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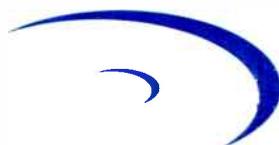
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FEATURES

soothing the *sting* of REJECTION!

10 Labels That Still Matter

28. Rejection!

If you put your talent in front of people, chances are some of them will reject you. How to deal with it? *MC* spoke with everyone from Everclear's Art Alexakis to local up-and-coming musicians to find out how to stay up when people get you down.

By Dianne Bates

40. Labels That Still Matter

There was a time when a certain logo on a record really meant something — a style of music, an attitude, a guarantee of quality. Well, in some cases, this is still true and *MC* decided to put 10 of these companies in our spotlight.

By Tom Kidd

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CALENDAR —MICHAEL MOLLURA

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

Current

Award-winning vocal coach Gloria Bennett will be teaching a seminar at UCLA called Finding Your Voice. The class will emphasize basic vocal techniques that apply to all styles. A great opportunity to develop your own voice, the class will meet Wednesdays, from July 5 to August 31st. For more information contact Steven Nily, 310-206-6237.

Nutritional Pioneer Dr. Arlo Gordin, D.C. is giving a free seminar he has titled Longevity: Living Old, Staying Young. Learn proven methods of extending your life expectancy including nutritional breakthroughs in longevity. Other topics include happiness, avoiding the major cause of depression and enhancing sexual function. This class will take place on Tuesday, June 20, at 8:00 p.m. at The Gordin Center near Universal Studios. For more information contact 323-436-0303.

The Songwriters Guild Foundation will present the next ASK-A-PRO /song critique on Wednesday, June 21 at 7:00 p.m. The industry guest will be Phil Swann, V.P. Southern Cow Music Publishing, and will include critiques for all styles of songs. The first 15 RSVPs will get played. Please call the Songwriters Guild at 323-462-1108 to get your reservation.

Every first Wednesday of every month, Borders Books in Pasadena is the new home of the Songwriters Network. This constructive music circle is the brainchild of Linda Geleris, a songwriter who wanted to create a network of artists that could meet and grow together.

Each meeting is free and does feature a different guest speaker. For more information contact Sue Willett at sue@suwillett.com.

CDS will be presenting a free CD production panel on Monday, June 26, 7:30 p.m. at Borders Books and Music in West Hollywood. The panel is being tapped as "You've Finished Recording and Want To Make A CD - What Next?" The panel is part of L.A. Music 2000, a week of events, panels, and concerts sponsored by SpinRecords.com and the *LA Weekly*. For more information contact 818-241-9103 or log on to www.lamusic2000.com/events.html.

The city of San Clemente's Department of Beaches, Parks and Recreation is proud to announce the first of many FREE community concerts on the beach this summer. Collaborating with a team of Orange County locals — the mission is to entertain the community while supporting and promoting local schools and musicians. The next concert will take place on July 6 at 6:00 p.m. and then August 10 and 31st. For more information contact 949-388-6889.

Recaps

UCLA Extension's Entertainment Studies department is offering a series of new classes for their summer quarter which begins on June 24th. For more information contact 800-554-UCLA, Dept. E-1.

The Songwriters Guild Foundation is presenting the next Creativity Playground for Songwriters, hosted by George Gamez, Ph. D. with one session left on June 22nd. 

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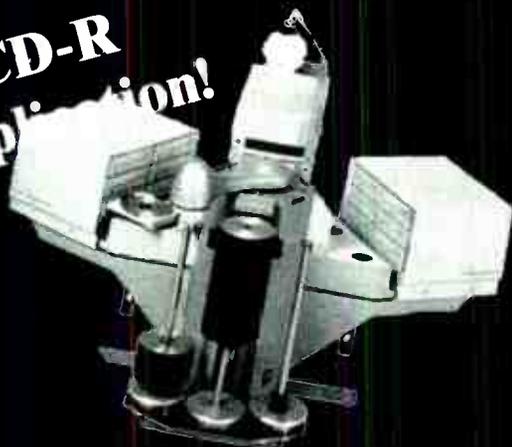
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—MICHAEL MOLLURA

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Henley's Search for Equality

On Saturday, July 15, Don Henley of the Eagles will play at the Universal Amphitheatre in Universal City to promote his first solo project since *The End of the Innocence* album of 1989. Henley

17th Annual AIDS Vigil

Local African churches, civil rights organizations, elected officials and AIDS groups all joined the African American AIDS Policy and Training Institute (AAAPTI) as they hosted the First



Russell Simmons (Right) was one of the many celebrities that came out to play hardball on the basketball courts of Basketball City as part of the first ever T.J. Martell B-Ball Classic. Twelve teams consisting of music industry executives and artists played in a round robin tournament to raise money for the T.J. Martell Foundation, which funds cutting edge leukemia and AIDS research. Pictured (Left) is Chairman Tony Martell. For more information contact 212-685-4300.

and his *Inside Job* tour have generously made available to People for the American Way Foundation a group of Gold Circle front section tickets that include a private reception with Henley himself. Each \$500 ticket has a tax deductible value of \$350 that will go toward helping people to defend the values of fairness and equality in California and nation wide. To purchase tickets contact People For at 310-478-6657.

Annual African American AIDS Candlelight Vigil in Watts last month. The celebration was part of the 17th Annual International AIDS Candlelight Memorial. Marchers gathered at the Watts Labor Community Action Center. The memorial service included prayer, speakers, and gospel performances by some of the city's best choirs. For additional information and future events feel free to contact 818-890-2428.

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Alpha Studios

By Jonathan Widran

Countless new and flashier recording facilities have popped up in the 22 years since owner and engineer Gary Brandt launched Alpha Studios, but few can match the Burbank-based studio's classic rooms, warm, vintage sound and track record for attracting hundreds of the industry's biggest stars. From Prince's "I Want To Be Your Lover" and Robbie Dupree through Stevie Ray Vaughan and Michael Bolton, musicians know they can get sounds that are good, clear and punchy.

Recent projects completed at Alpha include the latest recordings by Ben Harper and the new dual album by Rick Braun and Boney James titled *Shake It Up*.

Brandt says the enduring appeal of his studio is based on the love musicians and producers have for vintage equipment that create a sound warmer than a lot of digital technology does today.

"We started out also doing video tape editing in the early days, but then realized that focusing on the music was enough," says Brandt, who launched Alpha first as a studio attached to his house.

"The key is that these are all classic rooms like those at Ocean Way, with great acoustics due to custom hardwood paneling, as well as the sound of great vintage gear. Our AMS Calrec console was a new item when we got it, when it was the BBC's chief console of the period. It endures in popularity with capacities on par with the newer SSL9000.

"There's the main studio and the overdub room with an API console and a monitor system that's up front," he adds. "Connected to the main control room is a 50 x 50 soundstage, a cavernous room that is perfect for recording drums. Studio A features 48 track analog and up to 56 track digital with ADAT.

Alpha Studios has been on a recent push to add new equipment, and the results have been tremendous. With the addition of more new vintage Fifties and Sixties audio gear, Alpha Studios set to dramatically improve recordings to digital formats by adding more vintage sound to its rooms. The new gear includes three tube Gates and Level compressors, one tube Gates 39B compressor, two Altec FET limiters and several tube Altec compressors. These additions now complement the many existing UREI 1176-78s, LA-4s and other limiters. As a result a new dynamic landscape for tracking and mixing can now be accomplished at Alpha Studios.

Gary Brandt, Alpha's owner and engineer will also rent his vintage mics to clients at half the price charged by L.A. rental companies.



Gary Brandt, Alpha Studios owner.

Among this gear are a matched pair of Telefunken 251s, three Sennheiser 405s, a pair of Sony ECM 337, C-37P, ECM 23P and a Beyer 300 ribbon mic. Their vintage mics add nicely to the current Alpha inventory. There are also many varieties of tube and solid state preamps available including a tray of Langevin AM16A mic pres, two Collins mic pres and many RCA-BA series preamps.

"Putting tube mics and special sounding preamps in front of the ADATS can make a 20 bit recording sound great," says engineer Gil Morales, who recorded a recent project by Windham Hill harpist Lisa Lynne at Alpha.

Brandt adds, "Many of our clients have discovered that tracking at a major studio like Alpha for four or five days can improve a project's sound so dramatically that attempting drum recordings at home is like sonic suicide. No one can deny the quality of live drums, vocal and bass sound to ADAT when adding in vintage gear.

"The business has changed," he continues. "With prices of commercial CDs dropping because of compression formats like MP3, new players and the Internet, major recording studios are seeing more low budget projects. Tracking and mix is what's left because of the expense of large rooms and new gear is still out of range of most artists' homes. Finding long-term OD clients is rare. I would like to see even more artists re-discover how much better ADAT can sound in a major studio like ours with our new gear."

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Peter Holden has been appointed to the newly created position of Senior Vice President, International, for the **Buena Vista Music Group**. In his new position, Holden is responsible for coordinating the marketing and promotion of BVMG releases throughout the world. BVMG labels include Hollywood Records, Walt Disney Records, Mammoth Records and Lyric Street Records. For further information contact 818-550-6197.



Leslie Borrok

Universal Music Group's advertising and media services department has outlined its organizational structure for North America. This department is now responsible for negotiating and placing advertising in all media-related formats including TV, radio, print, out of home and Internet for UMG and its divisions.

Leslie Borrok is the Vice President of Advertising and Media Services

Allyson Guglielmi is the new Senior Director, West Coast.

Susie McMurry is the Director, East Coast.

And **Quincy Ballon** is the Manager, Special Projects. For more on any of these UMG assignments contact 818-777-0170.



Scott Cresto

Warner/Chappell Music Inc. has named **Scott Cresto** as the Manager of Film/TV Music. For additional information contact 310-441-6883.

Zuhairah Khaldun has been named Director, Media and Artist Relations, for the **Island Def Jam Music Group**. Khaldun's main focus is to strategize new media departments to gain maximum press exposure for artists on the Island Def Jam roster. For more information contact 212-333-8511.

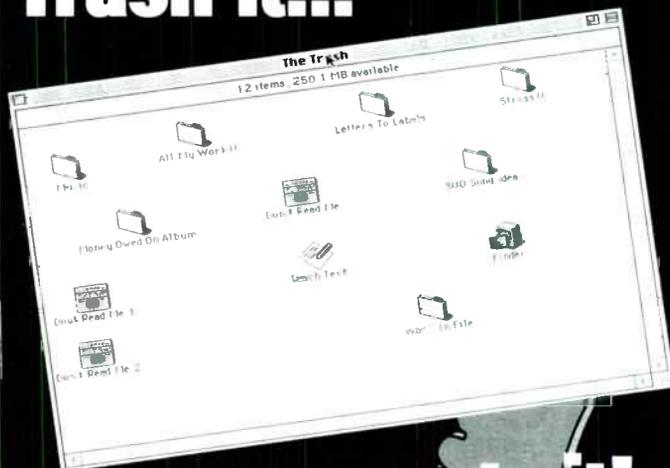


Michelle Norrell

Virgin Records America has named **Michelle Norrell** Senior Director Film/TV, Creative. In her new position, Norrell is responsible for pitching Virgin's music for use in film, TV, and advertising productions, working with their entire catalog of music. For more information contact 310-278-1181.

Brandon Hoffman has been named Regional Promotions Coordinator by **Guitar Center Inc.** In his new position, Hoffman handles promotion for stores covering the Northern Midwest and the Southwest. His main focus is to coordinate store openings, contests, clinics, artist appearances and print media advertising. For more contact 818-735-8888, ext. 523. 

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Web site: www.samson
music.com

BACKGROUND: With a proven record as a hit-making songwriter and producer, Steve Barri is well-suited to his new appointment as President of Samson Records. Barri began his career as a songwriter, co-writing the hits "Secret Agent Man" and "Eve of Destruction" with P.F. Sloan. At 22, he became VP of A&R for Dunhill Records, where he discovered and signed Steely Dan, Three Dog Night and Jim Croce. He followed that with stints in the A&R departments of Warner Bros. Records and Motown Records before moving first to Left Bank Management and then to JVC Records to develop their smooth jazz/NAC division.

Career Decisions: I was working with Alan Kovak at Left Bank Management doing A&R work for him and at the same time I was a consultant for Capitol Records. At that time, Dave Koz was the sax player for Richard Marx and his band. Capitol was interested in signing Dave to the label thinking maybe this guy could be the next Kenny G. So being involved on both ends, people were asking me for my opinion. I said that when Dave played during Richard's shows, he just drove the people crazy. It was incredible. To make a long story short, we signed him over there and I got involved in overseeing that project.

About four years later, I got the opportunity to join JVC and their company. They were basically in the smooth jazz business. I really knew nothing about jazz my entire life. My roots were in rock & roll. When Dunhill Records was bought by ABC and I became VP of A&R for the entire label, they had the Impulse jazz label. Even though I didn't oversee it directly, I found there were some incredibly wonderful things I loved a lot.

Smooth Jazz: Smooth jazz at this point is like fusion music when it first started. It's pretty much pop melodies with jazz chords and different kinds of changes and things you might not hear on the straight ahead pop stuff. But it's a poppy kind of music and very melodic. People will put the knock on it that it sounds like Muzak and much of it is.

Understanding the Genre: When you go to any of the concerts or any of the festivals they have, these shows are very much alive, urban-leaning and a lot of fun. I find that I really like an awful lot of the music. Of course, being involved with Steely Dan and signing them originally, the thing I always loved about them was that leaning they had towards jazz progressions and jazz chords even though they were doing rock music. They were two guys who loved jazz and understood it more so than most.

Signing Steely Dan: When we first signed them, they were signed as songwriters and then we decided to make this record with them. It took about a year and they would stay in the offices all night and just rehearse and write. We'd get there in the morning and they'd finally go home. So when they finally made the record, at that time I was VP of A&R and I was just starting. At the time that their record was coming out, I must have had three records in the Top 10. I was on a streak with the Grass Roots and Tommy Roe. I was like the hotshot guy and I thought, "Wait until they hear Steely Dan. This is going to blow everybody out of their seats."

Signing Acts Today: Ideally, I'd love to find a band or something as unique as Steely Dan that could start at this NAC format. It doesn't have to be instrumental, though it can be. We have a band right now called Jango which basically is half instrumental and half vocal. Their vocals remind me an awful lot of what Steely Dan was doing because they're kind of progressive with jazzy kind of changes and very interesting lyrics. Things that can be played using this NAC format as a springboard that can break them into other genres. I'd love to find a band that can cross over to urban AC or to pop.

Promoting Jazz: It's tough getting press and basically there are a very small number of radio stations worth getting involved with. The Wave here in Los Angeles is one of the top six or seven stations in the country. When you do it right, people listen. Basically, I have to try to go out and do the same things I would if I were working a pop record with a community of radio people and music directors. It's a little more difficult because they're not looking to break artists or hit songs as much as they're looking for material that will work

well so people continue listening to their stations for long periods of time, which they do and they don't get in the way of anything. It's a really tough situation.

Breaking Through: There are some really creative bands, like Down To The Bone, that have made a very aggressive, Urban kind of a groove-oriented smooth jazz record that has sold over 250,000 records. So there is an upside if you can find the niche. Down To The Bone were able to get their records played in clubs. It's sort of an acid jazz kind of feel. If you listen to it, you say you don't hear this as smooth jazz, but they're playing it. You've just got to be as aggressive as possible and stretch the format and use it for acts that have the potential to cross over.

Playing Live: I think it's real important to sign acts that play well live; that look great and play great. They do have these smooth jazz festivals that run throughout the summer and they do well. This is all kind of new to me because I've never attended many of these events. But last year, in going to the Maui, Pasadena and the Catalina Festivals, I saw 5,000-6,000 people show up and they stayed focused for the whole weekend to see every act.

From a selling point of view, the festivals are helpful in moving product. Jango got on the bill for the Maui Festival after there was a cancellation and then went on to sell as many records as Spyro Gyra and many of the bigger acts that played throughout the festival, which was mighty impressive.

Radio Back Announcing: When I started listening to stations like the Wave, I'd hear three or four records that I really liked, but there wasn't much to remember them by. The problem with this genre of music is that it's just a melody. It's not a song with a hook. If you don't have a song title you can't just go into a store and sing the melody and have someone look at you like you're crazy. It is really difficult and frustrating. Everyone complains about it and we're trying to get the stations to back announce the material more often. That's one of the battles that will continue.

Market Share: I think at this point it's basically evened out. To say it's in a growth mode would be over-exaggerating the situation. I've found that over the years it seems to work better to get into something at a time if you believe in it when everybody else isn't jumping on the same bandwagon. Right now, I think it's a situation where it might be a little easier for an independent label like we are to get our foot in the door, because most of the other independent labels that have been doing this have been gobbled up by the majors.

We have a little bit more to offer in terms of really being able to relate to the artist and being aggressive in what we're doing and finding something down the road where we think we can break even and make some money on what we're doing. But to find the Yanni's or the Kenny G's, acts that do so well live and sell a lot of records is the objective.

—Tom Kidd

GENTLEMEN GO NATIONAL



Georgia-based Leviathan Records has signed Southern Gentlemen, the new heavy blues rock band led by well-respected guitarist David T. Chastain. *Exotic Dancer Blues*, the first release from the power trio, which also features the rhythm section of bassist Devin Kekes and drummer Dennis Lesh, has been compared to Seventies blues rock stalwarts ZZ Top and Robin Trower. Pictured (L-R): Kekes, Chastain, Lesh. For further information contact Leviathan Records, 770-463-1009.

Trauma in Trouble?

The word on the street is that **Trauma Records**, home to such seemingly heavy hitters as **Bush**, **No Doubt** and **The Flys** is in trouble and will likely fall by end of summer. The label, formed in 1994 by co-presidents **Rob Kahane** and **Paul Palmer**, has sold more than 30 million records worldwide. The signing of a new exclusive distribution deal with **RED Distribution** may be seen as an overture towards remaining solvent despite the pending loss of their major label alliance with **Interscope**. However, any gains from that deal could be easily offset by catalog returns, especially the recently shipped new offering from **No Doubt**. For further information contact **Trauma Records**, 818-382-2515.

Coltrane Comes Back

Four landmark albums by one of the jazz world's most influential artists, **John Coltrane**, have been released by **Rhino Records**. Once cornerstones of **Atlantic Records'** vast jazz catalog, *The Avant-Garde*, *Coltrane Jazz*, *Ole Coltrane* and *Coltrane Plays the Blues* have been remastered. The packages include original artwork and liner notes plus additional liners from **Neil Tesser**, author of *The Playboy Guide to Jazz*. *Coltrane Jazz* and *Plays the Blues* include alternate takes from the album sessions as bonus tracks. For further information contact **Yvonne Gomez** at **Rhino Records**, 310-474-4778, ext. 6235.

Capitol Opens Vaults

Rumored to be on its way to becoming an imprint only, **Capitol**

Records has launched a new series called *From The Vaults*. The first offerings are three 25-song compilations collecting the storied label's history. *The Birth of a Label: The First Years 1942-43* and *Capitol Jumps* have offerings from co-founder **Johnny Mercer**: "Strip Polka," "G.I. Jive" and "One For My Baby (And One More For The Road)" among them. *The Vine Street Divas* salutes **Peggy Lee** on her recent 80th birthday with "I Don't Know Enough About You," "It's A Good Day" and a pre-Dean Martin version of "Everybody Loves Somebody." All three collections are limited edition digipacks with die-cut front covers resembling the **Capitol Records** sleeves of that era and should be in stores. For further information contact **Jonna Winnicki** at **EMI Music Distribution**, 818-587-4757.

'N Sync's Lance Launches Label

Before taking the stage with 'N Sync at a recent Nashville concert, band member **Lance Bass** announced the launch of his **Free Lance Entertainment** label. The first signing is 16-year-old country artist **Meredith Edwards**, though Bass, only 21 himself, told interviewers that the label will not be limited to country music. For further information contact **MSO Public Relations**, 818-380-0430.

The History of Kid Rock

Top Dog/Lava/Atlantic Records has released *The History of Rock — Kid Rock*, that is — an assemblage of remixed and reworked tracks from the two albums the **Detroit** native made before he hit it big: *The Polyfuze Method*

PET SOUNDS PLATINUM



Beach Boys' creative mastermind **Brian Wilson** has finally been presented with an **R.I.A.A.** certified platinum record for the legendary **Capitol Records** *Pet Sounds*, first released in 1966. The award came on the eve of his national solo tour on which Wilson is performing the album in its entirety with symphony orchestras in major cities. Pictured (L-R): **Wilson** and **Roy Lott**, President & CEO, **Capitol Records**. For further information contact **Judi Kerr** at **Capitol**, 323-871-5375.

(1993) and *Early Mornin' Stoned Pimp* (1996). The set, produced by the artist himself, also features previously unreleased recordings including "American Bad Ass," the album's first single that is based around a sample from **Metallica's** "Sad But True." For further information contact **Atlantic Records Publicity**, 310-205-7450.

Luscious, Breeders Members Rebound

From **Atlantic Records** comes *Dusty Trails*, the self-titled debut from the duo of former **Luscious Jackson** member **Vivian Trimble** and former **Breeders** member **Josephine Wiggs**. The album is mostly instrumental but does include a few vocal tracks. Most of these are by **Trimble**, the duo's chief lyricist, but **Emmylou Harris** also sits in on "Order Coffee" and **Trimble** is joined by **Luscious Jackson** singer **Jill Cunniff** on "Roll the Dice." Two tracks by the new duo recently surfaced in *Happy Accidents*, a film starring **Marisa Tomei**, **Vincent D'Onofrio** and **Anthony Michael Hall** which premiered at this year's **Sundance Film Festival** and is slated to open this summer. For further information contact **Atlantic Records Publicity**, 310-205-7450.

