't have to be to enjoy success.

#### CONTACT

E-mail or fax only. I don't want phone calls. I want to know what's happening in your career.

## Michael Dixon Management Gaia Music Group

### MICHAEL DIXON

Michael Dixon Management  
Gaia Music Group  
E-mail: sodarock@mac.com

With over 20 years in the industry and an expertise in international artist development, Michael Dixon is known for discovering and signing new talent to major deals. He's worked with Ron Sexsmith for 10 years and reps numerous acts including Butterfly, Flick and John Wesley Harding.

#### WHAT HE'S LOOKING FOR

I like pop-rock acts that I can develop for major league opportunities. They should have God-given talent, strong career commitment and be willing to work with master musicians, songwriters and producers to create a unique musical production.

#### DOES AGE MATTER?

Initially, it does — especially if you're interested in a major deal. We work in a youth-oriented business. Mid-teens to early twenties are the ideal ages.

#### SERVICES

We have artist development studios in London, Los Angeles, Tokyo and Nashville. I'll help plan a career, and if artists listen there's a potential for growth. When ready, I'll try to place them with the right major label/publisher.

#### CONTRACTS NECESSARY?

When we reach the point where large amounts of time and money are being spent, contracts are required.

#### RECENT INDUSTRY CHANGES

I believe there are more opportunities for independent development since major labels demand short-term results. While indie labels are good conduits to the majors, a major deal is the ultimate goal.

#### MOST IMPORTANT ASPECT

To get the artist to produce great songs with a unique production that no one else is doing.

#### CONTACT

Send e-mail. Tell me something about your act, I want to hear great songs, production potential and see a great image.

## Blue Metallic Entertainment Group

### SEAN AGNEW

Blue Metallic Entertainment Group  
E-mail: sean.agnew@bluemetallic.com

Representing independents as well as major artists, Sean Agnew has over 12 years in the biz. His areas of expertise include management, marketing, promotions and sales. Currently, Blue Metallic Entertainment is expanding into an international presence.

#### WHAT HE'S LOOKING FOR

Anything in rap, rock, pop and R&B. I think "will" is more important than the "way," so I want artists who are committed. Their material should be strong from the outset, though not necessarily where it will finally end up. A good image that's real and accomplishments that indicate a balance in their career are also desirable. Lastly, they must have a good live performance since I believe most income will come from sources other than sales.

#### SERVICES

We handle everything and put collaborative efforts together with producers and songwriters. We also stress overall balance, not only in business, but in the artist's everyday life as well.

#### CONTRACTS NECESSARY?

We focus on the "trust" factor, but put terms in writing with a 2-year option. That way everyone is clear on their responsibilities.

#### RECENT INDUSTRY CHANGES

There's already an increase in music put out by smaller companies, which bodes well for indies. Accordingly, our focus is broader and it really doesn't matter what label signs an artist as long as they support them. In fact, we normally look at indies first to get a non-traditional deal.



### **MOST IMPORTANT ASPECT**

Getting to the core of an act's goals and finding out what they really want. Many want a major deal, but that may not be best for them.

You can sell 10,000-30,000 records and make a living, but not if you're with a major. We try to educate artists and let them know that there are different levels of success and all of them have opportunities.

### **ADVICE**

Stay true to who you are and remain a human being no matter what anyone in the industry tells you.

### **CONTACT**

E-mail is king. I want a concise description of what you want, why, and what you're willing to sacrifice to get it.

## *McLane & Wong*

### **BEN McLANE**

*McLane & Wong*  
E-mail: [bcmclane@aol.com](mailto:bcmclane@aol.com)  
Tel: 818-587-6801  
Fax: 818-587-6802

*Ben McLane is an entertainment attorney with over 15 years experience. He has represented superstars, labels and emerging artists. As a lawyer he'll counsel artists, and occasionally one will catch his interest. When that occurs, McLane will function as the performer's manager.*

### **WHAT HE'S LOOKING FOR**

As an attorney I'll work with anyone, but if they want more they have to be commercial. I want to hear the music on the radio so they have to write great songs, have unique vocals and a star quality. Acts should also perform on a regular basis.