Bramhall's Big Name Jam

RCA recording artist **Doyle Bramhall II** recently jammed with guitar greats **Eric Clapton** and **B.B. King** for a recording session of two of **Bramhall's** compositions

from his 1999 **RCA** release, *Jellycream*. "I Wanna Be" and "Marry You." The tracks are planned for release on a **Clapton-King** duets album due later this year.

In other news, **Bramhall** has been tapped by **Pink Floyd** founder **Roger Waters** to handle lead guitar and vocals on the U.S. leg of his "In The Flesh 2000" tour from June 2 to July 16. For further information contact **Lucy Sabini** at **RCA Publicity**, 212-930-6664.

Busboys Back in Town

The fourth as-yet-untitled album from **Los Angeles' Busboys** was released June 13th. It features the band's most recognized song, "Boys Are Back In Town," originally featured in the hit film *48 Hours*. Because the film had no soundtrack to accompany it, the song has gone unreleased until now. **Rattlesnake Venom Records** will simultaneously re-release most of the band's back catalog with the new recording: *Minimum Wage Rock & Roll* (1980) and *Money Don't Make No Man* (1988). Plans to license 1983's *American Worker* are still pending. For further information contact **Bobbi Cowan**, 310-275-0777.

Are You Blue? Blue Man Seeks You

Blue Man Group, the Off-Broadway sensation recently profiled in *MC*, is conducting an international search for performers to join current and upcoming productions. They are looking for male

DISNEY COURTS TEENS



Walt Disney Records has finally made a long-overdue entry into the teen sensation market with the signing of 13-year-old **Myra** (pictured). The teen's first single for the label, a remake of **Steppenwolf's** classic "Magic Carpet Ride," was produced by **Narada Michael Walden** and is featured on the label's new Latin-themed collection, *La Vida Mickey*. The album also includes another version of the same song by **MDO**, better known to fans of teen boy bands over their 21 years of existence as **Menudo**. For further information contact **Maria Kleinman** or **Laura Johnson** at **Walt Disney Records**, 818-973-4375.



and female performers who possess solid acting and drumming skills, are between 5'10" and 6'1" (weight proportionate to height), and willing to relocate. For further information contact Debra Ber- man, 702-262-4143.

TV Show Seeks Videos

Ray O Music, a TV show that reaches 75,000 viewers in New York and New Jersey, is looking for a few good band videos to air. For further information, visit their site at www.rayomusic.com.

iCast Seeks Bands

ICAST (www.icast.com), an on- line entertainment company, is running a nationwide music pro- motion program to help unsigned bands gain airplay, qualify for out- door music festivals and get cash. Bands upload their music on icast.com, where its online com- munity will recommend their fav- orite musical acts to radio program directors looking for new talent. Participating record label execu- tives include **Don Ienner**, Chair- man, **Columbia Records/C2 Rec- ords**; **Polly Anthony**, President, **Epic Records**; **Craig Kallman**, Executive VP, **Atlantic Records** /**Big Beat Records**; **Dave Lon-**

cao, Executive VP, **Roadrunner Records**, and **Greg Thompson**, GM, **Elektra Records**.

To enter, go to www.icast.com/ community and look for links to "Land Your Band." The promotion is scheduled to continue through July 28th. For further information contact the Hayley Sumner Company, 781-994-4159.

Rockrgrl Wants Women

Rockrgrl Magazine is conduct- ing a national search for over 250 female-inclusive artists in all musi- cal genres to perform at the **Rock- rgrl Music Conference 2000** in Seattle. The conference is a part- nership between the bi-monthly publication and **Louis Jay Mey- ers**, founder of the **South by Southwest Music Conference**. It will be held November 2-4, 2000. The goal of the conference is to promote, encourage and celebrate women's achievements in the music industry. **Ronnie Spector** will kick off the conference as Key- note Speaker. Artists interested in performing at the event can down- load a copy of the application form at www.rockrgrl.com or call 206- 275-4623. Deadline for showcase applications is June 30th. For fur- ther information contact *Rockrgrl Magazine*, 206-275-4622. 

CYNDI THOMSON JOINS CAPITOL



Capitol Records Nashville announced the addition of **Cyndi Thomson** to their artist roster. Thomson, a native of Tifton, Georgia, knew at age 12 that she would make music her career. Counting the **Cure** and **Edie Brickell** as musical influences, the beautiful young singer signed a pub- lishing deal with **Sony Tree** in 1998. For more information contact **Karen Byrd**, 615-269-2000. Pictured, Front Row (L-R): **Larry Willoughby**, VP, A&R; **Cyndi Thomson**; **Pat Quigley**, President & CEO. Back Row (L-R): **Karen Byrd**, VP, Publicity; **Bill Catino**, Executive VP; **Tom Becci**, Sr. VP, Finance & Operations; **Bill Kennedy**, VP Sales.

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DIAN KARR

Apartment 26

Date Signed: July 1999
Label: Hollywood Records
Manager: Gloria Butler Management
Address: P.O. Box 2686, Knowle, West Midlands, B94 5NQ England
Web site: www.apartment26.com
Booking Agent: Ron Opaleski, William Morris Agency
Legal Rep: Codikow, Carroll, Guido & Groffman LLP; Michael Guido, Esq.
Band Members: Biff, vocals; Jon Greasley, guitars; Louis Cruden, bass; A.C. Huckvale, programming and keyboards; Kevin Temple, drums.
Type of Music: Hard rock
A&R Rep: Rob Cavallo

Apartment 26 combines techno elements, grunge angst and heavy metal themes in their Hollywood Records debut, *Hallucinating*, released in May. Conceived largely while on tour with Ozzfest in '99, the album features Biff Butler (son of Black Sabbath's Geezer Butler) on lead vocals. To Apartment 26's credit, there's less of Sabbath and more of an eclectic feel to the CD.

"I knew a lot of the guys in the band when we were all in different grunge bands," says Biff. "I went to school with Jon (guitar) and Lewis (bass) and we got to talking about the different music that we liked. When we found out that we had a lot in common musically — Nine Inch Nails, Fear Factory — we thought 'what are we doing in grunge bands? Let's start our own band.' We got together out of convenience, but it turned out that we worked well together.

"We got signed to Hollywood Records about a year ago," Biff continues. "That was about the time that we'd recorded an EP and toured with Ozzfest. A lot of different labels had heard us and a few showed interest. Hollywood was the most aggressive and they had a lot of financial backing — they're owned by Disney.

"We got along really well with Rob Cavallo. That was a big reason we went with them. He's the kind of guy that we can hang out with, but when it comes down to the music business he's very professional.

"We were a little afraid of getting signed initially," Biff notes. "We were known at the time as the young, unsigned band and we wanted to be sure that the deal was right for us."

Apartment 26 is managed by Gloria Butler, Biff's mother. "It's pretty trying at times," says Biff. "It's also good because we know she'll really look after our best interests. You'd have to be pretty heartless to screw over your own son. The main drawback is that she knows *everything* that we get up to."

—Rob Putnam



Nina Storey

Date Signed: July 14, 1999
Label: Red Lady Monster Entertainment (a joint venture between Red Lady Records and Monster Productions)
Contact: Sheri Idelman
Phone: 402 341-2525
Address: 1650 Farnam Street, Suite 220, Omaha NE 68124
E-mail: sheri@monsterpro.com
Booking Agent: Mark Weinand, Full Tilt Management, 308-236-8844, ftm@nebi.com
Legal Rep: Steve Kalthorn
Type of Music: Funky rock/blues
A&R Rep: N/A

As audiences at the Colorado Lith Fair, Woodstock '99 and The New Orleans Jazz and Heritage Festival will testify, Nina Storey is an explosive singer. With the release of her album, *Shades*, she is spreading the fire cross-country, performing in theaters, rock and blues clubs, record stores — even opening for blues patriarch John Lee Hooker.

Storey grew up in the music business with her father being a sound engineer and her mother a songwriter/producer. Though Nina was born and raised in California, her family is now based in Colorado, a region Storey describes as fertile ground for original music.

"There are so many wonderful venues that are very supportive of local music. The booking agents and owners try to pair up local acts with national acts and they give opportunities to a lot of people. They've been very supportive of me."

Storey has opened shows for Etta James, the Robert Cray Band, Los Lobos and Joan Osborne. She's sung the National Anthem for the Colorado Rockies and the Denver Broncos. This, in addition to performing for 350,000 people during the 1999 Super Bowl Celebration.

Nina Storey's signing neatly illustrates how the free-wheeling world of independent releases can be enhanced by major distribution. Her first two albums were both released on her family-run label, Red Lady Records. This time out Storey has new clout; *Shades* comes courtesy of a joint venture company — Red Lady Monster Entertainment — with distribution handled by Navarre.

For Storey, it is ostensibly the best of both worlds, an arrangement which allows her to retain the creative control to which she is accustomed, coupled with the wider reach of a powerful distributor.

—Dan Kimpel



MORRIS KURTZ

Union Underground

Date Signed: December 1998
Label: Portrait/Columbia
Manager: James Jeda
Address: 4503 Middlebury, Cypress, CA 90630
Phone: 714-816-0099
Booking: Michael Arfin/QBQ
Legal Rep: Henry Root
Band Members: Bryan Scott, lead vocals, guitar; Patrick Kennison, guitar; Josh Memelo, drums. John Moyer, bass.
Type of Music: Rock
A&R Rep: John Weakland

In 1994, bandmates Patrick Kennison and Bryan Scott decided to get "a little more serious" about their music and went looking for musicians eager to record and tour. When it came time to do a demo, the band designed the original Union Underground — a 16-track ADAT studio — and began to lay down tracks.

The demo tape was handed out at gigs and one tape found its way to independent label owner James Jeda, who was "blown away" by the performance. Figuring they were on to something, the band inked a management deal with Jeda, who began prepping them for the big time. "I wanted to break them: grass roots style," Jeda says. "But I realized I could get them worldwide if I took them to a major."

While touring Texas the band returned to the Underground in late 1996 to record an independent CD. Sparing no expense on production or packaging (Kennison admits to taking tips from Kiss albums), UU put out quite an impressive album.

The EP was impressive enough, in fact, to catch the eyes and ears of many major A&R types, including John Weakland and his veteran colleague John Kalodner, who now acts as unofficial executive producer and band advisor.

"They looked like rock stars from day one," Weakland says. "They looked like they had been touring for years, so it was easy to plug them 'into our system.'"

Returning to the studio, the band combined selections from their independent CD with new tunes to come up with *...an education in rebellion*, their Portrait/Columbia debut.

Now firmly ensconced in the Columbia family, Union Underground is ready to take their "South Texas Deathride" to the top of the charts.

"Everyone here loves a kick-ass metal band," Weakland asserts. "So it was appealing to get another band in that niche. The deal was easy and low-key and I love 'em!"

—Matt Robinson



PARAMOUNT: Recent visitors to Paramount Recording include L.A. Laker superstar Kobe Bryant cutting new tracks in Studio A with producer Victor Taylor and engineer John Meyers. Cutting tracks on the Focusrite console in Studio C were Orange County rockers Fu Manchu with engineer Mike Melnick. Back in Studio A, local hip-hop act **Blackeyed Peas** tracked and mixed their sophomore release for Interscope Records with engineer Lou Michaels.

AMERAYCAN: This North Hollywood studio facility played host to L.A.-based hip-hop superstars **Cypress Hill** for the month of May. The group were at work in Studio A and B, getting busy on various projects with producer DJ Muggs and engineers Troy Straton and

Brandon Abeln. Rapper-turned-rocker Everlast laid down new tracks in Studio B along with engineer Brandon Abeln. Meanwhile, **Mack 10** proteges **C.O.G.** are cutting and mixing their debut for Priority Records with producer Rashad Coes and engineer Jay Gonzales.

STEVEN TYLER GETS LIT: Platinum recording artists Lit were recently in the studio with producer Glen Ballard finishing up the vocals for their new song, "Over My Head," when they bumped into **Aerosmith's Steven Tyler**. After chatting for a bit, the band asked Tyler to jam with them on the track. As a result, Tyler's vocals can be heard echoing Lit's A. Jay Popoff in the bridge of the song.

MC

A PREMIERE KIIS FROM K



Ellen K, part of the KIIS-FM radio team of *Rick Dees In The Morning*, dropped by the Design FX Remote Recording Truck to record radio inserts during the recent live recording of Wango Tango 2000 for later broadcast over the Premiere Radio Network. Pictured (L-R): Premiere Radio Networks' Senior VP/Programming, Ray De La Garza; Ellen K, and Design FX Remote Recording manager/mixer Scott Peets.

RIKER RISES AGAIN WITH HILL



Two-time Grammy-winning producer Warren Riker (Left) was back in New York's Chun King Studios recently working with Lauryn Hill on her yet-to-be-titled sophomore album. Riker, who won his first Grammy for work on Hill's debut, *The Miseducation of Lauryn Hill*, is seen here between sessions for a controversial track, titled "Amadou," which Hill wrote in response to the Amadou Diallo police brutality tragedy. For more on Riker, check out our Crosstalk on page 17.

LIFE GETS STUNNED



Life Studios, a large, country house turned residential recording retreat, premiered its new facility with punk sensations Stun. After a successful session the group took time out for the camera. Pictured (L-R) are: Bobby, Neil, Nick and Chris of Stun with Baz O'Brien of Life Studios.

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Warren Riker

With Santana, Bizkit, Blige and Lauryn Hill

By Jonathan Widran

Warren Riker may be one of the hottest mixer/engineers in the R&B and rock worlds, but he found working on the Lauryn Hill guest track, "Do You Like the Way," on the multiple Grammy-winning Santana album hit, *Supernatural*, a humbling experience. Turns out the guy behind classic mixes for Aerosmith, Korn, and Everlast — not to mention Mary J. Blige, Michael Jackson and nearly everything the Fugees have ever done — was once an aspiring guitarist himself.

"I used to listen to Carlos jam when I was 14 and here I was putting up his guitar track on the console and working it," says Riker, who won his second Grammy overall for his involvement with the monster project. "It was a mind blowing experience. We knew immediately that this was going to blow up. There was so much positive energy behind it. Besides, Carlos is in tune with something else, something otherworldly."

Riker was Arista Records' and Hill's obvious choice for the track, since he'd won his first Grammy working on the previous year's Best Album, *The Miseducation of Lauryn Hill*. Although "Do You Like The Way" had been recorded and Riker came in solely as the mixer, he wound up a little more involved than he first imagined.

"Being an L Boogie song, that meant breaking the mics out because we were definitely doing some recording as well," he says. "I had spoken with Pete Ganbarg (Arista A&R) about what he and Clive Davis had wanted with the song and, of course, I spoke with Lauryn about her ideas on a finished mix. From there on, it was basically up to me to make it happen. The emotion that Carlos and his guitar emit makes it almost impossible to screw up. In the end, I think we ended up doing some minor vocal changes in Pro Tools."

Riker's amazing proficiency behind the boards has helped him prevent being pigeonholed and it's also offered him a decade worth of success working with some of the biggest movers and shakers in music, including Sublime, Pras and Kid Rock. But lately, he started developing as-yet-unheralded artists. That probably doesn't fill the coffers of the new management company he signed with (Management Freakz Inc., a division of Ruffworld Entertainment), but Riker has long been in it for the music rather than the prestige of it all.

"I dig working with new artists because there's nothing to go by. No previous sound, style or direction," he explains. "There's just an excitement about what could be."

While most of his resume features engineering and mixing credits, he has branched out in recent years into production, the natural next phase of gaining more control in the studio. Though he produced "Summertime" for Sublime and "Blood on the Dancefloor" for Michael Jackson, most of the calls he gets are still for his other two areas of expertise.

As Warren Riker seeks to expand his scope with future projects, he also hopes that people will learn to appreciate the importance of the engineer and mixer to the process of making a successful record. "It's just a case of letting people know that I don't just mix records," he says. "Personally I feel that mix engineers deserve a lot more credit than they get. The mixing process is a very creative thing, kinda like a guitar solo. It's supposed to make you feel something. If it doesn't, it shouldn't be there. Mixing is too often taken for granted, but you need to have a form of musical telepathy going on between producer and engineer for a project to really work. Once that communication is established, everyone can concentrate on what they do best."

Contact Susan Blond Inc., 212-333-7728



RAVEN LABS' NEW BATTERY-POWERED LINE



Pictured are just three of the new battery-powered professional out-board devices courtesy of the

Raven Labs company. I received the MDB-1 Mixer/Direct Box/Pre-amp and the APD-1 Active/Passive Direct Box.

Both of these units solve some basic problems musicians come up against, mostly when playing live or recording under not ideal situations. The MDB-1 is a three-input mixer with a separate output for your stage amp and a low impedance XLR line level output for recording or the PA's direct signal. This unit is for the musician who plays up to three different instruments during a show but would like to equalize the levels of the three instruments and freely go between them without having to plug and unplug. This also frees the PA mixer of the responsibility of getting the three instruments' level right every time. The MDB-1 is battery-

powered, has a "mute" switch that kills the output and Aux Send and Receive jacks with mixer for incorporating an external effect.

The APD-1 is a low noise active direct box with a special output transformer. Also battery-powered, the unit comes with a nine-volt power supply and has two independent, switchable instrument inputs. There is one XLR output, both Aux Send and Receive jacks with mixer, output mute switch, passive phase switch, ground lift switch and tuner jack. The ADB-1 has a four-position output pad switch with up to +6dB of additional gain at the XLR out and a rugged cabinet design with handles that protect the front panel.

The MDB-1 sells for \$299 while the ADB-1 sells for \$349 and both feature high impedance inputs, low noise and distortion and 10Hz to 60kHz frequency response. For much more about the whole line, call Raven Labs at 818-368-2400, e-mail ravenlabs@aol.com or log on to the company's Web site at www.swreng.com.

ELECTRO-HARMONIX'S SMALL CLONE



The Small Clone is a full-chorus guitar pedal with a simple, one-knob Rate control and a single

switch for Depth. You can make doubling effects, 12-string guitar sounds or Leslie speaker washes. The solid nickel steel case is a reissue of the classic design of the other collectible EH stomp boxes. Operating from a single nine-volt battery, the Small Clone sells for \$106 retail.

Contact Electro-Harmonix by calling 212-529-0466. You can e-mail them at info@ehx.com or log onto their site, www.ehx.com.

SPACEOPERA FROM VISIOSONIC



SpaceOpera is a unique, total performance system for this millennium's performing DJ. SpaceOpera starts with the PCDJ Mini Tower, a customized computer running a speedy, state-of-the-art 466MHz Intel® Celeron™ Processor, with Microsoft® Windows® 98 and the PCDJ Digital 1200s™ software pre-loaded, 64 MB RAM, a huge 20 gigabyte Hard Disk Drive capable of storing

many MP3 files, a super-fast 48X CD-ROM drive, a keyboard, as well as a mouse and a 56K modem for fast dial-up connection for downloading MP3 files and accessing an online database of CD information. In order to stay musically super-current, DJs will be using the Web to trade mixes and find out what styles are going over with their respective audiences worldwide.

This computer is combined with a Korg Kaoss Pad, and a Numark analog audio mixer. You can control the 1200 software from the LCD display and use the Kaoss Pad to scratch digital files, sample digital files, loop, control 60 effects programs — perfect for break beat, remix and live performance (including reverb, delay, filter, flanger and more). You can also pitch shift, time stretch, retrigger, and reverse sample phrases with touchpad control and fingertip precision. For much more about all of this, simply visit Visiosonic online at www.visiosonic.com.





MESSER PROMOTED AT EMI



LESTER COHEN

Matt Messer has been appointed Sr. Director, Creative, West Coast, at EMI Music Publishing. He was previously Creative Manager. His signings include Blink-182, Lit and Slipknot. Messer will continue to be responsible for band acquisitions as well as signing individual writers.

New Copyright Act Screws Artists

The controversial "work-for-hire" copyright bill that will take away songs and master recordings from the artists who make them is a "done deal" in the House of Representatives. An amendment to the 1976 Copyright Act was quietly introduced late last year on behalf of the Recording Industry Association of America (RIAA). Instead of the rights to recordings reverting to the artists after 35 years, as current law states, recordings will now be reclassified as "works for hire," with the record labels keeping the rights to them forever.

The amendment was attached to an unrelated bill about satellites that was signed into law in November. However, the House Intellectual Subcommittee agreed to hold hearings on the bill after artists, including Don Henley, raised a stink.

Billboard magazine, in a related article, reports that this amendment was not even written by a Congressperson, but by a congressional staffer who was later hired as an executive at the RIAA, the leading lobby for record companies on Capitol Hill. The bill was originally intended to clarify copyright law as it has applied to films, which are more a collaborative effort, Henley says. But the RIAA

RUDY PEREZ NAMED TOP ASCAP LATIN WRITER



ASCAP celebrated its 8th annual El Premio ASCAP dinner at the Beverly Hilton Hotel to honor the most performed composers and publishers of Latin music for 1999. Rudy Perez received his second consecutive Songwriter of the Year Award and Universal Music Publishing Group was named Publisher of the Year. Perez (left) is pictured with ASCAP's John LoFrumento (far right), and Universal Music Publishing's David Renzer (second from right).

pushed to have it extended to music as well, despite the fact that many rock albums are a more singular vision by a particular artist. "That's the lame-ass argument they're using," the eloquent Henley is quoted as saying. You can find out how to contact your representatives at www.eff.org/congress.html.

James Brown, Don Henley & Glen Frey, Curtis Mayfield (posthumously), James Taylor and Brian Wilson.

Special recognition awards will also be presented to Jerry Leiber & Mike Stoller, who will receive the Johnny Mercer Award; Neil Diamond, who will receive the Lifetime Achievement Award; Johnny Mathis, who will receive the Hitmaker Award; Jimmy Davis, who will receive the Towering Song Award for "You Are My Sunshine"; Gerald Marks & Seymour Simons, who will receive the Towering Song Award for "All of Me," and publisher Julian Aberbach, who will receive the Abe Olman Publisher Award. Special performances, including surprise guests, will also be featured. For

Songwriters' Hall of Fame Announces Inductees

The National Academy of Popular Music/Songwriters' Hall of Fame will kick off its 31st Annual Induction and Awards Dinner on June 15 at the Sheraton in New York. This year's inductees are:

BMG WRITERS ON DREAMSTREET



LESTER COHEN

Swedish writer/producers Jorgen Elofsson, Johan Aberg and Anders Hansson are behind the first single, "It Happens Everytime (Down On Dreamstreet)," from the Lava/Atlantic teen pop act, Dreamstreet. The song will appear on the group's debut and in the Broadway musical, *Dreamstreet*, which the pop group will star in later this year. The musical explores the story of a teen band. Pictured (L-R): Jorgen Elofsson, Johan Aberg and Anders Hansson.

EMI RE-SIGNS JERKINS



EMI Music has renewed 22-year-old hitmaker Rodney Jerkins to a multi-year songwriting agreement. Jerkins has written and produced hits for Michael Jackson, Monica, Brandy, Whitney Houston, Toni Braxton, Jennifer Lopez. Brian McKnight, Mary J. Blige, Destiny's Child and Joe. Pictured at the signing (front row): Bob Flax, Executive VP of EMI Music Publishing Worldwide; Rodney Jerkins; Martin Bandier, Chairman/CEO of EMI Music publishing; and (back row): Brian Jackson, Senior VP of Creative/A&R, East Coast, at EMI Music Publishing.

UNIVERSAL APPOINTS ALPERIN



Universal Music Publishing Group has announced the launch of the company's New Media department and the appointment of its first staff member, Rebekah Alperin, as Director of Communications and Marketing. Ms. Alperin will manage the company's public relations, advertising and marketing to the entertainment industry. She will also work with the Universal Music Publishing Group's Film and TV and Creative Departments to promote the company's talent roster through the use of audio/visual applications and emerging online technologies. She can be reached at 310-235-4870.

ticket information for the event contact 212-794-2773.

SGA Week

The Songwriters Guild of America (SGA) will present its SGA Week, a seminar for professional songwriters, this July 10-13 in Nashville.

SGA Week, based on a program by the same name held annually in the New York SGA office, will take place at various Music Row locations. Scheduled sessions will cover such topics as maintaining a songwriting career, the international marketplace, new media and technology, marketing, taxes and business issues, and many more.

Registration fees for SGA Week are \$25/SGA Members, \$35/Non-

members. For further information, contact The Songwriters Guild of America at 615-329-1782 or e-mail SGANash@aol.com.

NCSA Announces 2000 Event

Make plans now to attend the Northern California Songwriters Association Conference on September 9 and 10 at Foothill College in Los Altos Hills. This well-organized event features two packed days of seminars, song screening sessions, performances, one-on-one mentor sessions and a Saturday evening concert. It is guaranteed to attract heavy industry participation from L.A. and Nashville. Contact 1-800-FOR-SONG or log on to www.ncsa.song.org. 

IVAN ALVAREZ PROMOTED AT UMPG



Ivan Alvarez has been promoted to the position of Senior Vice President, Latin America for the Universal Music Publishing Group. Based in Miami Beach, Alvarez will oversee the expanded Universal Music Publishing Group's Latin American region, which includes offices in Brazil, Mexico, Argentina, Colombia, Venezuela, Chile, Costa Rica, Peru and Ecuador. Alvarez will also oversee Universal Music Inc., Universal Publishing's U.S.—Latin divisions. Alvarez's notable signings to Universal Music Publishing Group include K.C. Porter (Santana, Ricky Martin), Rudy Perez (ASCAP Latin Writer of the Year), Roberto Morales, Gustavo Santaolalla, Molotov, Jose Manuel Figueroa, Aterciopelados and Los Amigos Invisibles.

Michelle Tumes

A New Christian Artist Steps Into the Light

by Dan Kimpel



The ascension of Christian music this past decade has been notable not only for its dramatically increased market share, but also for a radical musical evolution. Groove-deep hip-hop, street-smart alternative, upbeat country and anthemic rock now present spiritually defined music from a host of innovative artists.

While the fire and brimstone set may argue that the only time many of these artists evoked the name of Jesus Christ in the studio was when an engineer accidentally erased a take, the substantial gain in market share certainly confirms a need for a deeper spirituality in a growing number of listeners.

Michelle Tumes, a native of Australia, first moved to Nashville to write songs. She scored a Number One *Billboard* Christian hit with "If This World," by Jaci Velasquez, and an impressive string of cuts for other artists, including Sixpence None The Richer. Eventually, Tumes signed as an artist with Sparrow Records and recorded her Dove-nominated debut, *Listen*. With her newest release, *Center of My Universe*, she continues to marry her haunting vocals to personal, reflective lyrics.

But there are change-ups in the mix: "Do Ya" is a funky radio-friendly track and "Chant" incorporates an ancient vocal line. As Tumes relates, "It's religious and Christian, but hopefully it's kind of wide as well." Classical music was actually her first love, "But I love pop music too," she adds, "U2, Sting and Peter Gabriel. I also love a lot of Indian and African music."

"The quality of music is really accelerating as people are starting to define themselves as artists in the Christian market," adds Tumes. "I think there's a lot of positive influence in the culture in the past couple of years and I think the mainstream is at last accepting that. For Christian artists like myself, that's great. Everyone writes about love, and in the Christian market that's about God, and how He affects our lives."

It wasn't always her plan to be an artist. "I was a bit shy to be a singer," Tumes informs. "But each time I'd have a song covered by someone else it gave me an incentive to stay, and to keep working on becoming an artist."

Did she specifically write for other artists? "Mostly. I'm aware of other artists and what they're looking for. The Sixpence song is a song I sing myself. The demo I did for them was pretty awful — the production was going in the wrong direction, Irish or something — not that Irish is awful, but it was wrong. When I heard their version, I felt the song had found the right place."

Tumes composes her songs the old-fashioned way: from inspiration. "Something has to affect me, an idea with both lyrics and music together. If that inspires me enough, I'll go to a piano and write a song based on that idea," she says. From the credits it is apparent that she doesn't do much co-writing, "I have in the past and it's been good," she responds, "but I'm inspired so spontaneously it's hard to call someone at 3:30 a.m. and say, 'You want to come over and write?' [But] I really like pop music and mainstream music. Maybe another writer will be a good influence."

Australia has two distinct, sacred musical cultures — Catholic and Protestant. Additionally, Orthodox music provided a touchstone for Tumes. "I'm interested in going back to the early church and how that started. I think the Orthodox church really retains that: beautiful chants and Latin chants, as well. That's where 'Chant' came from, the Orthodox church."

"I'm not a political activist, that's why I like to go into the church origins. I think that lineage is really important, and as Christianity goes on generation after generation it gets more fragmented and diverse. My feeling is that if the music is truly inspired by God it's not going to be that worldly. He's given us the tools to make the music and whether that's an electric guitar, drums or violin, so be it."

Contact Guy McCain, Luck Media, 310-860-9170





Moondog Cafe Records' Mike Giangreco

CAT CLUB SHAKES, MOONDOG SHUTS, GIANGRECO ROCKS

Venerable local promoter Mike Giangreco has freed up his promoting schedule by closing the doors on his short-lived **Moondog Café** on Melrose Avenue, which he recently sold after local businessmen made him an offer he couldn't refuse. Giangreco recalls, "I was just getting too limited and wasn't putting on as many shows as I used to. Something had to give, so when these people came around throwing dollars in my face, well, what the hell!"

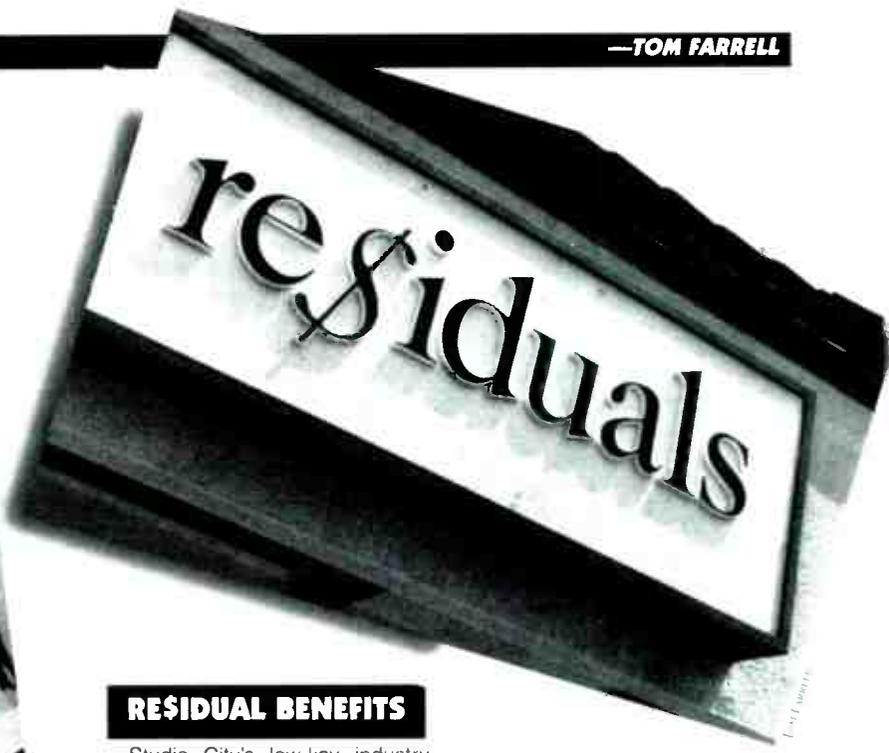
Currently, Giangreco books rock & roll bands at a host of local venues, including the **Whisky a Go-Go** (bands should be able to pull in 50-100 people), the **Martini Lounge**, and the **Cat Club**, (where he is looking for acoustic singer/songwriter bands, poets and comics). He is also booking the

new **Zen** club located in Silver Lake.

In addition, Giangreco is in the process of launching **Moondog Café Records**. "When we launch it, we're going to come out with a bunch of CDs, not just one," he says. "The idea came when I was recording acts at the Café. We had people who agreed to do compilations, including a singer/songwriter series, a storyteller series, and a poetry series."

Giangreco will also be hosting live Internet shows in the future, to coincide with the launch of his record label and a new Moondog Café cyber site. "We have a film crew that goes into whatever venue it is, it's filmed live, it goes out all over the world as the show is happening. Then it's archived to a file."

Bands interested in doing business with Mike Giangreco should send packages to his attention at 6520 Costello Ave., Valley Glen, CA 91401.



RE\$IDUAL BENEFITS

Studio City's low-key industry hang, **Re\$iduals**, is looking for live talent for its weekend slots. On Fridays, the cocktail bar books jazz and blues bands, and on Saturdays, it's rock & roll. Bands should be able to do at least two sets, be slightly compact (that means the stage ain't too big), and remember it's low key, so if you're record collection includes stuff by **Limp Bizkit** or **Rage Against the Machine**, you might wanna think twice before springing for postage. Otherwise, if you think you could go down well with the film and television industry crowd (make your

own jokes for that one), send off a CD or tape, bio and photo to Re\$iduals, attn. Mike Francisco 11042 Ventura Blvd., Studio City, CA 91604. Remember, it's a cocktail bar (like, with a pool table and juke box) so leave the pyro and rock star vibe at home.

THE POWER OF HEALY

Now here's a guy you want to send a package to: **Sean Healy Presents** is a booking/promoting service that books over 100 bands



GEZA X MARKS THE DOPPELGANGER SPOT: Doppelganger frontwomen Janna James (left) and Joan Sceline (right) flank producer Geza X in his Malibu-based studio, where he recently produced four tracks for the goth-tinged local band. Doppelganger will be playing July 15 at Gabah and August 7 at the Coconut Teaszer at 9:30. For more info on Doppelganger, go to <http://audiohost.com/doppelganger/index.html>.



JOHN FERRILLI

HERE, KITIE KITIE!: Canadian teen chick rockers, Kittie, are pictured above entering the zone at the Whisky a Go-Go last month. The newbies left no doubt as to why teenage girls throw the best musical tantrums, and the swirling mosh pit carried the news. When the chips are down, Kittie deploy the same heavy-handed metal chops currently made popular by bands like Korn or a slowed-down Slayer, complete with a growing lead singer who sounds like she had Nosteratu as a vocal coach. Kittie are currently promoting *Spit*, their debut outing for the new Artemis label.

and produces over 25 shows every month in the Southland, including gigs at Mamagaya, Luna Park, the Baked Potato Hollywood, Goldfingers, Lush, the Martini Lounge, the Garage, and Tempest. They book all styles, from punk to funk, rock to roots. AC to AAA.

"We make it easier for bands to get shows at local clubs," says Healy. "Instead of bands having to call nine clubs to get a gig, they can give us one call and pick where they want to play." You can give Sean a call at 323-876-1998.

THE TOUR IS REALLY OUT THERE

Local sci-fi electronic maven Neil Norman has launched what has to be one of the most original tours we've seen in years. Starting in late June, Neil Norman and his Cosmic Orchestra will embark on the *Alien Contamination Tour*, playing at famous alien landing, abduction and reference points across America. Norman and his cosmic crew start off on a three-day stint at the Starbase 21 Trek Expo 2000, in Tulsa, OK, then head out to sites like Roswell, NM,

and Sedona, AZ, before returning to Pasadena (home of space society JPL) and the Astronomica Society Fantasticon. For more information or Neil Norman, contact Ray Costa at Costa Communications 323-650-3588.

PHOTO FINISH

In our last issue, two local band photos were erroneously tagged. Let's start with that nice shot of Abby Travis in this column, which was actually taken by her father Larry — sorry Mr. Travis, and um, Happy Father's Day.

By the way, Travis didn't play for Kommunity FK. She actually did a brief stint with KMFDM, which hosts four out of the five letters from: Kommunity FK, so we were close.

Next up, the photo of the Painkillers that ran in the recording studio feature was taken by Josh Liberman, who also directed the group's video for "Broken."

You can catch the Painkillers July 12 at a free show at Luna Park at 10:00 p.m. and also on July 15 at 10:00 p.m. at Martini Lounge.

MC

PROMOTER PROFILE

Steve Rakoczy

Cozy's

14058 Ventura Blvd.

Sherman Oaks, CA
91423

818-986-6000

MC: Who have become some of your house faves?

Rakoczy: Eric Sardinias, Café R&B, Smokey Wilson, Guitar Shorty, BJ Sharp, Kim Wilson.

MC: Are you linked up with the KLON Blues Caravan?

Rakoczy: Yeah, we're in it every year. They're coming up in July.

MC: What are you looking for from bands who want to play your club?

Rakoczy: I'm looking for original acts. I look for any act that is extremely entertaining and original. I'm not going to hire a band to come in there and do a whole night of blues covers, "Sweet Home Chicago," and that stuff (laughs). I like original bands. Every band that plays Cozy's is pretty much entirely different from the next band. So, we've got about 25 nights of music a



LEON FERRILLI

recently spoke with Rakoczy, who serves as the owner and talent buyer for the venue that bears his moniker.

Music Connection: How many nights per week does Cozy's book live music?

Rakoczy: We book live music six nights a week, and we're closed on Sundays.

MC: How many bands a night?

Rakoczy: Usually just one. Occasionally on the weekends I'll have an opening act.

MC: And it's pretty much the blues exclusively?

Rakoczy: Yep. Occasionally we'll have some roots rock & roll blues, but for the most part, it's all blues.

month, and every band is different.

MC: What's the capacity at Cozy's? And stage size?

Rakoczy: Well, it's pretty tight, a 14x14 stage. The club holds about 150 people.

MC: What's the procedure for blues artists/bands who want to play there?

Rakoczy: Send a promo package with (preferably) a CD, bio and glossy to my attention at the address listed above. Only serious bands — no garage bands. I like the packages to be professional packages. If a band's going to play here, I want them to be serious about promoting and marketing the band and getting their name out there.

MC



SHOW BIZ



A full-length CD featuring highlights of **Pete Townshend's Lifehouse Chronicles** the follow-up to the **Who's** groundbreaking rock opera, **Tommy**, has now been released by Redline Entertainment. *Lifehouse* was first conceived by Townshend almost 30 years ago and written between *Tommy* and *Quadrophenia*, though it deals with themes that are very much current. "I feed into a computer a person's height, weight, age, date of birth, likes and dislikes and create a form of music that reflects that person's personality," Townshend told Britain's *New Musical Express* in 1971. "It would be like translating a person into music." A number of the original *Lifehouse* songs were featured on the group's 1971 album, *Who's Next*. Townshend recently performed *Lifehouse* with the **London Chamber Orchestra** in England and taped a performance of it for *VH1 Storytellers*, which should be in reruns just about now. For further information contact Rob Goldstone at OUI PR, 212-541-5698.

Danish director **Lars von Trier's** melodrama *Dancer in the Dark*, starring Icelandic pop-rock singer **Björk**, won the Golden Palm for best movie at the Cannes Film Festival. Ms. Björk scooped up the Best Actress award for her acting debut in von Trier's film as a Czech immigrant in rural America who saves her paltry factory wages to pay for an operation for her son, a boy suffering from the same disease that makes her go blind. Moments after receiving the honor, Björk stunned the film world by announcing her retirement from the screen.

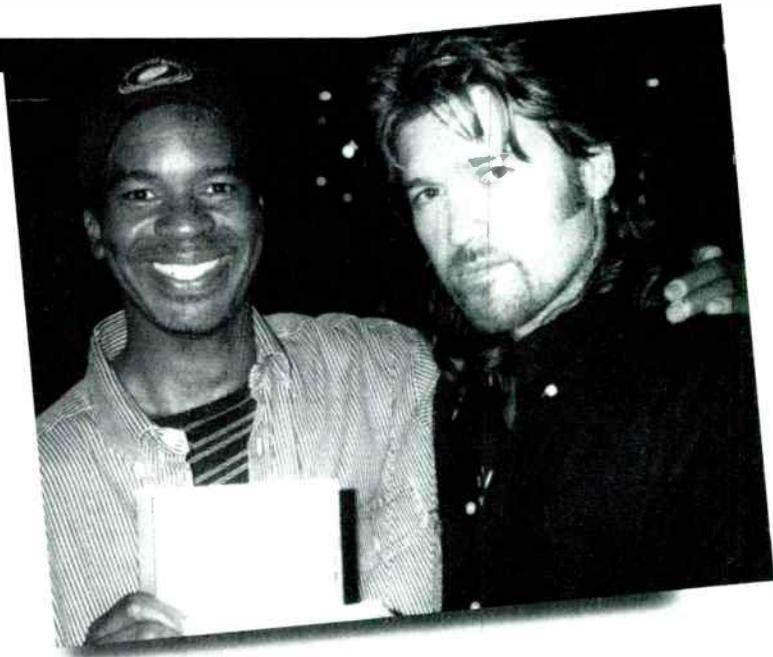
CBS TV is challenging the runaway ABC hit *Who Wants To Be a*

Millionaire with *The Bette Show*, the first series attempt by **Bette Midler**. In the show, Midler plays a fictionalized version of herself, an entertainer who keeps her household in turmoil, including a professor husband and a 13-year-old daughter. Midler is expected to sing each week.

The **Women's Professional Football League** is looking for a theme song and inviting the indie music community to submit original music for consideration. The theme song should be uptempo, pop-ish and make a statement about being successful and strong. A good example would be "Sisters Are Doing It For Themselves." The song selected will be used on all WPFL media promos and as intros to all WPFL games around the country. The songwriters and performers will receive season tickets to the team; of their choice, extensive promotion at all WPFL games, as well as the right to come to perform it live at their Super Bowl in January. Send your tapes to: Catherine Masters, 400 Forest Park Rd. B6-8, Nashville, TN 37115.

Chin Ho has licensed music to ESPN for usage in their *X-Games* to be airing on ESPN and ESPN2, from August 20 to the third of September.

After finishing his stand-up routine at the **Improv Comedy Club** at the **Irvine Spectrum** complex, **David Alan Grier** (*Living Color*) popped into an SUV rig owned by **Billy Ray Cyrus'** manager to hear some **Dan Huff**-produced tracks from the country crooner's upcoming Sony Monument CD. Meanwhile, Cyrus will play a physician in a comedy/crama called *Doc* for PAX TV. He has a lead role in the show, which is set to air next year.



David Alan Grier (left) visits with Billy Ray Cyrus.

For further information you can contact Steve Levesque at Luck Media, 310-860-9170.

L.A.-based independent artist **Rick Monroe** has accepted an invitation by **Pete Peterson**, the U.S. Ambassador to Vietnam, to play the Hanoi Opera House in Vietnam on the 4th of July. The performance will be the centerpiece of a week-long celebration of the five-year anniversary of the re-opening of diplomatic relations between the U.S. and Vietnam. Before heading off on tour, Monroe and his band **Possum** will conclude the recording of their debut CD, *Strange Pets*, in Los Angeles. For further information contact Bill Ferguson at Divorce Records, 323-960-2303.