### **DOES AGE MATTER?**

It matters most at the majors because they want artists with long careers.

### **SERVICES**

Obviously legal matters are covered. I like artists who are fairly developed so that I just have to put the pieces together. I don't have a lot of time for development, but I do have a lot of resources. I'll arrange whatever an act needs to progress.

### **CONTRACTS NECESSARY?**

Everybody seems more comfortable with one. At least you know what's expected. Most acts are looking for a record deal so I'll frequently condition that event with a reasonable time — 1 year to 18 months.

### **RECENT INDUSTRY CHANGES**

Not really. I like working with acts that fit into the major system. An indie with major distribution would be acceptable too, as long as the support is there.

### **MOST IMPORTANT ASPECT**

The most important aspect is to get what the act wants and to make it profitable for all of us. Artists shouldn't have to work a day job and concentrate on their music at the same time. My job is to avoid that scenario.

### **CONTACT**

E-mail is best, but you can also call. Sometimes it takes a while to call back, but if I'm interested, I'll want to hear music and see a show.

## *KBH Entertainment Group*

### **BRENT HARVEY**

*KBH Entertainment Group*  
E-mail: [brent@kbhentertainment.com](mailto:brent@kbhentertainment.com)

*With over a decade in the industry, KBH Entertainment has extensive resources in all aspects of the business. Working with established and emerging artists, Brent Harvey has expertise as a marketing consultant, manager, and event producer.*

### **WHAT HE'S LOOKING FOR**

Talented artists who are exciting to work with. Their stage of development doesn't matter if they have skills and the right frame of mind. They need to follow advice and realize that pure talent isn't always enough. Artists have to become a complete package.

### **DOES AGE MATTER?**

It matters more than it should. But, true talent will rule if it's the right genre. I'll take on a ten year old or a forty year old if they're talented enough.

### **SERVICES**

I handle the details. But, artist development doesn't only apply to unknown or emerging acts. Occasionally, established artists need career development too. My job is to eliminate aspects that hinder performance and to create opportunities that advance a career.

### **CONTRACTS NECESSARY?**

I like a probation period to see if we can work together. Then, we'll sign a contract. But, if they're looking for a record deal, artists should know that no one has a magic wand.

### **RECENT INDUSTRY CHANGES**

It's made me diversify into other areas of the biz — which I've discovered benefits my clients even more.

### **MOST IMPORTANT ASPECT**

To pay attention to the personal as well as the professional side of artists. I don't ever want to be so proprietary that I hold them back. The artist's interests should always come first.

### **CONTACT**

Send e-mail. Tell me about your act — give me a Web site. If I want more, I'll ask for it.

## *Heavy Harmony Music*

### **RHONDA BEDEKIAN**

*Heavy Harmony Music*  
Tel: 818-887-7073

*An industry veteran who heads up Heavy Harmony Music, Rhonda Bedekian has handled publishing for major labels and worked with song catalogs from the Beatles, Sting, Pat Benatar and Hanson. Though publishing and song placement are her forte, Bedekian also*

*has a large network of resources that she utilizes when she is handling new and up-and-coming talent.*

### **WHAT SHE'S LOOKING FOR**

I'm pretty open to any genre as long as there is "star quality" and the talent to back it up. Artists must have the basics down so that I have something to work with. I also look for a good work ethic and won't tolerate drug use.

### **SERVICES**

Our resource network allows us to do everything. We can provide whatever the act needs at any point in their career. Publishing is a major focus, but we also have experience in every aspect of the business.

### **CONTRACTS NECESSARY?**

After a courting period they are. And, especially if the artist is a crossover talent with another career, like acting.

### **RECENT INDUSTRY CHANGES**

It has made me more willing to go the independent route where you can sustain a career for less money and actually make more in the long run. Indie labels are way more aggressive and their deals are usually better for the artist.

### **MOST IMPORTANT ASPECT**

Recognizing potential and developing it to its maximum. Other than that, it's persisting through obstacles until you reach your goal.

### **CONTACT**

Just give us a call and let us know who you are.