The latest new Web broadcaster is **Rock This!** Hosted by **Jen Meola**, Director of Hard Rock Promotion at Roadrunner Records, the type of programming at www.rock-this.com will focus on everything that is *hard*. The premiere episode features **Vision of Disorder** (live) and music videos from **Kittie**, **Type O Negative**, **Amorphis** and **P.O.D.** For further information you can contact Patrick Lowe at Rock This, 212-274-7561.

Minnesota governor and former pro wrestler **Jesse Ventura** has reportedly signed a deal for a Broadway-bound musical based on his life. The tentatively titled show, *The Body Ventura*, will be the latest effort from **Pierre Cossette**, a TV, music and theatrical producer famed for stage work, including *The Scarlet Pimpernel* and *The Will Rogers Follies*.

N Sync is set to star in a movie made by the Total Film

Group. Not much else is known about the film except that the band members will reportedly not portray themselves. For further information about the project contact MSO, 818-380-0400.

The hottest movie of what's turning out to be an especially hot summer is Walt Disney Pictures' *Dinosaur*. This is the story of **Aladar**, an "iguanodon" who is raised from an egg by a clan of lemurs and eventually reunited with his own kind. The film combines digitally enhanced live-action backgrounds with computer character animation that really makes the characters come alive. It may be a little too alive for some, if only because the film's realistic portrayal of the great beasts is scuttled the minute the creatures begin to speak English. There's nothing



Rock This! host Jen Meola



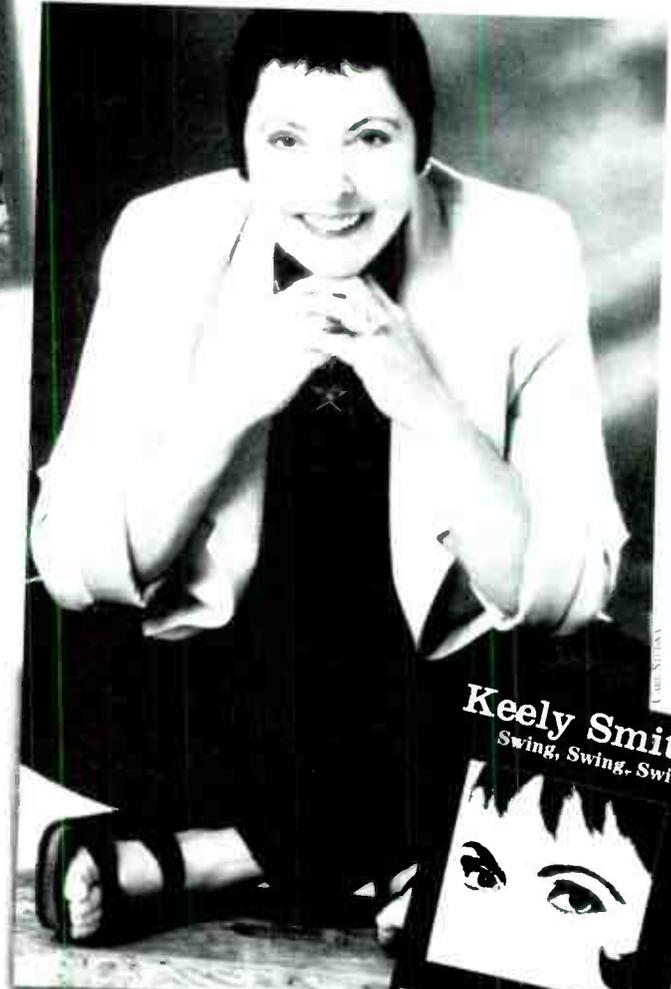
Disney's Dinosaur

wrong, though, with the soundtrack by **James Newton Howard**. It's an exciting score that is available in a limited, individually numbered series at Disney Stores everywhere. For more information about the score, contact: Elizabeth Wolfe at Disney, 818-560-5781.

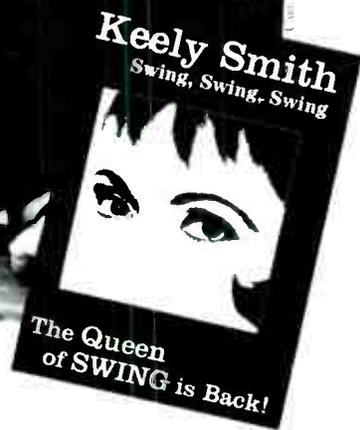
If your little ones enjoyed the recent theatrical film release *The Flintstones in Viva Rock Vegas*, they'll want the *Viva Rock Vegas Read-Along*, featuring the original character voices from the film including **Stephen Baldwin** (Barney), **Mark Addy** (Fred), **Kristen Johnson** (Wilma), **Jane Krakowski** (Betty), **Jack McGee** and **Joan Collins**. The 24-page book and tape includes the film's imagery, sound effects and music while also providing a word-for-word narration to help build vocabulary. The Read-Along is now available at retail for a very affordable \$6.98. For further information about the Flintstones projects contact Maria Kleinman or Laura Johnson at Buena Vista Records, 818-973-4375.

The world music-based *Dinner on the Diner* is a two-CD boxed set with 64-page book set to accompany the debut of the PBS TV series of the same name. The series celebrates TV chefs aboard historic luxury trains with four hour-long films exploring food, culture and music of Scotland, Africa, Thailand and Spain. **Randy Armstrong** (log on to www.randyarmstrong.com) composed, performed and produced the original soundtrack, which is designed to stay true to the cultures of the countries featured. Guests on the broadcasts include **Martin Yan** (risotto with seafood on the Orient Express), **Graham Kerr** (prime fillet with Yorkshire pudding crepes aboard the Royal Scotsman), **Mary Ann Esposito** (salmon in southern Spain's Al Andalus Express) and **Dorinda Hafner** (South African spoon bread on the Union Limited). For further information contact Andrew Seidenfeld at No Problem Productions, 201-433-3907.

There's a lot of success happening for **Keely Smith**. Her cur-



Keely Smith returns



rent CD, *Swing, Swing, Swing*, is currently on the *Billboard* jazz charts at #9 with a bullet, and she is on a tour with dates at the **House of Blues** of Chicago and New Orleans, **Bimbo's** in San Francisco and **Irving Plaza** in New York City. Often referred to as the "Mona Lisa of Song," Keely and her husband, the late **Louis Prima**, anchored a show business team that was influential during the Fifties and into the Sixties, becoming at one point the "King and Queen of Las Vegas." She recorded extensively with Prima, but also found time for solo recordings, beginning with the 1957 Capitol album, arranged by **Nelson Riddle**, *I Wish You Love*. The collection generated a signature for Smith in its title track and also a gold album and single. Her return to the recording scene finds this pop singer with jazz sensibilities in the company of L.A. jazz sidemen **Bud Shank**, **Frank Collett**, **Bill Perkins**, **Dennis Michaels** and **Jeff Hamilton**. Before this release, the last places to hear Smith were on the 1998 tribute to **Frank Sinatra**, *Keely Sings Sinatra*, and on the soundtrack to *Stuart Little*. For

further information contact Suzy Frank at Keely Smith Productions, 310-822-3305.

Varese Sarabande has released the soundtrack to the film *Shanghai Noon*, the cool new **Jackie Chan** comedy/action western. Chan plays acrobatic Chinese Imperial Guard Chon Wang who journeys to America in order to rescue Princess Pei Pei (**Lucy Liu**), who has been kidnapped from The Forbidden City. He finds himself saddled with a partner he doesn't trust (**Owen Wilson**), a wife he did not expect (**Brandon Merrill**) and a horse of uncommon personality. The equally thematic soundtrack features such lighthearted fare as "La Grange" by **ZZ Top**, "Cowboy" by **Kid Rock** and "Back in the Saddle Again" by **Aerosmith**. Both film and soundtrack are in general release.

The soundtrack to *Big Momma's House*, the latest film from **Martin Lawrence**, features the single "I've Got to Have It," by **Monica and Nas** alongside album Executive Producer **Jermaine Dupri**. For further info, e-mail howard_wuelfing@sonymusic.com.



The Flintstones in Viva Rock Vegas



The A&R Files
The industry's most comprehensive collection of artists brought to you by: **IUMA** The Internet Underground Music Archive

May 2000

Howdy A&R Folks,
Greetings and Salutations from the Granddaddy of Internet Music - IUMA. As most of you know, IUMA started this whole revolution a long time ago, in a galaxy far, far away. We were there first and you all know how important being first is -- because if you read about it in *Wheeler & Deak* it's already too late.

WHO WE ARE
For those new to IUMA, let us first tell you what we are not. We're not a technology company, we don't trumpet any particular format, and we don't deal with any label content. We're simply a community of over 20,000 unsigned artists looking for bigger and better ways to get heard. And because IUMA finds artists through qualifying sources like *Billboard* and *Disc Makers*, we think you'll find our charts a little more musically impressive than MP3.com's charts.

WHAT WE WANT
Unlike MP3.com, IUMA thinks good label and marketing partners are critical to the development and success of an emerging artist. Some of our artists would prefer to forge their own path, but most are clamoring to find an industry partner who can light their careers on fire. Frankly, most IUMA artists are simply not excited about a few hundred page views a month and a handful of CD sales, all for the **PRIVILEGE** of tugging their gear from gig to gig trying to build a loyal fan base. Unlike what some bloated, self-serving, apocryphal sites would have you believe, most of our artists seek a marketing partner who believes in their music, supports their artistic efforts, and devotes the business and marketing expertise which frees them to create, perform and perfect their music.

WHERE WE'RE GOING
At IUMA, we've come a long way during the last few years learning what kind of information YOU need

IUMA'S FEATURED ARTIST
Pseudopod Los Angeles, CA
Wisdom [mp3](#) | [real](#)
Pseudopod's fresh fusion of jazz, funk, reggae and rock recently garnered top prize at IUMA Musicomania, where the band beat out 300 bands from over 100 colleges nationwide.
Check out the **Vibebast** of their winning performance this April from The Fillmore Auditorium in San Francisco.
[Windows Media 56K+](#) | [Real Player 28.8](#)
[Windows Media 56K+](#) | [Real Player 56k+](#)

IUMA'S TOP PICKS
Each month our A&R team searches our charts and our database of 20,000 artists and finds the best bands for your label - bands that should be heard. To get in touch with the band, click through to their IUMA web site and email them directly.

alternative / punk **Alternative Charts**
Velvet Chain London, UK
[Strong mp3](#) | [Real](#)
Velvet Chain's music combines modern grooves and textures with beautiful melody and hard rock power. They're like a trip-hop band mixed with a rock band and a pop band. Like a cross between Portishead, Nirvana, and the Police - but with the Doors and Henry Mancini lounge music mixed in.

College / Indie / Lo-Fi **Indie Charts**
eho Fairfax, VA
[Rain Song mp3](#) | [Real](#)
Heavily influenced by the Beatles, Dinosaur Jr., and Bob Mould, the result is an album overflowing with great hooks, strong vocals, and exceptional songwriting powered by an exuberant rhythm section.

IUMA A&R FILES: Internet Underground Music Archive (IUMA) has been around for a while, longer than almost any other indie music site, and keeps changing as it grows. Starting as a pay-for-page site, moving to a free you-upload-we-post site, and even being the

(<http://www.iuma.com/industry>) a rich-media industry tip sheet circulated to over 1,500 A&R representatives, managers, publishers, radio stations and record labels. The A&R Files highlight six to ten emerging IUMA artists each month in a variety of music gen-

The resource, already being read and used widely in the industry, is the start of the sites' move to build out industry services aggressively over the next several months, focusing on developing tools and relationships to effectively allow labels to search and research emerging talent. "Many emerging artist sites direct artists to avoid the industry and concentrate on connecting exclusively with fans," said **Antony Brydon**, IUMA GM. "We believe that message serves those sites well, but does a disservice to the artists. Most IUMA artists understand that good label and industry partners can be critical to the development and success of an artist, and our services encourage and support those goals."

Musicians get paid, the site makes money, the advertisers are happily lining up, and music fans get free music — what a great idea!

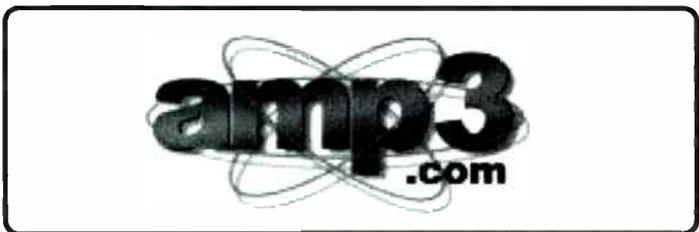
Problem was, the company originally approached by Sharp to design the software based on his idea, **Houston InterWeb Design Inc.**, refused the job, then changed their mind, developed the software anyway, after which HIWD CEO **Harry White** called Sharp back and offered to host and maintain the site. Then, after running up a huge bill that AMP3.com refused to pay, White claimed the site was his idea, and that he was patenting the concept, and Michael Sharp should hand over the site to him.

In the meantime, you can visit the site, but you can't download any free music. How long before 20,000 visitors a day go elsewhere? See you in court, boys.

TRANSPARENT MUSIC: **Herbie Hancock**, producer **David Pasick** and former Verve Records president **Chuck Mitchell** have formed a new multimedia company called **Transparent Music** (www.transparentmusic.com). The label, who's first releases will include CDs by **Herbie Hancock** (what a surprise!), **Soul Conversation** and **Beckly, Lamm and Wilson**, features a Shockwave-driven audio player on the first (and currently only page) of their site that very effectively gives listeners a way to immediately hear some high-quality music. The label will focus in AAA pop/rock, world music, adult R&B and contemporary jazz, and although it's impossible to gauge these new companies by one page, it will be interesting to see how this develops.

JOERECORDS: joerecords.com, an interesting site run by a group of very interesting artists, is seeking compilations, unusual, weird, hard-to-find, ethnic and world music. You can send some tracks to 4047 49th SW, Seattle, Washington, 98116, or e-mail katehart@speakeasy.org.

OUT-NAPSTER THE INDUSTRY: With the RIAA and the music industry currently doing all they can to shut down the whole free MP3 thing (with MP3.com and **NAPSTER.com** on the ropes in court), another alternative has been spawned by free thinkers out on the Internet. In true online form two user community-based sites have another way to fight the power — large, loose network sites consisting of thousands of free files, accessed anonymously, spread out on hundreds of servers throughout the Internet. The sites, **Gnutella** (<http://gnutella.wego.com>), and **FreeNet** (<http://freenet.sourceforge.net>), both encourage users to share files, network and communicate freely, including up-to-date postings on the news surrounding this entire debate. Sites



first to institute a promotion that pays bands and artists that receive the most downloads (before MP3.com and others), they have now launched "IUMA A&R Files"

res, selected by the IUMA A&R team, who weigh both the artist's IUMA chart status and the current music styles in demand by partner labels.

transparentmusic
coming soon...

Transparent Music is a new multimedia music company launching May 16th featuring new releases from **Herbie Hancock**, **Soul Conversation** (guitarists **Mark Whitfield** and **JK**), and **Beckly, Lamm and Wilson**.

MUSIC PLAYER
Soul Conversation
Whatever It Takes

AMP3 TAKEN OUT?: Indie music site creator and indie musician **Michael Sharp** started **AMP3.com** for musicians who could post their indie MP3 tracks and get paid every time someone downloads the files. Sharp's idea was to include short audio com-



mercials within the free music any visitor to the site could download, with the advertisers paying based on the number of audio commercials downloaded. Michael would share those proceeds with the musicians that posted to the site.

BANDGURU.com

based on this type of architecture are impossible to "shut down," since they don't exist in one place.

BANDGURU: Mark Bliesener has been a musician, rock critic, publicist and personal manager for artists and bands including Lyle Lovett, Big Head Todd & The Monsters and the Nitty Gritty Dirt Band. With 16 gold and platinum records to his credit (from the artists he has worked with), Bliesener has taken his knowledge online with **BANDGURU.com**, a music consulting site for bands, independent labels, musicians and the people who work with them. He sells his expertise at \$100/hr, payable by credit card, to use online, by phone or in-person (if you arrange to go to him). The site lists references, a bio, past and present clients, etc., and includes a great links page that's useful for musi-

own CD-quality MP3s and Windows media audio files using their software package. The program, available in free or PLUS paid versions (using the Real Player model), are available for download at <http://www.MusicMatch.com>.

EMUSIC GIVEAWAY: EMusic.com announced a new promotion for MP3 consumers: purchase \$50 worth of downloadable music from www.emusic.com and you'll receive a free 32MB Creative Labs NOMAD II portable digital audio hardware player totally free (worth \$229.99). The player can hold up to an hour of MP3 files, and provides a great incentive to try actually paying for a few MP3 tracks for a change — at least \$50 worth.

NEW ONLINE NETWORK?: Seth from That Fat Frog (www.thatfatfrog.com) recently e-mailed us



Take Control of Your Music!™

cians who want to learn a bit on their own.

IT'S A MATCH!: MusicMatch Jukebox, the MP3 organization software three times more popular than RealJukebox, has finally released a MAC version of its up-till-now Windows-only program.

Now Mac users can also organize, find, play and create their

about a proposed network of L.A.-based bands who gig in town and have their own, regularly updated Web sites so bands and clubs can work together, through their sites, to help cross-promote, review and inform about local bands and clubs. E-mail Seth at PFASeth@aol.com to get involved (and also check out his band at <http://www.thatfatfrog.com>). **MC**

commentary

soundbreak.com

Recently featured in this article, **soundbreak.com** ("the interactive online music experience") has been spending a lot of real money on some real advertising. For a while I have spotted their small billboard ads around town (the one about a musician joining soundbreak.com so he can "be discovered, sell out and make lots of money"). Not that this ad isn't cute enough (speak for yourself, buddy), but along comes the latest ad from the site, pulled from a recent *LA Weekly*:

"Please help make my band so successful that we can eventually choke to death on our own vomit, face down on the bathroom floor of some swanky hotel."

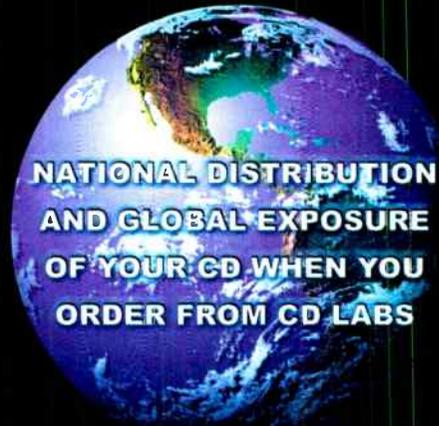
I find this ad truly insulting on so many levels, and it's hard to know

where to start. Suffice to say, at risk of stooping to their level, that as a real musician (and not some smart-alec copy writer) I would like to remind whoever wrote this ad they can find some swanky hotel any time and get it over with.

Why wait for the slim chance that any of us actually have of being that successful?

I'll only know it if you email it (joelp@joelp.com), my music site is at www.joelp.com, and you can read all of these back-issue columns at www.webbands.com. **MC**

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DANIEL SIWEK



DANIEL SIWEK

HIP-HOP AT HOB: OM Records' package tour, Deep Concentration, recently rolled into town and unfortunately didn't play to a sell-out crowd at House of Blues on Sunset. It was obvious that the artists and venue weren't on the same page — but what happened? Sources cite everything from bad promotion, to the fact that it was a week night, or that other hip-hop shows were going on later that week. Those who turned up saw turntable pioneer Cash Money (Left) and superstar DJs Triple Threat and Shortcut (Right) give what seemed like a private performance. —Daniel Siwek



DANIEL SIWEK

P'TAAH AT FAIS DO DO: San Francisco's Ubiquity Records debuted their latest act, P'taah, at the new monthly Club Stereophonic. A mixture of electronics and world percussion, their complex set was enough to free your mind. Pictured (L-R) Chris Brann and Karl Injex. —Daniel Siwek



MC DOLL GOES GOO GOO FOR RZEZNIK: *Music Connection's* own Linda Taylor Fiets stole Goo Goo Dolls frontman John Rzeznik away from the ASCAP Awards stage to snap a shot fit for a gala event. Rzeznik was awarded for most played ASCAP song of the year for "Slide" as part of a black-tie Pop Awards dinner held at the Beverly Hilton Hotel.



DANIEL SIWEK

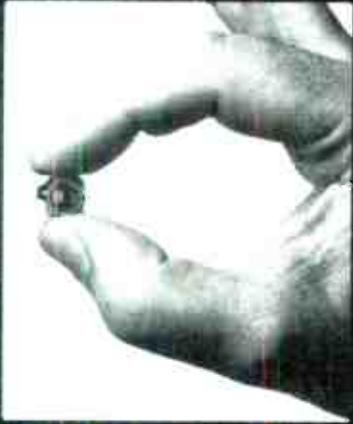
TECHNO ROYALTY AT LOUIS XIV: Members of techno icons, the Crystal Method, were caught hanging out at Hollywood's Louis XIV restaurant on La Brea during its well-promoted Monday night "Social." Pictured above are Louis XIV promoter Freddy B, Scott Harkiss, and the Method's Scott Kirkland and Ken Jordan.



VIDEO SHOOT WITH THIRD EYE BLIND: Deep in the confines of DNA's (David Naylor & Associates) Hollywood-based production company facilities, the pop-rock band Third Eye Blind shot their most recent music video for their hit song, "Ten Days Late." The video was directed by the award-winning Francis Lawrence. Brass Knuckles' Chris Hafner provided offline editing services, and telecine was furnished by Company 3's David Hussey.

the unclosed eye

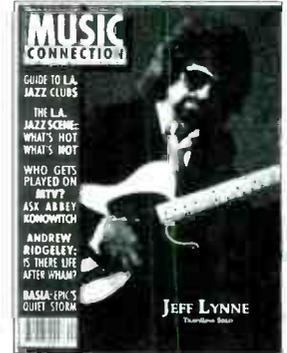
(the music photography of David Redfern)



OPENING UP THE UNCLOSED EYE: Over the many years of music history spanning the Sixties to the present, David Redfern has photographed some of the most colorful faces in music. Finally, a collection of many of his greatest shots have been sorted and bound for this amazing book of photographs that will blow away the fan of any musical genre. Included are never seen before shots of Dylan, Sinatra, Brubeck, Hendrix, Zeppelin and many others. Containing more than 300 photographs, each with its own tale, *The Unclosed Eye* is not only the story of Redfern's incredible life as a rock & roll and jazz photographer, but it is also the story of our last five decades of music seen with both eyes wide open. Distributed by National Book Network (NBN) the book is available for \$30. Call 301-459-3366 for location information.

Celebrating **23** **MUSIC CONNECTION**
1977-2000

Tidbits From Our Tattered Past



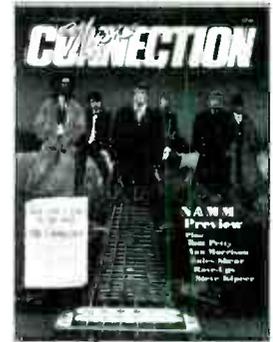
1990—ELECTRIC LYNNE (Issue #12): One of the busiest songwriter-producers of the Nineties, former Electric Light Orchestra member Jeff Lynne (Tom Petty, the Traveling Wilburys) told *MC* now he achieves his sound: "Sometimes the room is the best part of anything. When you listen to some of those old records, you go, 'Wow, what a room that was.' And I've tried to sort of do that on my records, make it natural, all acoustic." Also in this issue are concert reviews of Ian McCulloch and J.J. Cale.



WARNER/CHAPPELL SHOWCASE: A standing room only audience enjoyed an exclusive Warner/Chappell writers' showcase featuring the songs of Jude Cole (Watertown artist), Jamie Houston (Gmark/Edel artist) and Wayne Kirkpatrick (Rocketown artist). Pictured (L-R): Brad Rosenberger, VP of Film and TV, Warner/Chappell; Jude Cole; Rick Shoemaker, President, W/C; Judy Stakee, VP Creative Services, W/C; Jamie Houston, and Wayne Kirkpatrick.



MINIMALIST STEVE REICH RECEIVES AWARD: One of America's finest minimalist composers, Steve Reich, received an honorary degree from the California Institute of the Arts during their graduation ceremony held last month. Pictured during the ceremony are Steven Lavine (President of CalArts) and Reich (Right).



1985—SAY WHATCHA MEAN, "JELLYBEAN" (Issue #13): The then 26-year-old John "Jellybean" Benitez had parlayed a DJ career into a wildly successful record production and remix dynasty when he spoke to *Music Connection* about his new deal with Warner Bros.: "My roots are really more on the street," he said. "I like to go out to lots of record stores and hang out, watching what people are picking up. Between keeping up with kids who buy rap records and dealing with Warner executives, I think everything will work out fine." Check out *MC*'s new DJs listings in Classifieds.

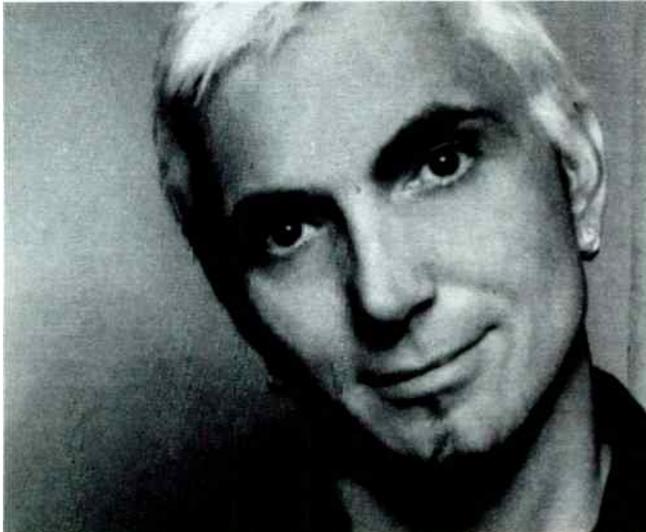


NINJA TUNE SLAYS THE EL REY: Ninja Tune Records artists Kid Koala (Above, Right), Amon Tobin, and DJ Food (Above, Left), showed up at the El Rey with their Meals On Wheels of Steel Tour. While Tobin played the last set, Koala topped the marquee as the kid who puts on the best "show." —Daniel Siwek

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

soothing the *sting* of **REJECTION!**

By Dianne Bates



Art Alexakis: "Many, many times in the early days of Everclear there were maybe 10 people in the club to see us. But that never mattered to me. We acted like we were playing for a thousand."



John Darin: "They kept saying, 'you gotta get real and grow up,'" he laughs. "Since I was 18 they pushed me into hairdressing."

You Are Not Alone. There are few people in the music business who have not felt the sting of rejection. Just when you think you're ready to take on the world, someone slams the door or turns away or just says "no." For some, rejection ends a dream or strangles a career. For others, it is simply another obstacle to overcome. How do you know when it's time to cut your losses and fold? Maybe "they" are right and you really do have nothing to offer. Or, maybe you're on to something that no one else gets yet. Either way, here's some frank talk about rejection: how to recognize it, minimize it, deal with it, and not let it get in your way to a successful career.



Aimee Mann: "They wanted me to write more songs, and go back in the studio and record them a different way. And I didn't want to do that."

THAT WHICH DOESN'T KILL US MAKES US STRONGER

There's nothing quite like blunt force trauma to the ego. But if you're going to face this monster called Rejection, you first have to analyze your reasons for being in the entertainment business.

Art Alexakis, when asked how he dealt with rejection before attaining multi-platinum success with his band Everclear, told *MC* he never allowed rejection, or people's indifference, to get him down. "I grew up in L.A. reading *Music Connection* and playing in bands. Many, many times in the early days of Everclear there were maybe 10 people in the club to see us. But that never mattered to me. We acted like we were playing for a thousand. You give everything every night — everything you've got in you. Some nights, you don't have as much as other nights, but you give what you have."

In other words, YOU HAVE TO LOVE WHAT YOU'RE DOING TO FACE DOWN REJECTION. Ask yourself, "Would I do this even if I didn't make living at it?" If the answer is "yes" then you're on the right track and rejection won't seem too insurmountable. (It could take years — the Goo Goo Dolls put out four albums before they

hit it big with 1998's *Dizzy Up The Girl*.)

Next, look at your abilities realistically. I once asked a guy at the Coconut Teazzer what he was doing in L.A. "I'm going to be a rock star," he replied. "What instrument do you play?" I asked. "I don't play an instrument," he said. "Oh, you're a singer," I offered. "No, i don't sing either."

Needless to say, unless Milli Vanilli reforms, this guy's chances of becoming a rock star were slim at best. Chances are pretty good he was going to find himself on the receiving end of a dumpsterful of rejec-

tion. So listen up: bringing good music skills to the table means less rejection.

Peri Pastor, frontman of many L.A.-based bands, including Poem and The Songs of Two (TSC2), has experienced a number of disappointments, but has always managed to stay positive.

"The best way to look at rejection is right in the face," Pastor explains. "The same way you deal with a girlfriend or any other relationship in your life. You get in these bands for the exhilaration you feel when you're playing hard, knowing that there is high emotional risk at play." Pastor went on to say it best as he interjected, "If you get burned, it's a part of life. You don't cut your dick off when a girl breaks your heart, nor should a musician throw his gear away. You get up, reinvent yourself and look for the next best possibility."

AM I GOOD ENOUGH?

How do you know if you have talent? Rejection can make some of the most confident souls doubt themselves.

Technical prowess is pretty easy to gauge; style is something else altogether. If what you're playing seems to please only yourself, you may be on the wrong track. Any form of commercial success requires the support of many people. Even the weirdest, cutting edge sound has to attract fans to become popular.

Putting your music in front of strangers and music professionals, then, is essential and not as difficult as you think. You'll find that many people love to be asked for advice and you'll get a truer idea of your talent. Ultimately, if absolutely everyone who hears your music is not bowled over, you might tweak your style a bit — or consider a career in orthodontics instead.

But, if you're experimenting with a new form that no one has tried before, you may have to wing it in the advice department. If that little voice in your head tells you to continue the experiment against all odds, keep at it. But develop a thick skin.

FEAR OF REJECTION

Develop a thick skin and wear it well, because fear of rejection can really cramp your style and keep you from taking your music to the next level.

Ever wonder why someone with far less talent than yourself is selling millions of records. It wasn't because they doubted

"If you read somewhere in *Music Connection* that a certain manager or A&R person is really into the kind of music that you make, then target that person. It doesn't pay to blanket the city with your demo package. That sort of thing guarantees a slew of rejection letters."

—Elizabeth Pendleton, W3 PR



Peri Pastor: "The best way to look at rejection is right in the face. The same way you deal with a girlfriend or any other relationship in your life. You get in these bands for the exhilaration you feel when you're playing hard, knowing that there is high emotional risk at play."

their "miniscule" talent. Sad to say, talent is just not enough. It often takes a certain amount of courage, conviction, gumption, chutzpah — good ol' fashioned *cajones* — to turn opportunitites into gold.

Les Hurdle was a classically trained trumpet player who was called to a rock recording session in London. When he got

there, he found an electric bass at his chair and the room filled with England's most seasoned pros. Any reasonable musician would have fled for fear of being tossed out. Instead, Hurdle chose to keep his mouth shut and play bass.

"After the first run-through, the upright bass player (Frank Clark, a great world class

musician) leaned over, put his mouth to my ear and said, 'You don't know what the fuck you're doing, do you, son?'" recalls Hurdle. "I was dead. Then he said, 'They don't know. Earn while you learn.' So I did." Hurdle went on to play bass for Donna Summer, Elton John, and Olivia Newton-John.

(Speaking of Sir Elton, let's not forget that early in his career, when he couldn't land a record deal, he became so despondent he attempted suicide.)

YOU TALKIN' TO ME?

So, you've resolved that you are, in fact, tough enough to deal with rejection, no matter what form it comes in. That, however, can be the first problem — knowing exactly when you're being rejected.

Sometimes, a musician can be so caught up in his own art that he doesn't recognize rejection when it's staring him in the face. A violent shaking of the head, a quick exit from the club, the word "no" — while each of these is a good indicator of rejection, it simply doesn't sink in to this artist's brain.

But the simple fact is, it is rare for anyone to experience the "full frontal" type of rejection. So pay attention. Most often, you will be rejected in much subtler ways. For instance, if attempts to contact an industry VIP over a period of weeks fails — if a manager or A&R person has had your demo for months and, despite many follow-up phone calls, hasn't responded — you've probably been rejected.

REJECTING REJECTION

You can refuse to take "no" for an answer. Poison's former guitarist, C.C. DeVille, who now fronts the band Samantha7, remembers a Poison showcase for Don Arden and Jet Records. "They didn't pay attention to one song," says DeVille. "When we were done, they said, 'Thank you, we'll call you.' Poison is still waiting."

In so many cases, persistence is key: drummer Francis Ruiz auditioned for Samantha7 and didn't get in. It was the only gig he'd ever auditioned for and didn't get. But he hung in there and when the gig became available again he auditioned and now he's in the band, which has a new album out on Portrait/Columbia. Ruiz walked over rejection like it was a dead snake.

And then there's the following vintage anecdote from former Capitol Records executive James Winfree. "One day, this guy comes in to play his tapes," recalls Winfree. "We couldn't wait to get rid of him. We listened politely and then sent him packing. As soon as the door closed behind him, we all burst out laughing. What was this guy thinking!? A Jew with a mariachi band! The concept was just hilarious to us."

Well, the last laugh was on Capitol, because the young guy they rejected happened to be Herb Alpert, who, with the Tijuana Brass soon went on to the smash hit "A Taste of Honey," from their phenomenally successful 1965 debut album, *Whipped Cream & Other Delights*.

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Having overcome constant rejection, Alpert used his clout to start his own label with Jerry Moss. A&M Records went on to be an incredible success story because Alpert believed he had something unique and no amount of rejection — or ridicule — could keep him down.

MINIMIZING REJECTION

Unless you're a complete masochist, you'll want to take steps to minimize the amount of rejection you receive. In her years as a music industry publicist, Elizabeth Pendleton of W3 Public Relations has coached a number of new artists who have had to deal with rejection in one way or another. Her advice goes straight to the point. "Know who you're targeting," she advises. "Do some research first; do your homework. If you read somewhere in *Music Connection* that a certain manager or A&R person is really into the kind of music that you make, then target that person. It doesn't pay to blanket the city with your demo package. That sort of thing guarantees a slew of rejection letters."

REJECTION BY PARENTS AND FRIENDS

John Darin's parents had always wanted him to follow them into the hair styling profession. Today, he's a hot, Beverly Hills celebrity stylist. But his boyhood dream has always been to be a loud, screaming thrash rock star. His parents didn't think the idea was so hot. "They kept saying, 'you gotta get real and grow up,'" laughs Darin. "Since I was 18 they pushed me into hair-dressing."

Without realizing it, these well-meaning parents were rejecting their son's dream of a career in music. Darin, like any radical kid, didn't listen. He *did* compromise, though. Despite being groomed for hair-styling stardom, he studied guitar on the side and started playing with underground industrial bands. Now his group, Fans of Insanity, have released a self-produced CD and he's looking for a label.

Darin alleviated the pressure which the pall of rejection puts on aspiring musicians by developing something that would cushion his potential fall. Mainly, he hasn't had to starve to make his music. "I have a backup career," says Darin. "I have older friends who gave it all up for their band projects, and now they're trying to get their first jobs at McDonald's."

John Darin's optimism is tempered with maturity. If there is any hassle, now, it is having industry heavyweights in his salon chair and resisting the urge to slip them a CD. "They wouldn't take a stylist seriously," he groans.

While well-meaning parents can often be counted on to lack any understanding of your musical dreams, friends can be absolutely undependable in their own right. Some "pals" will be envious and reject everything you try. Sad to say, there is a strange urge on the part of some to trash

your work — in the name of "honesty," of course.

Conversely, some friends will build you up whether they like your music or not, because they don't want to hurt your feelings. Both scenarios can be equally damaging, although the second one is certainly a lot easier to swallow.

If you're truly serious about a career in music, put your art in front of strangers and music professionals. You'll find that many people love to be asked for advice and you'll get a truer sense of your talent. And don't overlook the fact that the Internet is a great forum for exposing strangers to your music.

DUMPED!

Rejection doesn't end when an A&R rep pumps your hand after a great performance and tells you he wants to start putting together a deal. Veteran guitar-slinger Harley Krishna, for instance, has been turned down by every major record label you can think of, and he has also been courted by more than a few, too.

"The first major record deal that I had was like the first girlfriend I ever had," he relates. "You think everything is going just great, and the next thing you know you're dumped like last week's leftovers. If the A&R dude who signed you loses his gig, you're S.O.L — the label will shelf you so fast you'll never know what hit ya, and then you're back to square one, baby."

This sort of rejection tastes even more bitter if you had agreed to compromise your artistic values in order to fit into the label's vision of who you are.

Being on the artist roster of a record label is also no guarantee that you're safe from rejection. A perfect example is singer/songwriter (and recent MC cover girl) Aimee Mann, who's now on tour in support of her critically acclaimed third solo album, *Bachelor No. 2*.

Mann was on Geffen Records and had finished up her second album for them when the label was absorbed into the Universal Music Group, due to the Universal/Polygram merger of 1998. Those at Geffen who once nurtured and championed Mann's smart, sophisticated pop sound were suddenly out the door and the new regime (at Interscope Records, into which Geffen had been consolidated) were looking for immediate gratification — hit singles — from the company's releases.

"After [many months went by without an answer from them], I said, 'I assume you're not going to promote it, I assume you're not going to put it on radio, but just release the thing,'" Mann recalls. "And I think the vibe was that they wanted a more commercial record, although they didn't express that to me at the time. But eventually I asked.

"It's very difficult to get information out of them," she concludes, "that's the worst part of it. Eventually, I got the impression that was what they wanted. They wanted me to write more songs, and go back in the studio and record them a different way. And

I didn't want to do that. I felt that if they didn't like these songs, they weren't going to like any forthcoming songs."

Mann dealt with this form of rejection by leaving the label and releasing her album on her own imprint (Superego). *Bachelor No. 2* went on to garner rave reviews and high profile media attention, and she received an Academy Award nomination for her song, "Save Me," which appeared on the soundtrack to the Tom Cruise film, *Magnolia*.

CREATIVE SPIRIT

In his book, *Mastering Show Biz*, author J. Michael Dolan says, "It's common knowledge that rejection is a regular occurrence in Show Biz, but that's the risk you take when you hang a "for sale" sign on your talent — you risk no one wanting to buy it. The payoff, however, is worth the risk. The payoff is the world benefiting from the actions of your Creative Spirit. So don't rip us off by denying us the fruit of your talents."

The important thing to remember is that your creative edge comes from an inner source of inspiration that is driven by your own experiences both good and bad. Sometimes the very best way to let your creative spirit soar, without the distractions of the external judgment calls, is to simply "stop thinking" so much and let yourself off the hook. Let the disappointment fuel your artistic passion to prove the world wrong. Take the judgemental issue out of the field-of-play and chances are you will not only digest your food better, but the music will become that much less self-conscious and more real.

DON'T TAKE IT PERSONALLY

Sometimes it helps to put yourself in a label executive's place. Just wading through stacks of tapes and CDs on a typical exec's desk can be an absolutely daunting task. After only a few hours of listening, his brain numbs, his eyes blur. Pretty soon, everything starts to sound alike. Then, you walk in the door. Maybe you're great, maybe not, but maybe the exec is just fed up for the day and you are summarily dismissed after a perfunctory listen. You're defeating yourself if you take the rejection personally.

JUST GET OUT THERE

More than likely, you *will* encounter obstacles. Don't get angry, get better. Go back to the drawing board and rework your songs, your presentation, or the configuration of the band. Trust your musical instincts. Don't take yourself too seriously in your quest for fame and fortune. A sense of humor comes in handy.

"If you really feel that [music] is what you're supposed to do, then you're not gonna feel so frustrated and rejected," Everclear's Alexakis concludes. "You have to learn what makes your band better. Work harder at your job, make a CD and pass it out to fans. Do whatever you have to do to get people to hear what makes you different and special."

MC

The fallout from the record industry's 1999 merger fever — which led to the firing or reassigning of hundreds of employees — continues to be felt. Thanks to our 2000 Mid-Year A&R Directory, MC offers the most up-to-date listing of the label reps whose business is finding and signing talent.

Compiled by Eric Moromisato

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"We're a small major. We probably occupy the mid-size, powerful independent niche that was once occupied by Motown Records, Chrysalis Records and Island Records back in the old days," says Weiss. "We've prospered by virtue of our focus and our stability."

The label's focus is on making the next great record, but also on making wise acquisitions. Jive Records has expanded their base through the acquisitions of labels such as Reunion, Brentwood and Benson (all located in Nashville) or via joint business ventures. They have also acquired Pinnacle in England, the largest independent distributor there.

Jive has a truly international focus, befitting the roots of Zomba founder Clive Calder, who found his first success as U.K. sub-publisher of the Village People in 1977, and a few years later benefited from the then-popular "Stars on 45" medleys. Calder is known for his ability to spot hits and to hire those who also know a hit.

Despite Jive Records' chart successes and the success of Zomba Music overall, the label group continues to expand its operations, never depending on any one artist or album release to keep the company solvent.

"This company is not dependent on somebody having a big album or anything like that," says Calder. "This is a very strong company financially. There's a critical mass, but it has to be, because the minute it isn't, it's vulnerable to the majors."



Nettwerk Records

It was during the early Eighties that Terry McBride, Mark Jowett and some of their friends decided to help out a Vancouver techno-pop band called Moev. McBride became their manager. Jowett remained their guitarist. They had a little help from local record stores, but nobody was signing. The only way they could really help Moev was to form their own record label.

The founders discovered early on that Vancouver could never support Moev, much less the newly founded Nettwerk, and they recognized that Canada was too small to sustain their ambitions. The label's move into a self-contained production and management company was also born out of necessity: the label could find no one else in Vancouver who was suited to the job.

From the beginning, then, Nettwerk was an international company. The label started reaching out, finding a European home for Vancouver-based heavy metal industrial outfit Skinny Puppy (in partnership with

other labels) while acts of more North American interest were released with Nettwerk's own logo.

They also set out to develop a Nettwerk sound — electronic rock with the parameters defined by Moev on one end and Skinny Puppy on the other. Visually, the label's style was given a distinctive look by graphic artist Steven Gilmore.

When a teenaged Sarah McLachlan's new wave band opened for Moev in Halifax, Jowett recognized a kindred spirit. He moved her to the West Coast, began recording a series of increasingly popular solo albums and eventually placed her with the larger Arista Records. Always working well with others, Nettwerk has also placed the Grapes of Wrath with Capitol-EMI while signing or licensing acts from other labels around the world.