## *Krebs Communication Corporation*

### **DAVID KREBS**

*Krebs Communication Corporation*  
E-mail: [david.krebs@mindspring.com](mailto:david.krebs@mindspring.com)  
Tel: 212-997-5900  
Fax: 212-997-8522

*A legendary manager, David Krebs has over 30 years in the business. Credited with discovering Aerosmith, AC/DC, Ted Nugent and Def Leppard, Krebs has nurtured the careers of some of music's greatest rock bands. Currently representing the Trans Siberian Orchestra and a variety of artists, he is now forming a label that will focus on the Baby Boomer market.*

### **WHAT HE'S LOOKING FOR**

My focus is on acts for the Baby Boomer market. Artists who may be beyond the point of major label interest and are too old for teenagers. I'm not chasing a market, I'm creating one. I want talented and charismatic acts that fit AAA, Hot AC and Hot AC Rock markets.

### **SERVICES**

I'll develop opportunities for them to be successful. Since most artists I work with are seasoned, song production is emphasized.

### **RECENT INDUSTRY CHANGES**

The leadership in the industry is not the same as it used to be. The major labels are maxed out and immediate sales are their primary focus. I want acts with substance and longevity.

### **MOST IMPORTANT ASPECT**

Recognizing charisma and nurturing it. It's not



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BERNARD BAUR

**Rob Mullins: Consummate jazzman with a contemporary flair.**

**Rob Mullins**  
Monsoon Café  
Santa Monica

**Contact:** Brent Harvey / KBH Ent., 818-501-4757; brent@kbhentertainment.com

**Web:** www.planetmullins.com

**The Players:** Rob Mullins, keyboards; Larry Antonino, bass; Jimmy Roberts, sax; Bubba Bryant, drums.

**Material:** With 12 albums to his credit and a Grammy nomination for the *Soulscape* project (he's also toured with Bruce Willis, played for the Democratic National Convention and tickled the ivories at the Brad Pitt-Jennifer Aniston wedding) Rob Mullins is the real deal. He's a jazz musician with mainstream appeal. His music is progressive and expansive, with a set consisting of originals as well as standards. In fact, Mullins covers enough territory to thrill just about everyone. His free styling form gives his songs a creative spaciousness and a no holds barred attitude. Breathtaking and tremendously moving, his compositions are a pleasure.

**Musicianship:** These are the sort of musicians other artists aspire to be. Indeed, what can you say about players who support George Benson, the Crusaders and Rod Stewart. They're all monsters who live to play and play to live. As is customary in this genre, each plays a solo that transcends earthly borders and flies to the heavens. Roberts' horn is nothing short of remarkable, while Antonino and Bryant are rhythmical masters. Bringing it home, Mullins directs traffic and then leads it, making

each song as large as a movie score.

**Performance:** Although the music is intricate, these players put on a show. Roberts' cool demeanor barely disguised his rocker persona as he leaned side to side with every note he blew. The rhythm section locked into grooves so deep they probably registered as seismic occurrences. Rising to the occasion, Mullins frequently stood over his piano, even reaching into the instrument to pluck the strings with his fingers. It was an awesome display of showmanship that totally mesmerized the crowd.

**Summary:** Even if you're not a jazz fan, you'll like Rob Mullins. His contemporary style has the capacity to cross boundaries, influence genres and touch emotions. It's the kind of music you don't expect to hear, but after you do, you'll never forget it.

—Bernard Baur

**Jen Bye**  
Viper Room  
West Hollywood

**Contact:** Liz Pereira, 323-656-5353

**Web:** www.jenbye.net

**The Players:** Jen Bye, vocals; Michael McCarthy, guitar; Jeff Manol, bass; Jim Loftus, drums; Raven, backup vocals; Chase, backup vocals.

**Material:** Edgy and assertive, Jen Bye tackles the grittier side of pop-rock. Showcasing a keen sense of dynamics, her act weaves an absorbing whisper-to-racket mix. Big build-ups and bigger choruses fit in nicely with the band's soaring vocals. And Bye delivers "rules don't apply to me" phrases with

enough conviction to make them work. Echoes of Aimee Mann aside, Bye's talents shine through in her lyrical honesty, solid vocals and eclectic songwriting.

**Musicianship:** Effortless in its proficiency, the sextet gels together impressively. Leading the attack is McCarthy on guitar, whose ear-grabbing fretwork is worthy of any solo-time devoted to it. Also noteworthy is the groovy low-end provided by Manol's bass. At the forefront, however, are the act's vocals. With the courage to fly a cappella on occasion, Bye confidently hits on all points. But it is when her backup vocalists kick in that the trio's melodies are something to behold.

**Performance:** With the first chord it was evident Bye and company had more bite to their pop than most. Unpretentious and loose, the six-piece consistently surprised the Sunday night crowd with technical skill and intriguing song arrangements. At the head was Bye, a crimson-haired singer unafraid to display a range of emotion that went beyond simple angst. To drive it home, she and her bandmates ended their set with a blasting cover of Ozzy's "Crazy Train" that left everyone cheering for more.

**Summary:** Jen Bye delivers hard-hitting pop that isn't afraid to rock. Confronting topics such as personal liberation and conformity, Bye's lyrics cover a wide spectrum of emotions. And when presented by the singer's stirring voice, they are made all the more evocative. With a continuing knack for penning original song structures, and continued improvement in an already masterful ensemble, there's no reason for the industry not to take note of an engaging, at times fiery, act like this one.

—Albert Vega



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## CLUB REVIEWS



JANA SUMMERS

**Oh Positive: Pop & Roll band that plays well together.**

**Oh Positive**  
Cat Club  
West Hollywood

**Contact:** Stacy, 818-802-6318, [baz2us@yahoo.com](mailto:baz2us@yahoo.com)  
**The Players:** Stacy Basner, vocals, guitar; Shiege Heiko, guitar; Ethan Startzman, bass; Lee Jossel, drums.

**Material:** Oh Positive is a very typical pop & roll band. They are relatively new, but have a lot of potential and could make something great for themselves. However, they still seem to be in the early stages of development and sound more like a couple of friends jamming in a crowded garage. While they try to change up their sound, alternating from power driven rhythms to funky ska tunes, all of their songs resemble each other.

**Musicianship:** Stacy Basner is passionate about her music and it shows as she sings in high gear. But, when she screams her lyrics, it is hard to make out exactly what she is saying.

All four players appear adept at their instruments, but Ethan plays his bass like it is an extension of himself, making him the gold coin in this change purse. His funky bass lines give this average rock band some spicy flavor.

**Performance:** As Ethan bounced around onstage with a grin from ear to ear, it was apparent that he was having the time of his life.

Indeed, that seemed to be true for all in the band. They played with lots and lots of energy, really getting into the performance. Throughout the show they were in good spirits and that translated well to the audience.

**Summary:** Oh Positive is a tight-knit group that plays well together. However, there isn't anything unique that sets them apart from hundreds of others. It may be that they play so well that they haven't experimented enough on their own. More experimentation might be something that could bring out the dynamics they need and create a step in the right direction.

—Jana Summers

## Sarah Dashew

### The Gig

### Hollywood

**Contact:** Vera Salamone, 323-899-1434; [vera@setsail.com](mailto:vera@setsail.com)  
**Web:** [www.sarahdashew.com](http://www.sarahdashew.com)  
**The Players:** Sarah Dashew, vocals, acoustic guitar; Alex Muell, electric guitar.

**Material:** There are no simple numbers in Sarah Dashew's repertoire. If she's singing about relationships, her lyrics convey a complexity that leaves even careful listeners longing for liner notes. If patriotism is her theme, don't hold your breath for any flag-waving. And, if she's down on apathy, you might just slump in your chair from shame if you failed to cast your vote in the last election. These are songs with powerful emotional and political messages that refuse to blend into the background.

**Musicianship:** When Dashew sings, it's clear she wants you to pay attention. She provides a full vocal range, from Texas twang to rapid-fire rap with plenty of sexy, bluesy, Janis Joplin-style moments that keep her audience at high alert.