"The lasting, endearing quality of Nettwerk may be that it continues to be an artist-motivated label," notes Tom Harrison in the liner notes to last year's five-CD box set, *Decadence*: "Nettwerk's coming-of-age took 10 years. In that time it seems that it has had a charmed existence, which is a misconception that overlooks periods of struggle and trial. Yet that any independent label...still has the spirited keenness with which it started is high praise."



Priority Records

Los Angeles-based Priority Records built its early success on Bryan Turner's deal with N.W.A founder Easy E. A champion of the First Amendment, Priority's founder put out N.W.A's groundbreaking album, *Straight Outta Compton*, which set a mark by being the first rap album ever to enter the charts at #1. Currently, the label is home to artists such as Ice Cube and Mack 10, as well as the successful No Limit Records imprint with Master P and Snoop Dogg. At any given time, Priority Records and its sub-labels maintain multiple singles and albums on the top half of multiple *Billboard* charts.

Before becoming Priority's founder, co-owner and CEO, Turner was an executive at the renowned catalog label, K-Tel Records, where he helped pioneer the genre of the rap compilation. This training would prove important to Priority when the label deployed its first compilation, the multi-million-selling Eighties sensation, *The California Raisins*. The singing claymation commercial characters gave the label its first success, but not its direction. That would come in 1988, when Turner met Los Angeles rapper Eazy E, a spirited street entrepreneur who was selling thousands of

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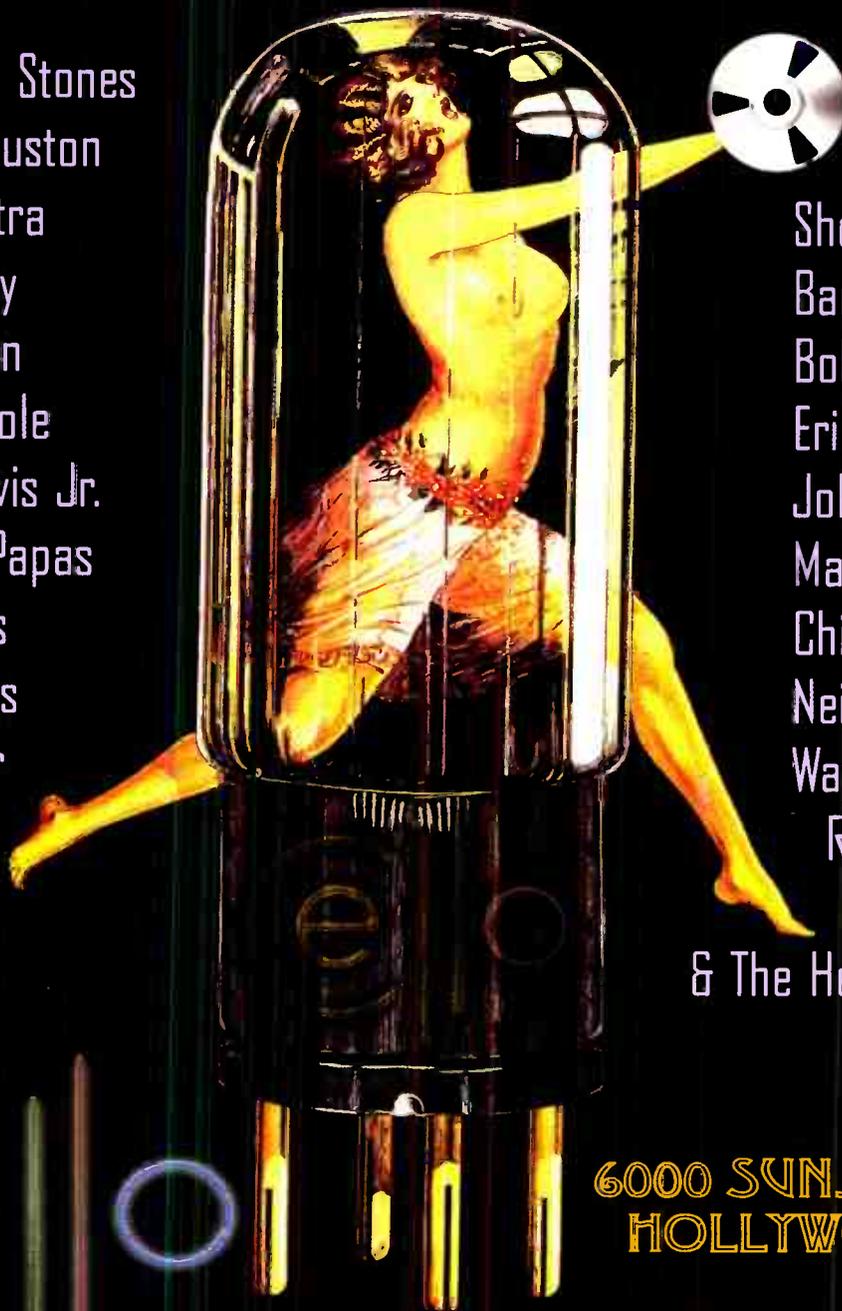
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Boyz 'N' the Hood 12-inch records from the trunk of his car. Taking on Eazy E's Ruthless Records, Priority had its first distribution deal, also marking the first time an artist would have complete creative control while the label owned and marketed the recordings.

The Ruthless/Priority alliance bore much fruit: Eazy E's double platinum *Eazy Duz It* and N.W.A.'s triple-platinum *Straight Outta Compton*. More importantly, it brought the label other lasting and influential artists with N.W.A members Dr. Dre, MC Ren, DJ Yella and Ice Cube, whose foray into films during 1991 broke new ground for both the company and his labelmates. Turner signed a film deal with Miramax, the studio behind *Pulp Fiction* and *Good Will Hunting*, to capitalize on the success of the label's maiden voyage into film production, the cult favorite written by Ice Cube, *Friday*.

The label has lost sight of neither talent nor opportunity. A distribution deal with Houston-based Rap-A-Lot Records brought Priority the soon-to-be platinum *Geto Boys*. A similar deal with No Limit Records brought in Master P, whose *Da Last Don* was the #1 album in the country for three consecutive weeks, and whose label also gave the world Snoop Dogg's #1 album.

The future calls for Priority Records to continue its work within film, leading with Master P's second feature, *911*. In music, they will move towards R&B with releases by Chicago soul singer Mechalie Jamison, Swedish neo-classic soul singer Stephen

Simmonds and Houston girl group, The Truth.

PUTUMAYO World Music

Putumayo World Music

Dan Storper started Putumayo World Music in 1991 as an adjunct to his successful clothing and handicraft company. Two years ago, he sold the original firm and moved Putumayo to Berkeley. Though the company was known for compilations of existing recordings from around the world, at this time Storper began signing individual artists.

"I think what I've basically decided first in my handicraft days and then my clothing days and then my music days, that my primary goal is to introduce people to other cultures, thereby improving the way people in the Anglo, westernized culture can connect with other cultures," Storper explains. "Bringing people together has always been my goal. I think of it as trying to do quality work, traveling the world and finding the best of what's available, whether it be crafts

or textiles or whatever."

The first Putumayo releases were cassettes from Storper's personal music collection, but people in the stores kept asking where they could buy the tapes. The first two label releases, *World Vocal* and *World Instrumental*, were released with the cooperation of Richard Foos of Rhino Records.

In addition to stocking regular music stores, Putumayo makes their CDs available in 6,000 gift and handicraft stores that don't carry other recordings. This labor-intensive approach to getting consumers' attention also grew out of Storper's background in retail. "We approached it from a perspective that the audience for this kind of music is not being found just in record stores," he informs.

While record stores represent a significant portion of the label's business, Storper knew that as a retailer he used music to create an environment in his stores. Other retailers had the same needs, and so another avenue of income was discovered.

Commitment to the founder's vision has established the label's brand identity, but it is underscored by the use of drawings by English artist Nicola Heindl that grace each package. This gives the label a consistency in its appearance, making each Putumayo release easy for the consumer to identify.

"From an initially non-artist-driven label, the idea was to create a situation where what you saw on the album in some sense would symbolize what you might hear inside," explains Storper. "Putumayo is try-

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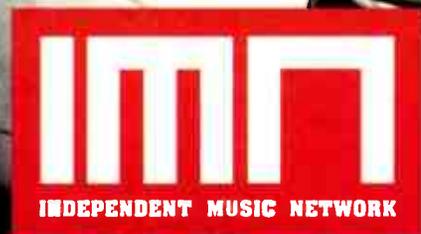


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ROADRUNNER RECORDS

Roadrunner Records

If you don't like guitars, you won't like Roadrunner Records. The premier metal label in the U.S., and possibly the world, has everything that is heavy, from Sepultura to the Misfits to Slipknot to Ice T.

That's the way it's been for over a decade and is the way it will remain as long as there

is heavy music in the world and fans who want to hear it. "I don't really have a specific credo," says Sr. VP, A&R, Monte Conner. "I'm simply into aggressive, cutting-edge hard rock/heavy metal and have been signing it for the last 12 years without any regard to the current trend."

Roadrunner signs what's heavy despite what's hot. "When the majors were hot after grunge, I signed Fear Factory," says Conner. "When the majors were clamoring over punk rock, I signed Coal Chamber. When the majors were falling over themselves to sign ska bands, I signed Slipknot. And I haven't even mentioned the alternative, electronica and swing hysteria."

With the recent heavy metal explosion it's been a double-edged sword for Roadrunner Records. "On one hand, we are a very hot label, as we have had a roster full of the heavy music that's in vogue these days. On the other hand, we are now having to go head-to-head against the majors to sign acts that we used to be able to easily sign," says Conner, who isn't worried at all about his label's chances for survival.

"The majors will quickly kill a good thing as they always do, and heavy music will go back underground," he maintains. "And I'll be right here doing my thing."

"I guess I do have a credo after all. Sign the music you believe in, stick to your guns and persevere," he concludes. "Great music is great music no matter what label it is on or whether it is in fashion or not."



Rounder Records

In 1970, three Boston-area college students carried their common interest in traditional music and its contemporary offshoots a step further and started Rounder Records. Since its first release by 76-year-old traditional banjo player George Pegram, the label's roster has expanded to include current roots-inspired artists such as Marcia Bell, Ricky Scaggs, Burning Spear, Ruth Brown, Rory Block, Riders in the Sky and the Grammy-nominated Alison Krauss.

"Rounder has been a musically oriented company from the beginning," offers co-founder Nowlan. "We began as a hobby, to release records of artists we personally enjoyed and believed in either because they were historically or culturally significant, or just because they made good music. Our choices of who to record have always been subjective, and they reflect the tastes of the

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Baby Boomer Records

Never Mind The Mid-Life Crisis...

By Stacey Stich

Bob Dylan was mistaken when he sang, "Everybody must get stoned..." What he should have said was, "Everybody must get old..."

While getting older is the only option we have to prevent us from entering the great beyond, it isn't something we look forward to. In fact, our society is so youth conscious we lift our faces, suck out fat and buy everything the market offers to keep us looking young.

Well, the music industry is no different in its attitude towards age, maintaining the adage that anyone over 30 is too old to be a rock star. That belief was recently affirmed by Tom Sarig, VP of A&R at MCA, in a widely quoted statement. "This is a youth-driven industry in which ageism and discrimination definitely exists." Indeed, the industry is signing artists so young nowadays, it wouldn't be surprising if they started to option fetuses.

Two musicians vehemently opposed to that narrow focus are Steve Shoenholz and Alan Nathanson, who believe that the music industry's perspective is short sighted. "A large portion of the population are middle-aged 'baby boomers,'" Shoenholz declares, "but the industry is so infatuated with youth, it's ignoring a huge market." Nathanson concurs, "You know parents go to record stores to buy CDs for their kids, but can't find anything that appeals to themselves."

What these two artists are suggesting is not more re-issues of classic rock albums, but rather new music that appeals to an older demographic. In fact, a recent report by the Recording Industry Association of America states, "Consumers 35 and over are buying 39 percent of all the music sold in this country, and their consumer profile is growing." The question therefore arises: Why not make music that baby boomers want to buy?

Howie Klein, president of Reprise Records,



Baby Boomer Records' founders Steve Shoenholz and Alan Nathanson.

don't fit the industry stereotype, and to give all consumers, including the older generation, music they want to hear.

As long-time veterans of the music industry, Nathanson and Shoenholz have a unique perspective on the issue. Nathanson was in a signed band, back in the Sixties, which toured with the likes of Procol Harum and Ten Years After, while Shoenholz shared bills with the

They began to co-write and churned out a catalog of songs. "We started thinking, 'God, these are great, but what are we going to do with them all?'" recalls Nathanson. "That's when we decided to start a band."

Greydog consists solely of musicians that fall into the hellish category of aging baby boomers. The players all possess impressive credentials, including bass player George Bunnell, from

"This label has embraced the fact that they are baby boomers and feels that, regardless of age, rock & roll is part of our culture no matter who is playing it."

—Harvey Cooper

answered that question in a *Music Connection* Special Anniversary Issue (Vol. XXII, No. 25, 1998), stating, "It is a great untapped market with a lot of disposable income. But, it's also the hardest market to get to. If we could figure out a way to reach them, we'd love to."

It was in response to that dilemma that Shoenholz and Nathanson founded Baby Boomer Records. Their mission is to tap that market by providing a vehicle for musicians who

Who, Jethro Tull and Leon Russell.

In the summer of '71 the pair were hired as a songwriting team for publishing companies and labels including Verve, MGM and Capitol. After a five-year stint in the industry, they entered the business world but never lost their love for music. "Ten whole years had passed," Shoenholz reveals, "before we finally got together. And, when we did, we discovered music was still our dream."

Strawberry Alarm Clock; keyboard player, Skip Van Winkl, from the Bob Seger Band; and Jim Salisbury, a pre-eminent session drummer who has recorded with Albert Lee, Rosie Flores and Sneaky Pete Kleinow. A recent review in this magazine reported, "These rockers defy age and challenge the industry to pigeonhole them into that 'too old' category."

In fact, these artists not only challenge the industry, they actually believe their age is an



advantage because they are seasoned professionals. Nevertheless, when they shopped their CD, entitled *Mid-Life Crisis*, they were turned down because, Shoenholz says, "Nobody was going to sign 50-year-old artists. It seems they missed the point we were making."

Those rejections fueled their fires, so they researched the issue and found that a third of the population is over 30 years old. Inspired by those statistics, they launched Baby Boomer Records. For guidance the duo contacted Harvey Cooper who, with 35 years of experience, has worked in every aspect of the business, at one point heading Twentieth Century Records.



Greydog kicks out the jams in a 1999 performance.

bia, Mercury and Warner Bros., is prepared to tap his connections for help. Also jumping on the bandwagon are other aging rockers who have befriended the group, such as Spencer Davis, Mike Campbell of the Heartbreakers and Bob Seger.

Baby Boomers is a new label with a revolutionary attitude that is intent on taking on an

open. Their marketing strategy includes finding other acts for the label, and with that in mind, they intend to appeal to all acts who fall into that "untouchable" category. The label's initial focus will naturally be on older artists, but they will not discount younger performers whose music may fit the company's target market.

"We are certainly not going to be biased

"Consumers respond to music because they like it, because they find something in it they can relate to. They don't reject it simply because an artist might not be the right age."

—Alan Nathanson

According to Cooper, "This label has embraced the fact that they are baby boomers and feels that, regardless of age, rock & roll is part of our culture no matter who is playing it." And, with rock currently enjoying a 25.7 percent market share, that seems to be a safe bet.

Initially, Baby Boomer Records plans to penetrate the market with product from Greydog. Cooper explains, "Greydog will take the risk and

industry blinded by youth. They want to empower those artists the industry ignores, not because their music isn't good, but because they don't fit the teen pop star mold. Nathanson acknowledges, "We know that we have to break down walls. But," he asserts, "you have to follow your dream."

Life experience — and music business savvy — may just give these baby boomers an advan-

against age," Shoenholz declares. "After all, that's what happened to us. We're going to look at the product, not just the image."

Nathanson proclaims their concept is really as simple as music itself. "Consumers respond to music because they like it, because they find something in it they can relate to. They don't reject it simply because an artist might not be the right age."

Shoenholz agrees, "You don't have to be from the baby boomer generation to like our music. We're not talking about something younger people can't relate to. It's rock & roll with harmonies and melodies, pure and simple."

Nathanson has observed that there are a lot of unsigned musicians out there who are writing great songs, but are dismissed because they don't fit the industry's marketing plan. "They need the kind of opportunity that Baby Boomer Records can give them," he states. "Our message is really very simple: you're never too old to pursue your dream."

And to any artist out there who has given up because they think they're over the hill, Nathanson has one more thing to say. "We're going to have a record company for you."

Indeed, Baby Boomer Records may just tap a market the industry has overlooked, and with that niche, provide a place where musicians of any age can still fulfill their dreams.

Contact Alan Nathanson, Baby Boomer Records, 818-773-7278

"We're certainly not going to be biased against age. After all, that's what happened to us. We're going to look at the product, not just the image."

—Steve Shoenholz

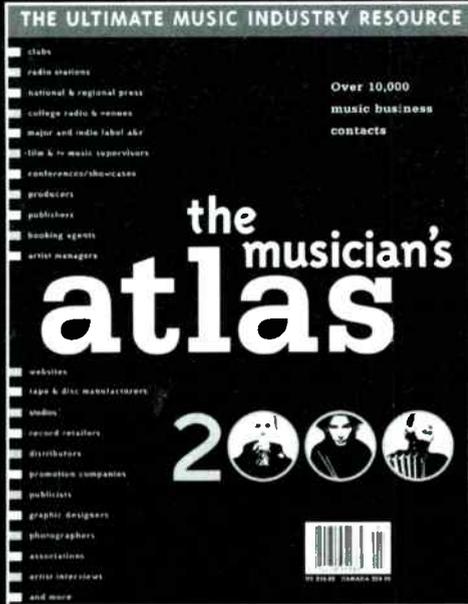
be our first market test." Then, with Harvey Cooper at the helm, they intend to hit the talk show circuit, on both radio and TV, while touring the country to connect with audiences of all ages.

To get radio play and to secure national distribution, they've enlisted the aid of Dick Sherman who, as a former top executive at Colum-

tage over younger artists. It has obviously provided them with the resources to put their money where their mouths are and the ability to help other artists who may have felt the same sting of discrimination.

But few record labels can survive by becoming pigeonholed, and Baby Boomer Records is determined to keep its company vision wide

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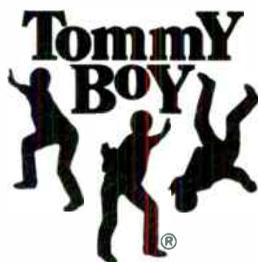
Rounder Records has become a significant business over the years, and there are imperatives to being a business, but Nowlan considers his company to have been fortunate in that their artistic spirit has remained true for 30 years.

The label has earned a certain image over the years as a company which releases an eclectic variety of albums, generally in the field of roots music and its contemporary offshoots. They are known as a label that will put out albums most other labels would not, and undertake eclectic, image-building projects such as the release (over several years) of the 150-plus album series of the Alan Lomax Collection. Today, the label's catalog includes more than 2,000 titles.

At the same time, Rounder has fostered many artists in their early years such as Alison Krauss, George Thorogood and the Destroyers, Bela Fleck and Mark O'Connor, helping them become musicians of significant stature, domestically and internationally. The label has also become a home to artists who have previously recorded for major labels, performers such as Raiffi, Joe Ely, Jimmie Dale Gilmore and Marcia Ball.

"We always look at each proposed album project and try to predict the sales potential, and tailor our budgeting accordingly," notes Nowlan. "There have, though, been very few albums we could not pursue if we really wanted to. Normally, we would try to find a way to make the album happen." According to Nowlan, an unsuccessful though well-liked artist might get as many as three albums at Rounder before the label threw in the towel.

"My sense of why Rounder has been successful over the years, and growing rapidly even now in our 30th year," muses Nowlan, "is that we have managed to both be sufficiently well-organized and healthy as a business with our own identity [while] remaining true to our original mission, artistically."



Tommy Boy Records

Tommy Boy was there at the dawn of rap, founded in 1981 by current chairman Tom Silverman in the years before rap was a genre. As an independent label, Tommy Boy broke some of the most influential records in its genre including Afrika Bambaataa's *Planet Rock*. The next wave of the

"I don't really like competing in 'Who's the strongest?' I like competing in 'Who's the most innovative?' That's the kind of competition I do better in."

—Tom Silverman, Tommy Boy Records

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label's success came with the signing of acts including Queen Latifah, De La Soul, Digital Underground, House of Pain and Naughty by Nature.

Currently, the label is enjoying the platinum success of former House of Pain frontman, Everlast, and is at the forefront of today's reinvention of the compilation album. Meanwhile, the label is making inroads into the gospel arena.

As with any label that continues to matter, the driving force behind Tommy Boy is the visionary behind it. Silverman is known for mastering new marketing technologies and for maintaining his label's independent stance in the face of their acquisition in 1989 by Warner Music Group.

"If you ask Warner Brothers what they're

model is, it's to sell music and make as much money as they can," declares Silverman. "At the end of the day, though it's going to be all about the musical vision — and they don't have any."

His Warner parent, Silverman notes, is still all about dominating the market and making hits. Tommy Boy does that, too, but they do it by developing relationships with indie retailers and radio stations. What the majors have lost in the process is exactly what Tommy Boy maintains: a strong label image.