Dashew is an accomplished guitarist, with Muell providing complementary guitar accompaniment that adds to her performance without distracting from it. When Muell's chording is allowed to take center stage, however, the audience is riveted by classically refined talent.

**Performance:** With her hair bouncing, her guitar swinging every which way, and her big eyes flashing, Dashew was a powerhouse who would never be mistaken for mere background entertainment. She was such a strong presence; in fact, that it would have been easy to think she was the only one performing, what with Muell quite literally in the shadows looking down at his guitar strings. Though Dashew frequently threw him frisky glances, Muell was too involved with his instrument to pay her or the audience any mind. In an otherwise shining performance, this was a classic case of "same stage, different planets."

**Summary:** When you consider her captivating lyrics and gifted musicianship, it's a wonder Sarah Dashew has not yet been signed. She's certainly earned the exposure, having opened for the likes of Suzanne Vega, Pushmonkey, Cowboy Junkies and Michelle Shocked. Now, with her confident, high-energy performance style, she's ready to have someone open for her.

—Heidi Nye



HEIDI NYE

**Sarah Dashew: Offers a captivating performance and gifted musicianship.**

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## CLUB REVIEWS



REINHARDT FRIAS

**Midnight To 12: Use power chords that escalate into a great finish.**

**Midnight To 12**  
*Crazy Horse*  
Irvine

Contact: Randy Brewer, 626-358-5100

Web: www.M212.com

**The Players:** Jon Hartman, vocals; Al Baca, bass; Steve Oliver, keyboards; Daniel Jordan, guitar; Chris Atchely, drums.

**Material:** Bred from the same gene pool as 3 Doors Down and Nickelback, Midnight to 12 aren't breaking any new ground with their material, but they regurgitate the genre rather well. Like most bands in this category, M212 structure their songs using a Creed-like template, surrounding melodic choruses with power chords that escalate into an inspirational and emotional finish.

**Musicianship:** Four of the members have been together for some time now, but it's the band's newest member, drummer Atchely, whose impact is felt with thundering strikes and trembling rolls. Most of the music centers on guitarist Jordan and his speedy technique.

Bassist Baca is also a ball of energy when he's not collaborating with vocalist Jon Hartman on brilliant harmonies. And, though Hartman is no Scott Stapp, he is capable of crooning in a rock voice when the music requires it. Unfortunately for Oliver, his keys were barely heard at this gig as the venue lost his sound in the mix.

**Performance:** M212 only presented a five-song set, but in this short time they proved that they could

be entertaining. Each player appeared completely focused on his contributions to the songs while never disrupting the chemistry of the unit's performance. This act's energy resonated into the crowd, and Hartman took advantage of the reaction by first initiating audience participation and then trying to sell them tee shirts.

**Summary:** M212 are an up-and-coming band with all the tools to make their music true to their genre. However, it may be risky for them to keep riding the soft-rock wave much longer if they want to be considered legitimate signing material. As it is, M212 need to distinguish themselves from the pack by either becoming more eclectic and creative with their music, or by adding a little edge to their sound.

—Richard Frias

**The Cannons**  
*The Key Club*  
*West Hollywood*

Contact: Ken Greenberg, 805-887-1430, Kencannons@hotmail.com

Web: www.thecannonsonline.com

**The Players:** Dylan Hyde, vocals; Gabriel Lackner, lead guitar, vocals; Ken Greenberg, rhythm guitar; Rafael Osuna, bass; Antione Richardson, drums; Cody French, percussion; Gustavo Lizarraga, saxophone; Dj Jra, turntables; Sandro, keyboards; IZE, guest vocals.

**Material:** Fusing traditional roots reggae with distorted guitars and a DJ, the Cannons raise the bar on the possibilities of reggae music. Incorporating a skillfully played saxophone into the majority of their songs also contributes to this

band's signature style. In fact, with so many instruments integrated into their material, each song comes across as an all-out reggae production.

**Musicianship:** Preaching praise and peace, Hyde smoothly combines a bouncing Rasta rap with melodic notes and choruses. Bringing a variety of styles to the traditional reggae format, Lackner's leads paint a colorful picture over Greenberg's pulsating riffs. Though all of the musicians gel nicely together and create a mighty sound, the musical highlight is often the inspired saxophone styling of Gustavo Lizarraga.

**Performance:** With up to 10 musicians onstage at one time, this band is powerful and almost immediately got the crowd moving. Bobbing across the stage with mic in hand, Hyde's lyrical conviction gave the songs a sense of credibility. Often stepping to the front of the stage and leaning into his solos, Lackner also served as a positive piece of the performance. Though the overall show was high energy, the first four instrumental songs didn't generate nearly as much crowd response as the rest of the set with vocals.

**Summary:** The Cannons pull out all the stops when it comes to performing their unique brand of reggae music. Their songs are lively and positive and presented with enough enthusiasm to incite the audience to dance. Though the same infectious groove drives their instrumental numbers, the songs that contain vocals connect better. Currently, the Cannons appear to be at the top of their game, and should be seriously considered by any labels looking to pick up an innovative and experienced reggae act.

—Scott Perham



SCOTT PERHAM

**The Cannons: Raising the bar on traditional reggae music.**

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•**Female singer/songwriter** seeks guitarist for collaboration and to form band. Pearl Jam, Creed. xilene@earthlink.net

•**Female vocalist** seeks guitarist, 18-25, to develop band. Nico, Zep, Peppers, Joplin. Image & edge a must. 323-822-1168, shi-manchuk@hotmail.com

•**Guitar smashing,** in your face, pretty boy showman needed for pro/semipro band. Modern, futuristic, terror. Orgy, Manson, Garbage. 310-360-3162.

•**Guitarist wanted** by creative, alternative rock band. Have FX, tone, creativity and pro attitude. NIN, Radiohead, The Cure. www.mp3.com/6ameternal

•**Guitarist wanted** by full band with great material for gigs, recording. Stones, Isaak, Everly Brothers. 818-342-8828.

•**Guitarist wanted** for female fronted band with management, lawyer, interest. Bjork, Flaming Lips, Garbage. 323-665-0732, measarts@aol.com, www.theonlinemusicchannel.com

•**Guitarist wanted** for pop/punk band. We have songs & are ready to play. Ramones, Greenday. 323-960-5290.

•**Guitarist wanted** to complete original band for rehearsals & gigs. Buckley, Harper, Matthews. Michael 310-467-2920.

•**Guitarist wanted** with imagination & aggression by band with European label interest. Placebo, Deftones, Cure, alternative. 323-969-9163.

•**Guitarist wanted,** 19-25, for punk band. Call if you're ready to have fun. Marc 323-717-1947.

•**Guitarist wanted.** STP, Coldplay, Nickelback, U2. Pat 818-917-2988, 818-415-6430.

23. GUITARIST WANTED

•**2nd guitarist** wanted for southern rock & country band. Vocals a must. Marshall 310-348-9853 ex: 5525.

•**All girl, 80s** trib band seeks female guitarist with enthusiasm & professionalism. Duran, GoGos, Bangles. 818-437-7153, christy-bark@aol.com

•**Alternative band** seeks guitarist with pro skills and image. Must be serious, Christian, 24-32. U2. 626-849-0579, bonavoxmusic@yahoo.com

•**Auditioning guitarist** for metal/goth, melodic band in SFV. Rehearsal space. Type O, Pantera, Megadeth, Sab. 818-834-3010.

•**Female band** seeks innovative lead guitarist. Incubus, Live, Zep, Tool. 818-780-8144.

•**Female guitarist** wanted for all



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•Guitarist/vocalist seeks bassist, drummer & guitarist to create new sound. Tool, Radiohead, Zep, Doors. 310-612-5911.

•Heavy, commercial rock band seeks guitarist. Filter, STP, Zep, Audioslave. 323-876-4228.

•Lead/rhythm guitarist wanted, 20s. Must be melodic, serious & use FX. Radiohead, Pearl Jam, Jane's, Zep. 24 hour lockout. 323-578-1473.

•Pro metal band seeks lead/rhythm guitarist with gear, artistic attitude, transportation & experience. Slayer, Pantera, Static X. 323-850-6043.