Credit the omnipresence of the DJ within all of Tommy Boy's acts, whether Queen Latifah or Pimpadelic. The label has half a dozen employees who just work mix shows at the college level. There is one employee

who only works mix tapes, making sure that DJs across the country are using Tommy Boy product on their homemade mixes.

That's something Tommy Boy's Warner parent would never do, if not because of the legality questions then because of the time commitments. But then, Silverman has always been one to throw out the rule book.

"We're always trying to come up with some angle, and our model is to do things people haven't done before. It's fun and it's usually successful," he insists. "When we don't do that, we tend to be an also-ran, back in the pack. I don't really like competing in 'Who's the strongest?' I like competing in 'Who's the most innovative?' That's the kind of competition I do better in."

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Duran Duran

Talkin' Pop Trash

By José Martínez

Over the past 20 years Duran Duran has experienced what most young upstart bands only dream about. Having achieved worldwide fame and recognition, the band was dubbed the Fab Five at the height of their career in the Eighties, a decade they well owned. Two decades later, band members have come and gone, their fame has waned and resurged, and their 12th record, *Pop Trash*, is their first for Hollywood Records.

Devoted fashion enthusiasts, Duran Duran is now comprised of singer Simon Le Bon, keyboardist/producer Nick Rhodes, and guitarist/producer Warren Cuccurullo. Original members John Taylor, Roger Taylor and Andy Taylor (no relation) have departed, and the band still utilizes ironic imagery to relate deeper truths in their pop music.

Although singer Simon Le Bon isn't that impressed when asked about his 20 year singing career. "That's definitely a press thing," the singer muses. "We never ask ourselves what it's like to be around for 20 years."

Nick Rhodes adds, "After 20 years, you can allow yourself a little bit of reflection. I'm certainly not nostalgic, but I think it's actually saying, 'Wait a minute. What have I done with my life? Where am I? What is this?'"

Rhodes collaborated with Duran guitarist/producer Warren Cuccurullo explains, "We were really going for a vintage song kind of thing. The way the album was shaping up, we felt these were some of the best, classic-sounding songs we've ever done."

Indeed the band is more concerned with their present career instead of looking back. "The statements on *Pop Trash* are probably the most honest we've ever made," Le Bon points out. "And yet we're calling it *Pop Trash*. That's our sense of irony."



Duran Duran: Nick Rhodes, Simon Le Bon and Warren Cuccurullo.

Duran Duran formed in Birmingham, England, in 1979. The leaders of the "Second British Invasion" of the early Eighties, the band took music videos to another level. One of the most successful pop bands of all time, Duran Duran, who took their name from a character in Roger Vadim's psychedelic sci-fi film, *Barbarella*, still find themselves inspired to carry on.

"We've really been up to the top of the mountain and down and back up it again," Rhodes declares. "But that, to me, makes it much more interesting. From day one, we've always meant it. Even the most abstract of songs or the strangest lyrics have all come from somewhere inside one of us. It's never been contrived or manufactured. It's just us."

Having been counted out several times, the band came back from the dead in 1991 with the release of *The Wedding Album*, which featured the hit singles, "Ordinary World" and "Come Undone." Now, with the recent release of *Pop Trash*, Le Bon admits he never doubted that the band was finished. "In a way [Duran Duran] is an extension of all of us," he explains. "So it's an extension of me. And I'm not going to go away. I love music, and I think we're clever enough to be able to figure out how to pitch ourselves. We're survivors."

Having survived 20 years in the music business, Le Bon and company are quick to advise up-and-comers. "Don't expect anything. Develop your sense of humor, otherwise you won't enjoy it. The music business is hardly recognizable in some ways from when we started; it's gotten bigger. Pretty soon we're only going to have one record company."

Contact Rey Roldan, KSA, 212-582-5400



King Crimson

Under ConstruKction

By Rob Putnam



Current King Crimson line-up: Trey Gunn, Adrian Belew, Robert Fripp and Pat Mastelotto.

It seems nearly prophetic that King Crimson, pioneers of Sixties prog-rock, are still hard at work recording long-form music. Prophetic in that they're a progressive rock band that has evolved from the groove they introduced in 1969 to the sound that challenges musicians with compelling scale structures and unusual time signatures.

King Crimson got its start in the fall of 1968 when, in a kitchen on London's north side, the band was conceived by its founding members, with Robert Fripp being the only one left on the current roster. The following summer they opened for the Stones in London's Hyde Park at a gig with 750,000 people in attendance. But it wasn't all love and roses. They've since experienced more personnel changes than Van Halen; there have been more than 15 members since 1969. With their latest effort for Virgin Records — *ConstruKction of Light* — their current line-up includes original member Robert Fripp (guitar), Adrian Belew (guitar and lead vocals), Trey Gunn (touch guitar) and Pat Mastelotto (drums).

How much of King Crimson is innovation and how much imitation? "I don't follow what happens in music, generally speaking," says Belew. "There are common threads that run through King Crimson songs. It's like having a box of 24 crayons, you take out all but six and then use those to draw with. We use symmetrical and chromatic scales, certain time signatures and metronomic pockets. I think that's why we have our own sound."

"King Crimson has moved to a quartet format," Belew adds, "which I've always preferred. I think it challenges everyone in the band a bit more, makes us work harder and gives everyone more room. The band in the early Nineties was a six-piece. I loved that band and we created some very good music, but I always felt that we sometimes held back. Now we've been freed up to do what we want. Of course there's Robert (Fripp) and myself, which is a bit like two sides of the same coin. Our guitar approaches are similar, yet very different, so it's easy for us to divide up musical territory. It's usually an unspoken thing. We've worked together long enough to know each other's tastes and abilities, so who plays what has become obvious to us."

For *The ConstruKction of Light*, look for Crimson to take what they've done to a new level. "On this album we've used offsets — something that Robert introduced us to — where one guy plays the first note and the other guy the next," Belew explains. "They sometimes will pick up the third. That requires a lot of coordination but it usually divides itself nicely. This is a new technique for us on this album. We use offsets in the songs and at the beginning and end of 'FraKctured,' for example."

Musicians are often identified with the equipment they use. That's not so easy with a moving target like Belew. "About six months before we started this album, I changed all of my gear in an attempt to simplify. Two years ago I had a refrigerator-sized rack full of things. Now I have two Johnson Millennium 150 amps, which have all of the effects built in. I also use a GR30 guitar synthesizer, whereas I used to use four. I use custom Fender Stratocasters with Roland GK2 pickups built in which allows me to MIDI into any other MIDI instrument."

Has King Crimson stepped into the digital future? "It's been a real watershed for us," says Belew. "I still prefer a mixture of analog and digital. I think that's the safest bet. Some people I know prefer using analog tape exclusively."

As for a reunion of the original members? "Robert has mentioned it over dinner on occasion, but I don't think he has any interest in really doing it," Belew says. "I love the old Crimson stuff, but you really can't go back and recapture that sort of thing. If you took the 1969 King Crimson and put them in a studio together today they wouldn't do the same thing at all."

King Crimson began their tour in support of *ConstruKction of Light* in Copenhagen, on May 27, with American dates to follow.

Contact Laura Cohen, Virgin Records, 310-288-2710





Bill Laswell

Transmutator Supreme

By Daniel Siwek

When all the smoke clears and the damage is assessed, Bill Laswell may go down as the Phil Spector of our generation. Responsible for too many hit albums to note (Rolling Stones, Herbie Hancock), the bulk of his resume reads like the secret history of revolutionary and cutting edge music. But more important is his undying ambition to create his own wall of sound and help define any artist who comes on board. Though his post-punk past established him as a noteworthy musician, it was his work as a producer that has earned him his early prestige. There's something about Laswell that enables him to get inside artists' minds in order to understand their magic.

Take his work with George Clinton and P-Funk, for example. Unable to produce another classic sounding P-Funk record, Clinton enlisted Laswell who proceeded to assemble an album that sounded as if it came straight from the land of Funkadelia. Laswell's respect for Clinton and insight into his legacy allowed Laswell to take on characteristics inherent to the artist. "The whole point is that those artists are influential, inspirational, and valuable," offers Laswell. "They are deserving of respect because they have contributed to what spiritual music is."

Perhaps it is a certain spirituality that fuels Bill Laswell's entire work ethic, because it certainly isn't money. Laswell has worked with the money artists, and has made the money albums, but time and time again he

refuses to be held up, or held down. After Universal took over Island, Laswell decided to leave with Island's Chris Blackwell to join upstart Palm Pictures, rather than risk creative constraints, and, like a musical terrorist, he's been able to drop bombs and flee the scene. Unfortunately, so much of his valued catalog is now tied up, leaving him in the all too common predicament of fighting to get it back. The soft-spoken Laswell is disappointed, but not despairing; after all, he's got more work to do, and that includes educating the masses about all styles of music, be they electronic or traditional. "I don't really make



Bill Laswell

mistake of trying to educate or position anyone," he humbly asserts. "I'm just concerned with the continuation of the work."

So what about the work? What can you expect from a guy who has introduced "cutting" and "scratching" to MTV, and mixed it all together with sometimes esoteric mantras. Throughout his career Laswell has assembled a stable of musicians who are universally minded and locally grounded. Each is either a specialist in some form of ethnic instrument, be it a tabla or a turntable, leading to a constant evolution of world beats and urban rhythms. Take *Altered Beats* for instance: with that effort Laswell blended Bootsy Collins, DXT (DJ on Herbie Hancock's "Rock-It") and modern turntablists such as Q-Bert and Rob Swift. This year a brother, or sister, to *Altered Beats* was released. The title: *Intonarumori* (Italian for "interior sounds"). Both albums take high-profile pop culture (DJs and rappers) and bring its elements back to their spiritual and indigenous origin.

"There's definitely a link that exposes a lot of influences and certain realities from a genre that has a lot of underground references, not just pop. In *Altered Beats* it spoke mostly about Turntablism and the configuration of using that in the context of breakbeats and rhythms; the new record has to do a lot more with vocalists, or lyricists and people writing words."

Laswell's upcoming release, *Tablatronic: Beat Matrix*, will combine traditional master musicians with modern inventions. All told, this artist takes us on a spiritual and musical journey; and though it might not be his agenda, it certainly is his accomplishment.

Contact Axiom, 212-477-6363



A Perfect Circle

A Whole New Tool Box

By Matt Robinson

As a member of the band Failure, A Perfect Circle guitarist Troy Van Leeuwen had toured with Tool a number of times. During these tours, he had a chance to get to know not only Tool frontman Maynard Keenan, but also the band's occasional guitar technician, Billy Howerdel. So, when Howerdel and Keenan decided to do their own thing, they eventually called Van Leeuwen to add color to their musical Circle.

Van Leeuwen first met Keenan in 1996 during their first tour together. He met drummer Josh Freese at Lollapalooza, 1997. Howerdel and Keenan went through a few other guitarists before deciding on Van Leeuwen.



Dan Papp

A Perfect Circle (Clockwise from top): Josh Freese, Paz Lenchantin, Billy Howerdel, Troy Van Leeuwen, Maynard James Keenan,

Though critics have expressed concerns that the band might turn into "The Maynard and Billy Show," Van Leeuwen has seen no reason for such fears. "I think when the course of this record is run," he says, "everybody's going to go and do their thing and that's the beauty of this situation." Though he envisions the band regrouping down the line, he sees it as "really cool" that everyone has other bands and projects. "That way," he reasons, "nobody has to feel as if they are not getting enough air time. When you come in, it feels good, but when you're doing your own thing, you can go off and step on everybody else's toes."

In fact, the other projects introduced to A Perfect Circle through its members enhances the group's sound. "The combination of people, especially these individuals, really does dictate the sound of the unit," Van Leeuwen explains.

Though he admits that, if anyone were to "stick out," it would be Maynard or Billy, Van Leeuwen counters that the strength of all five members (the fifth being bass player Paz Lenchantin) allows everyone to have their own place in the band and "to be themselves" in that individual place while contributing to the whole.

When asked to describe this similar, but different sound, Van Leeuwen offers three words: "Color, ambience and emotion. Those are really the only categories I can put us in." Ultimately, this Circle sounds a lot like Tool but with a softer needle. The mood is hard-hitting alternative rock laced with spiritual lyrical influences that allow the material to breath within a less political, but still relevant arena.

When it came time to sign A Perfect Circle, there was a veritable feeding frenzy, which was eventually finished by the crafty folks at Virgin. Tool's label, Volcano (formerly Zoo Entertainment), had offered Keenan's new band a similar deal as they had put up for Tool, but it wasn't enough. Nearly every major had stepped up to the plate when the musical dinner bell rang, few were left at the table after Volcano had taken their portion. However, just before dessert was served and the deal was done, Virgin Music Group Worldwide Vice Chairman Nancy Berry jumped in and made the contract happen.

Experienced in the ways of the music industry, the band has hit the road with Nine Inch Nails. From the start, the match-up seemed right since Van Leeuwen already knew NIN's bassist Danny Lohner and Howerdel had done tech for the house of Trent. The union was, as Van Leeuwen put it, "a no-brainer." And though Circle has had to limit their stage show to accommodate Reznor's, the band is using the NIN gigs to "focus on their own music" while they work-out their live sound gremlins and prepare for a possible headlining tour of their own. "Things are going well now" Says Van Leeuwen, "so I don't see it stopping soon."

Contact Lisbeth Cassaday, Virgin Records, 310-288 2467

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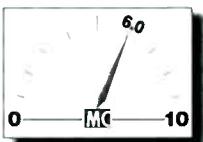


Marlo

Contact: 818-760-0806
Seeking: Label/Publ. Deal
Style: Alt. pop-rock

Marlo Shay Boutte' has fashioned a demo that's unusually compelling. With echoes of Stevie Nicks and Chrissie Hynde, this artist creates a down and dusky sound that never plays out by-the-book.

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

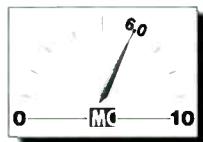


Katja Rieckermann

Contact: 818-766-8369
Seeking: Label Deal
Style: Smooth jazz

This woman's sax chops have been developed over years of touring in Europe with popular bands and via her stints as musical director for a number of high-profile corporate events.

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

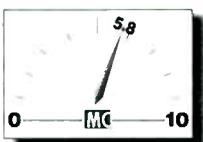


Cornerstone7

Contact: 818-712-6996
Seeking: Label Deal
Style: Pop-rock

Former back-up singers for Lenny Kravitz, Cornerstone7 are a relatively new vocal trio who have put together this five-song demo. The CD starts out strong with the breezy, Hootie-esque, radio-friendly tune, "Walk With Me."

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

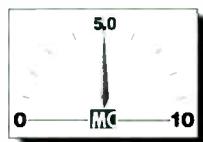


Fear The Clown

Contact: Wade Waggener, 405-789-9268.
fearthec clown.com
Seeking: Label Deal
Style: Hard rock

This clown posse's 10-song CD delivers a heavy dose of audio abrasion that's still "in the garage." Nevertheless, some of us feel there are moments of balls-to-the-wall originality, especially singer Andrew "Gambit" West's dynamic vocals, which traverse hard rock, hardcore and hip-hop — sometimes all in one song.

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

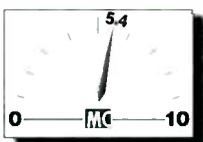


Jeflaine

Contact: Miss Mgt., 323-969-1521
Seeking: Label Deal
Style: Pop-rock

Formerly with punk band, Hollywood Underground, this singer/songwriter's four-song demo of originals begins nicely with the bluesy yet modern-sounding "Roundtop Hill," a song with some nice, spacy violin work towards the end.

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

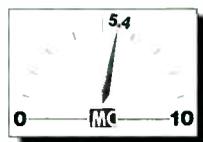


3 Shot West

Contact: 214-696-2142,
3shotwest.com
Seeking: Label Deal
Style: Alt. pop-rock

Dallas-based trio 3 Shot West are fronted by vocalist Graham Alan Duncan, whose prominently recorded voice is mostly a very melodic instrument and he gets some able support from Brian Aldsworth and Michael Galante on bass and drums, respectively.

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

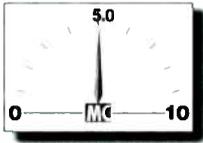


Red Betty

Contact: 718-788-2683
Seeking: Label Deal
Style: Pop-rock

Combining folk, pop and rock influences, New York City's Red Betty have mounted a straight-ahead, melodic pop-rock CD (their second). The disc is best exemplified by the opening tune, "Swim," which has a Byrds influenced lead guitar tone.

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



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3. Brief biography with a contact name and phone number
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CLUB REVIEWS



Carbon 9: Impressive goth rock that will shock, inflame and inspire.

Carbon 9

The Gig
Hollywood

Contact: Artist Hot Line, 818-796-0886/818-623-0902

The Players: Stacey Quineally, lead vocals, programming; Richard Haitz, guitar, vocals; Curtis Porche, bass, backing vocals; Jaysen Hawks, drums, samples, backing vocals; Danny Cistone, actor, art director; Matt Meyers, percussion, performer; Dave Meyers, actor.

Material: Even before Carbon 9 hit their first note, you knew something big was going to happen. First, there was the spot-lit logo burned on the venue wall like a plea to Batman. Then a robotic voice was heard as a TV-headed animatron poked his face out of the curtain. The band kicked in, midgets scurried in the darkness and all hell broke loose. It was a hell-raising experience that combined industrial goth and glam pop with lyrics that were troubling, but philosophically positive.

This group is apparently concerned about technology overwhelming our lives and advocates rebelling against it with a multimedia power package that is stirring, shocking and creepy.

Musicianship: Utilizing samples, loops and organic madness C9 is at the top of their game. Their nightmare rock is an amalgamation of precise leads and heavy chords that wrap around your ear drums.

Haitz adds just the right glam rock touches to the macabre proceedings as the rest of the band forges power chords with trippy effects. Quineally instills a Trent Reznor-type vibe that gives a dramatic other-worldliness to the music.

Performance: Think *The Wizard of Oz* meets Nine Inch Nails and you'll have an inkling of what C9 is all about. Midgets in cages, eerie effects and props galore, this group puts on the biggest production this side of Rob Zornbie.

Summary: Carbon 9 has it all, great music, intriguing themes and a live show that will shock, inflame and inspire. In fact, if any up-and-coming artists want to take notes on how to put together a consummate show, they should definitely check this group out.

—Bernard Baur

Fran Lucci

Scruffy O'Shea's
Marina Del Rey

Contact: Lisa Borsa or Gabi Kochlani, 323-650-9219

The Players: Fran Lucci, vocals, guitar, piano; Chris Allis, drums; Hank Linderman, guitars; Bill Cinque, guitar; Craig Owens, drums.

Material: Fran Lucci is an artist who seems to fit somewhere in the world of country/pop/rock. It's a not so new way of saying that for the most part, she plays pop-rock, but

it's the kind of soft rock that nowadays gets packaged as country. Fran gets a little racy in "Psycho," as she claims "I'm the queen of kink," and for a soft rock artist, these lyrics are definitely a surprise. With the lyrics "Roll me over baby, let me lick your paws/ I find the cure down here on all fours," the tune has Meredith Brooks intentions, because Fran wants to be your "bitch," but sneak her song on the radio, and she probably could. She has another number, titled "Rain," where she speaks of Peter Pan. It is simply beautiful and could probably make any current Disney soundtrack. Aside from a few standout numbers, the rest of her material is fairly lackluster as it sounds like everything else being sold as country-rock.

Musicianship: Lucci has a solid voice but not a distinctive one. She sings with conviction and emotion, to the point where it sounds like her voice will crack, but it doesn't and it comes across as good dynamics.

The other members of the band perform well, but aside from Hank Linderman (who seemed to be more connected with the material), are not really noteworthy. Lucci's players are dependable, but lack the power to drive this show home.

Performance: Fran Lucci doesn't have anything in terms of image that could shake up the biz anytime soon. Her spirit, however, while singing her songs, and the energy she puts into her set, clearly help her cause. Lucci works up a sweat with her undeniable charm and needs to develop her style.

Summary: Lucci's material is not groundbreaking, but she does have the seeds to develop into a true artist. If A&R players want to invest some time into an act that could yield some hit change, then here she is. Lucci seems perfect for country radio, and with good studio production, those interested have something to work with here.

—Daniel Siwek



Fran Lucci: Country-pop delivered with undeniable charm.