•Rhythm guitarist needed by band for gigs, pictures, showcases. Tonic, Collective Soul, U2. Must use Fender, Gibson, PRS, acoustic & tube amp. 818-631-1911, gearjoneser@hotmail.com

•Rock artist with pending deal seeks guitarist and bassist. Backup vocals +. Noah 310-390-7631.

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

•Singer/songwriter with label interest needs guitarist that can sing harmony for solo project. Weezer, Radiohead. 562-902-0929.

•Strange, 3 piece alt rock band seeks lead guitarist that can sing. Evan 310-989-6111, smackerguitar@hotmail.com

•You: groove to boost our vibe and be a team player. Us: alt/rock, semi established with manager, gigs. Kravitz, Matthews. 818-848-1793, www.guru-caravan.com

24. BASSIST WANTED

• 1 all pro bassist with image and talent needed asap. Amp not needed. Major production, connections. Foos, Stoneage, Radiohead. Allan 818-755-2857.

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•Bassist needed by band for gigs, pictures, showcases. Tonic, Collective Soul, U2. Must use Fender, Gibson, PRS, acoustic & tube amp. 818-631-1911, gearjoneser@hotmail.com

•Bassist needed for melodic noise band in LA with gigs. Sonic Youth, Pixies, Breeders. Lydia 310-869-8092.

•Bassist needed, experienced, pro for paid gigs in and out of town. Must have knowledge of blues, R&B, soul and be able to rehearse. 310-264-1906.

•Bassist wanted by band. QOTSA, Vines, Foos, Pumpkin. 310-838-8845, vwcsonic@yahoo.com

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- Bassist wanted** for female fronted band with management, lawyer, interest. Bjork, Flaming Lips, Garbage. 323-665-0732, measarts@aol.com, www.theonline-musicchannel.com
- Bassist wanted** for original live band ready to roll. The Cure, Floyd, Bowie, Velvet Underground, Roxy Music. Stephen 818-609-7487.
- Bassist wanted** by pop/punk band. We have songs & are ready to play. Ramones, Greenday. 323-960-5290.
- Bassist wanted** if you are in to

- Weather Report, Jeff Beck, King Crimson, Mahavishnu Orchestra and have some free time for occasional, non paying gigs. paul@musotech.com
- Bassist wanted** to complete original band for rehearsals & gigs. Buckley, Harper, Matthews. Michael 310-467-2920.
- Bassist wanted**, 21-30, commercial, modern, heavy, T40 rock band. We have songs & connections. 818-652-8989.
- Bassist wanted**, 21-30, for melodic, heavy T40, modern rock band with great songs & connections. Be professional. 310-973-9626.
- Bassist wanted**, 30-40, to complete experienced, 4 piece band. Zep, Jane's, Radiohead. Keyboards +. Ron 310-455-3936, morrphesus@earthlink.net

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- Female fronted band** seeks bassist. Demo completed. Matthews, Jewel, No Doubt, pop, rock. Ari 310-666-7403.
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•Guitarist/vocalist seeks bassist, drummer & guitarist to create new sound. Tool, Radiohead, Zep, Doors. 310-612-5911.

•Industrial rock musicians wanted. Must be fearless & focused. We have original material & gigs. NIN, Gravity Kills, Static X, Zombie. 323-957-2149.

•Label band seeks singer & bassist. ACDC, White Stripes. 323-960-5061.

•Metal band seeks bassist. Static X, Disturbed, Pantera. We have gigs, cds & lockout. Talent, equipment, dedication a must. Egos are not. 818-209-3104.

•Open minded bassist wanted for alternative rock band with original sound. Rock, rap, reggae, metal, punk. 310-314-2205, 310-386-1127.

•Rebirth of rock! Interested? Forming blues based, experimental, hard rock band. Album created. Need bassist. Will be the hot ticket. Craig 323-871-8248.

•Rock artist with pending deal seeks guitarist and bassist. Backup vocals +. Noah 310-390-7631.

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

•Singer/songwriter with label interest needs bassist that can sing harmony for solo project. Weezer, Radiohead. 562-902-0929.

•THE DEFENDERS seek bassist to complete current sounding, high energy rock band. Rich 310-795-5345.

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•You: groove to boost our vibe and be a team player. Us: alt/rock, semi established with manager, gigs. Kravitz, Matthews. 818-848-1793, www.guru-caravan.com

•Young, experienced bassist wanted to complete modern rock group with showcases. OC area. 949-631-6646.

25. STRING PLAYERS WANTED

•My name is ANTHONY JOHN BARREDO REYES. I am looking for violin, harp, trumpet. 323-356-6794, 323-724-1295, abr8581@yahoo.com

•Trip hop/alt, electronic band with female singer seeks cellist & violinist for collaboration & performances. Portishead, Tori, Bjork. alu-sounds@hotmail.com

26. KEYBOARDIST WANTED

•A+ keyboardist wanted by melodic, alt/blues, female fronted rock band. B2, Rhodes, light synth. Eric 323-882-8189.

•All girl, 80s trib band seeks female keyboardist with enthusiasm & professionalism. Duran, GoGos, Bangles. 818-437-7153, christybark@aol.com

•Female artist with band, label and cd seeks bassist for gigs & recordings. Earthy rock. Counting Crows, Alanis. Erin 818-977-9914.

•Female fronted electronic project seeks keyboardist/programmer/electronic freak. Dirty Vagas, Chemical Brothers. Karla 323-896-9606.

•Industrial rock musicians wanted. Must be fearless & focused. We have original material & gigs. NIN, Gravity Kills, Static X, Zombie. 323-957-2149.

•Keyboardist needed, under 35, by R&R band. Strokes, Oasis, Stones, Beatles, 50s rock, 60s pop. Gigs, label interest, international contact. 310 271-8224.

•Keyboardist wanted by original rock band in 30s. Some covers. Label interest, paid situation.

Equipment, experience & transportation a must. Peter 626-588-2196.

•Keyboardist wanted with vocals for established working band. Steady work. Have passport for traveling. High energy dance, funk, hip hop, R&B. Mike 818-508-1374.

•Modern, indie, funk, rock, hip hop band with completed album, touring scheduled, down time rehearsal seek keyboardist. Backup vocals & sampler preferred. 310-721-0923.

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•Drummer needed to complete metal band with original material. Pantera, Soulfly, Slipknot, Slayer. 909-636-3916.

•Drummer needed, under 35, by R&R band. Strokes, Oasis, Stones, Beatles, 50s rock, 60s pop. Gigs, label interest, international contact. 310 271-8224.

•Drummer wanted by creative, alternative rock band. Have FX, tone, creativity and pro attitude. NIN, Radiohead, The Cure. www.mp3.com/6ameternal

•Drummer wanted by guitarist. Staind, Tool, Perfect Circle. Johnny 661-857-0103.

•Drummer wanted by power trio. Must play fast & heavy. Slayer, Rush, Tool, Slipknot. 310-915-6633.

•Drummer wanted for female

fronted band with management, lawyer, interest. Bjork, Flaming Lips, Garbage. 323-665-0732, measarts@aol.com, www.theonlinechannel.com

•Drummer wanted for pop/punk band. We have songs & are ready to play. Ramones, Green Day. 323-960-5290.

•Drummer wanted with rehearsal space that is in to playing covers. Have bassist, guitarist/vocalist. WLA. Classic rock. 310-308-2199.

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•Female vocalist seeks drummer, 18-25, to develop band. Nico, Zep, Peppers, Joplin. Image & edge a must. 323-822-1168, shimanchuk@hotmail.com

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Rescue Records represents the material of independent bands and singer / songwriter / artists for use in film and television.



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By controlling both sides of the copyright, music licensing is made easy.



## WIDE ARRAY OF MUSIC

Our talent ranges from Rock, Hip-Hop and Jazz to Pop, Alternative, Novelty and much, much more.



### For Publishing or General Information

Contact: 719-632-0227

[www.newpants.com](http://www.newpants.com)

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Contact: 626-304-1698

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#### YES PEOPLE BUY LOTS OF CDs HERE!

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