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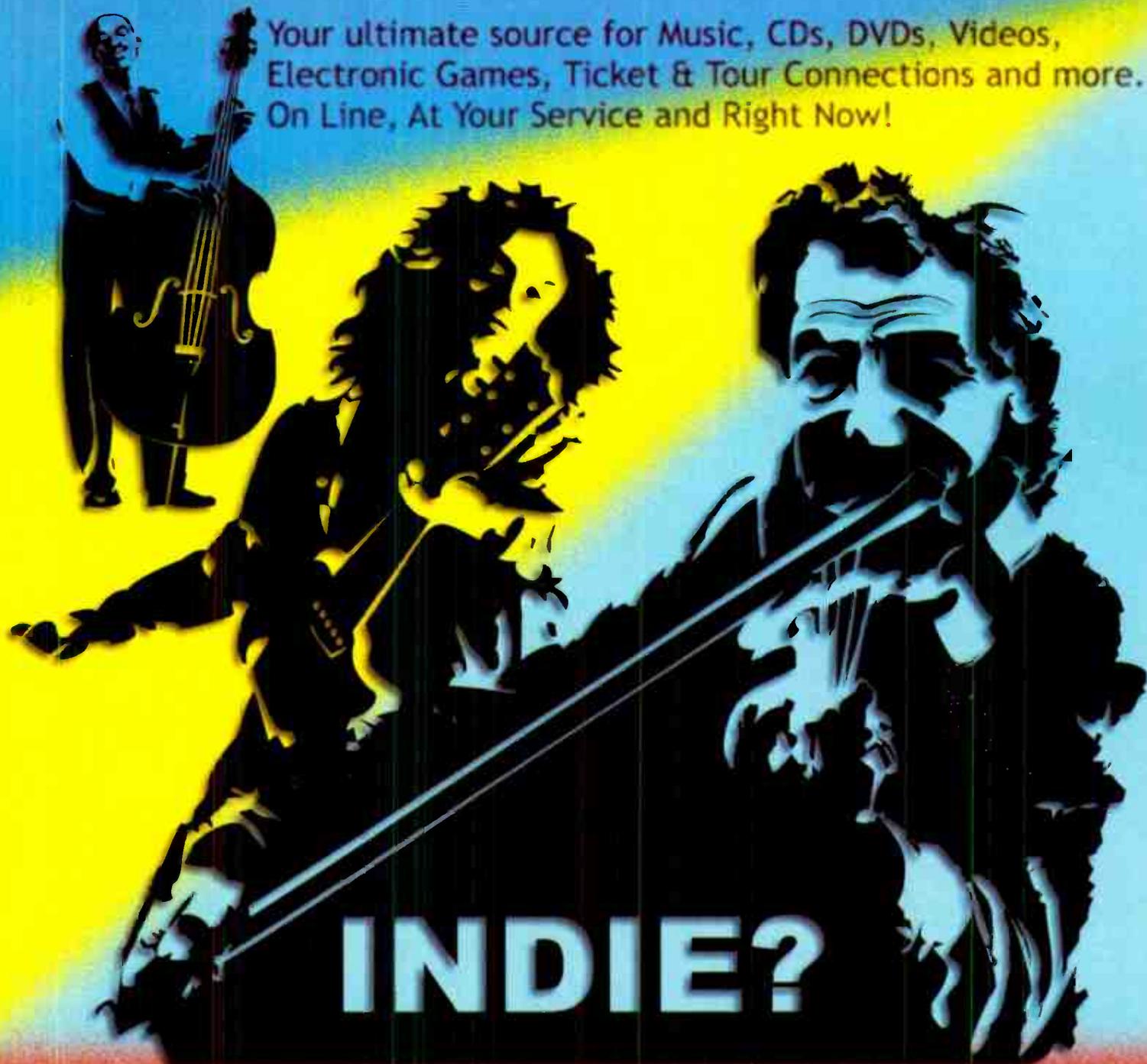
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CLUB REVIEWS



The Dave Manley Band: Blends fusion, blues and funk.

The Dave Manley Band

Luna Park
 West Hollywood

Contact: Dave Manley, 610-352-5305

The Players: Dave Manley, guitar; Victor North, saxophone; Tony Whitfield, bass; Chuck Treese, drums.

Material: The Dave Manley Band's kinetic blend of jazz, funk, blues and soul keeps the ear guessing and the body in motion. Bringing in the funk as fast as they dip into deep jazz, the Dave Manley Band is sophisticated but not stuffy. Complete with an improv, jam band distinction this jazz fusion quartet has much to offer — not to mention a stylized cover of Soundgarden's "Black Hole Sun."

Musicianship: Saxophonist Victor North's strong skills competed nicely with the drums that were heavier than usual for jazz, giving it an edge that fit.

The large sound of this four-piece did not overpower one another, allowing complements from each element that flowed from jam to jam. Guitarist: Dave Manley's poise and connection gave a voice to the instrumental music.

Performance: North's funky energy on the saxophone talked to Manley's guitar as they both backed up the bass and drums. The selection of music in the short 30-minute set seemed to complement many moods. The music was mellow enough for a kicked back martini-kind-of-night and grooving enough to dance to.

Summary: Based out of Philadelphia, the Dave Manley Band (also known as Deep P.M. depending on the musical accompaniment) was a part of the five-day AngelCiti Music Market that showcased over 100 bands from all over the coun-

try. Billed as jazz fusion, the quartet choose a well-rounded line up that could have easily lasted for more than 30 minutes. For anyone who appreciates fusion and digs the blues and da' funk, the Dave Manley Band may just take you there.

—Lori Brookhart

Shurman

The Joint
 West Los Angeles

Contact: Lee Ann Paynter, 310 664-0069

The Players: Aaron Bearers, lead vocal, guitar; Johnny Davis, bass; Ben Peeler, lap-steel guitar, mandolin, banjo; Damon Allen, drums.

Material: Formerly known to fans as Blue Train, Shurman are a hip group of Texas rockers. A touch of twang, just the right amount of swing, and ton of heart make this band special. Their songs are a blend of Texas-style and alternative rock, and their tone varies

greatly from song to song. One tune is a sappy, twang-tinged ballad but the next may be a swingin' two-step. While many of Shurman's songs are amped up, plugged in, loud, rock songs, "Red Eyes," for example, is completely unplugged, played with just the acoustic guitar, up-right bass and mandolin.

What's unique about Shurman is that their style attracts not only the strached-Levis and snake-skin boot crowd, but also the hip twenty-something Westsiders, the same trendy boys and girls you might see loitering outside a Wallflowers or Dave Matthews Band concert.

Musicianship: Davis, Peeler and Bearers are as top notch as it gets. Versatile and talented, Davis frequently switches back and forth from electric to up right bass throughout the set. Bearers' singing is soulful and jubilant, equally moving on the smooth ballads as on the toe-tapping tunes. Peeler, however, was easily the best musician in this band though. From guitar, lap steel, banjo, and mandolin, Peeler's playing was not only exceptional, but added just the right touch to each song.

Performance: The set is as taut as Peeler's mandolin strings, but the Shurman boys don't seem to be thinking about that at all. They appear so friendly and ebullient you might think Bearers and Davis are having a smiling contest on stage. Davis swings his up right bass like a partner on the dance floor while Bearers flashes his grin at the crowd. It's no surprise the long hall of the Joint was packed from front to back and overflowing out the door.

Summary: Shurman have it together. Their sound is right on the money with its diverse, unique and very smart qualities. They've already got a great fan base and excellent material, and from their onstage demeanor, they look like they have all they ever could want.

—Lorraine Tedder



Shurman: Texan twang-tinged rock with just the right amount of swing.

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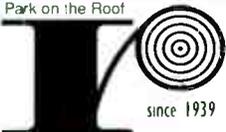
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Contact: Lisa Borsa or Gabi Kochlani, 323-650-9219

The Players: Tracee Theisen, vocals; Marc Christian, guitar; Will MacGregor, bass; John Henney, drums.

Material: Tracee Theisen has a cool, engaging voice and a mischievous attitude. Her songs are so laced with rockabilly that the overall result is almost original. Her other tunes have that Bad Company feel, of a gun-slinging rebel traveling the highways, looking for the next roadhouse to rock.

Musicianship: Top notch, every one of them. Tracee's voice has a big bite and it goes for the jugular every time. Marc Christian is clearly responsible for adding that "C.C. Rider" vibe, pure Cochran, picking, bending, and twanging every note to its fullest extent. MacGregor and Henney had the rhythm section locked in to help round out a powerful band.

Performance Theisen has no problem telling a crowd to "shut up," even if she's only joking, but it's courage like hers that clues you in to her uniqueness.

Theisen could easily be a Dixie Chick, but has no aspirations of sounding like anyone else. The set is high-energy with her hips swinging and her veins popping out of her neck. The band stay locked, and during "No Responsibility," they established an extremely tight groove.

Summary: Theisen offers up essential country-rock. She could easily go on tour and be a great opening act for any big country band. Whether she's break-out

material or not, time will tell, but her sound is interesting enough for a start. Overall, Theisen uses her looks, her talent and her stage skills to pull off an entertaining show.

—Daniel Siwek

Bob Karwin
The Joint
Los Angeles

Contact: Bob Karwin, 818-552-9378; or karwin@earthlink.net

The Players: Bob Karwin, vocals, guitar.

Material: Folk/pop in the tradition of James Taylor, and Jim Croce. Bob Karwin's original songs are well-crafted, witty, sensitive at times and could easily be adapted for use in film, television, or arranged and produced for a pop

artist. Memorable tunes include "Here You Are," about ex-lovers turned stalkers (this tune exemplified Karwin's unconventional lyric topics); "Hero," a wryly humorous tune about having no desire to be brave; "Toll Time's Taking On Me," about the awkward and sobering feeling men often experience when called "Sir" by younger men. His style was within the AC (adult contemporary) category. Karwin could widen his appeal to the modern pop/folk area with a little focusing on his overall style.

Musicianship: Bob Karwin's skill as an acoustic guitar player accompanying himself was certainly adequate for his songs. He had no difficulty in singing and playing and he demonstrated good dynamics and time keeping. He kept his strong baritone voice in pitch and demonstrated an ability to vacillate between different timbres of his voice from song to song as well. Though Karwin has his own "voice," at times he was reminiscent of Taylor and Croce.

Performance: Appearing to be completely confident onstage, Bob Karwin had a good level of control over the audience — commanding their attention. He peppered his show with the kind of humor and banter that a performer normally gets only through years of experience working in taverns and dinner houses.

Not afraid to poke fun at himself, Karwin won his audience over with well-placed jokes here and there. At times he did border on the edge of trying too hard, but all in all provided an entertaining show.

Summary: Bob Karwin is a strong up-and-comer with enough of the right ingredients to earn attention as a singer/songwriter. If he wishes, he could expand his appeal to the modern pop/folk audience. However, Karwin's material is ready now for placement in film and television, or recording by a pop artist.

—Cole Coleman



Bob Karwin: Folk-pop that exemplifies an up-and-coming artist.

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Lily's Siren: Good stage moves help push their brand of pop-rock.

Lily's Siren

The Whisky a Go Go
Hollywood

Contact: Artist Hot Line, 818-548-1625; Management, 818-920-9200; www.LilysSiren.com

The Players: Lucy Levinsohn, lead vocals; Marc Minarik, guitar; Dina Torok, backup vocals, keyboards, percussion; Dan Smith, bass; Steve McCartney, drums.

Material: Modern rock-pop with emphasis on melodies, hooks and punchy rhythms. The strongest song of the set was "Little White Lies," which offered an irresistible hook with subject matter that appeals to the darker side of human behavior. Other very memorable songs included the high energy tunes "Something In Between," about a rocky romance that's apparently over, and "Deeper," about the blurry line between love and obsession.

Musicianship: This was a tight, well-rehearsed band exuding confidence. Although no groundbreaking abilities were displayed, Lily's Siren projects the sense that they are capable of more. Lucy Levinsohn displayed a wide range of timbre and emotion with her alto/soprano voice, delivering each melody with precision and intensity. Dina Torok provided well-placed harmonies and a touch of keyboard textures and percussion. Marc Minarik, Dan Smith, and Steve McCartney performed as a tight unit of rhythm, syncopated lines and dissonance.

Performance: The entire band portrayed contemporary, appealing looks. Lucy, as lead vocalist, clearly was the focus of the audience's attention. She was very alluring and confident, with stage moves reminiscent of Stevie Nicks at times. Dina provided a strong second presence, especially when she synchronized moves with Lucy. Marc Minarik seemed reserved onstage overall, but came to life when he stepped over the monitors and delivered a few short

solos from the edge of the stage in a peculiar hunched over position. The band was augmented for a few songs by guest violinist Valerie Mora which adooed a nice dynamic splash to the performance.

Summary: Lily's Siren is a polished band that is on target with their brand of modern rock. Judging by the great crowd response at the Whisky a Go-Go, the band is connected with their audience. They could afford to experiment musically via an extended solo or elongated bridge here and there — perhaps deepening their appeal beyond commercially structured songs. In the meantime, they are ready now for market exposure, so be watching and listening for this rising group.

—Cole Coleman

Pete Munday

The Gig
Hollywood

Contact: Pete Munday, 323-461-2627

Players: Pete Munday, guitar, vocals, harmonica; Jeff Repetto, bass; Dave Garcia, drums.

Material: Pete Munday's band does not want to take risks. With

nothing new to offer, the trio follows the repeated clichés of rock & roll with predictable rhythms, simple chord choices and verse-chorus structures that never take risks. In John Mellencamp's and Bruce Springsteen's vein, the band plays melodic and uplifting rock songs. When the harmonica is combined with the acoustic guitar, the music reminds us of Neil Young's traditional folk.

Musicianship: Munday, Repetto and Garcia's level of play is enough for what they want to play. It seems that they learned the minimum a musician needs to know to form a rock band. The guitar parts, bass lines and drum beats are way too basic for much of today's rock standards. Munday, Repetto and Garcia limit their talent by not exploring their instruments.

Performance: Munday knows how to communicate with an audience. While most new artists can't hide their nervousness onstage, Munday looked into people's eyes and spoke with enthusiasm when introducing each song.

Peppering the show with complimentary comments to the crowd, Munday established a congenial atmosphere. "You guys are great looking," he told the well-dressed audience. During the performance, Munday made good use of the Gig's small stage by using his mobility and played his guitar with enthusiasm.

Munday's bandmates, in contrast, placed their focus more on playing their instruments than interacting with the 80 people inside the club.

Summary: In these highly competitive times for music, Pete Munday's band needs to develop its musicianship and escape from the clichés of rock & roll. The trio certainly knows how to perform its well-played-out genre of music, but need to find elements to make this field of play original, interesting and refreshing again.

—Daniel Oliveira



Pete Munday: Needs more development time.

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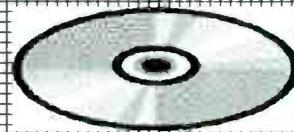
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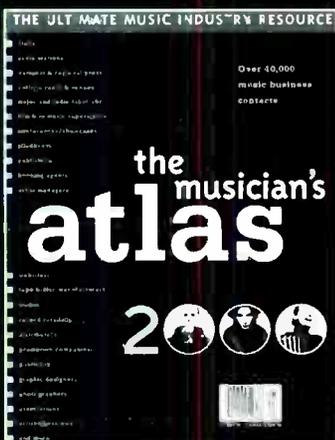
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Dmr avail, lking for like minded plyrs. NPNolvaer, BStenson, Suprsier, AJornin, Phish, JSCO. MMV 626-345 9595. dacktyo@dackgear.com
Dmr lking to join pro funk/alt rock proj. ala Matthews Seal etc. Have pro gear & transpo. TR 818-387-4816.
Dmr w/12 yrs exp lking for rock band. Infr PJam, Sndgardn, Mark, 310 826-7177
Dmr, 16, any type of music, wants to join people who want to get signd. lvonlyher@hotmail.com
Dmr, 28, sxs org band in OC. Infr Duran, Lms, Garbage, Bxnde etc. Stefan 949-683-1723. DrumLine@aol.com
Dmr, Greenville SC lking to start join band. Rock & alt. Infr. rdhowes@yahoo.com 834-4119
Dmr, versatll, exp. lking upbeat dance rock bands. Cover or orig. Also recrdng, most styles. Hi energy, dynamic. Bill. lv msq. 818-765-6268
Dmr: Moon, Bonham, Mitchell. Sks psychidc HR band. Doors, Zep, Hendrx, Who, Cream, early Fleetwrd, early Purple. Floyd. Greg 310-397-9770
Drums & bass avail. Jazz funk blues rock. Exp pros. Scott 323-573 2007.
Ex Berklee pro dmr. Rock funk, blues soul, pop. Live & studio. Doug 310-556-6152
Exp dbl bass rock dmr. groove orientd. former PIT studnt, j no gear. Infr Tool, Zombie, Mboa. Srs only. Tim 818-209-3857
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Able tenor lead bckup voc. avail for working cover casuals band. Can sing 20 lead vocs per nite. Also play bass. Exp. Bryan 818-535-3007
Aggress metal/hrd core vocsngwrtr avail to join pro band w drive. Ni. hiphop winnies. Infr Pantera, Sepultura. some death metal. 949 280 8863. sor did73@hotmail.com
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music 310 553 5052
•Male lead vocal dance exp Yng pop/R&B grp w/potent recd
deal pending completion of grp Very srs Jeff 818-793-6169
•Male voc in vein of Reznor, RPatrick, & JDavis for techno, HR
band image+presc a must! Keller 323-852-4801
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punk proj It's all about chemistry & commit Practic in
NoHo Brad 818-766 3166
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wrtr frimman Must be aggress, creatv & passiot about
music Style blues to metal 310-289-1454 nan-
crgy@earthlink.net
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fem solo duo or grps wntd Send pic/bio & tape The O
Grp POBox 8747 Univ City CA 91618
•Ndd, singr for alt rock blues Eastrn shore of MD
Blazeh23@webtv.net
•New atmoe rock band sks croonin creatv motivatd
voc lyrncst 18-25 only Infi HR new wave punk world
funk tribal drk wace 626-339-6120
•Pw/prof trk lking for voc Must have own equip & able to
rehr e 3kwk Srs replys only Greg W 310-369-0673 H
626 799-3458
•RnR band sks exp creatv dehdcatd image mindd singr
jnd+r 30 No rap or flaxes Srs only Rick 213-917-0369
•RnR voc ndd by comrty estab band Must sing/wrte very
very well Pro st Call mgmt for more info 818-872 5113
•SavageG style singr sngwrtr sks male bkng vocs wgd
pict rks bodies & dancing abtl for live gigs Boy grp
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•Sng/sngwrtr wntd to join pro band Must have presc & lmyd
magrntv Radchd Bowie Hendrx STP Earl 818-523-2510
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slaps presc Infi Pantera, Deatth, Slayer We want de-
catn fun & hrd work 805 583-5561
•Techno, psychdlc 2nd sngtr/prpr Big Beat, Chem Bros
Fatboy, Prodrky, Psychdlc Beatles Image in place for
recrting & live 818-760-3252 tez808@earthlink.net
•TOL pro voc ndd We have may recd deal Tour exp +
RnR band Pinky5457@earthlink.net
•Voc wntd for metal band into Motorhd, Sabbath, early
Mlca TypeO ACDC Thin whng hr srs only Torrance
area Alex 310-318-1495
•Voc wntd for orig blues, rock world music band ala
Santana VMorison 310-445-0889
•Voc wntd Estab rock grp akt BK, Crowes, Kravtz Have B3
fem locau vocs mgmt studios/nd ml Pro stat 818-872-5113
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Cars Runaways Dave 818-766-3091
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great singr glamslam musician org
•Wntd, fem singr 19-26 w lks style for alt pop band
ala Catdigns Oasis Garbage Great songs maj label
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•Wntd: spiritaly charmng witch-like wht fem bkcup
singr for innovatv Celtic- Shaman rock act Msut be
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Estab Hillywd band nds drk, menacing 2nd guit. Writng a must. Doors, STP, Floyd. Srs only 818-508-1203. Estab HR band lking for lead guit plyr. Srs nq only 818-769-3006. Fem guit w/lead capabty for all girl band. 310-655-2736. Fem musician, 21, lking to form all girl psychdc, improv, jam rock band in Sh Fls. Soligardena@hotmail.com. Fem, 25, singr/sngwrtr lking to start R&R band. If you're tired of sitting arnd like I am & are ready to go out & play, call me. Joanne 818-386-9241. Funky, ass kickin blk chick singr sks gut to complt band. Ghetto metal style. Studio & gigs ready. Portishud meets Bukit & Hendrix. Ya herd 323-550-5585. GnR, Aero, Stones type band. formrly on maj label. nds guit. 323-782-4024. Groove, funk, disco rhythm guit. able to sing bckup. For orig comrcial dance/pop grp. Image & groove orientd only 310-915-5353. Guit ala GoGos, B52s, Blondie. Bowie ndd by fem pop singr/sngwrtr/guit to form band. collab, play live, recrd. Have recrdng gear, great vox. 323-650-0595. Guit ndd for avant garde rock band in vein of Morphine, Primus, Mr Bungle, David 310-428-9136. Guit ndd for pop/all rock band. Label int, mgmt, SavageG, Sugar Ray, Goos, David 310-859-1804. Guit ndd. Into great sngrwing, hooks, creativity. Have open mind, mgmt, connex. lckout, Beck, Bowie, Moty, Blur, Chem Bros, Suprgrrs. 323-933-7926. Guit plyr wntd for guit orientd pwrpop band. Must sing bkgmd. Chk out mp3 comuncionform for music Louie 818-891-3671, louie0206@yahoo.com. Guit w/bkng voc abt wntd for all pop tr. We have all the songs, you play them. Mark 323-266-6719. Guit w/diverse abils, pleasant personality. For Short fall tour. Some pay. Fem a+ 614-237-8143. Guit wntd for band. Infi STP, 3EYE, EVH, Ozzy. Pro musicians only. Mike 818-902-9879. Guit wntd for CO-GODS, highly creaty Infi Filter, Helmet, Nirvana, Cure. Lv msg 323-461-9592. Guit wntd for formng rock, funk, blues band Allmans, Sly, Funkdc, Lit Feat, Meters. Gary 310-446-9642. Guit wntd for industr, techno music. Infi Manson, NIN, Lords/Arcl Image Infi Manson, Kiss, early Crue. Connex willing to help us. Aaron 818-363-0003. Guit wntd for modern rock band w/gigs, 24 hr lckout, 24 tr kccss. Nd updatd snds. Style Foes, 3EYE, Lit Call mgmt 818-366-2313

MUSICIANS WANTED

Guit wntd for orig hvy rock/metal band. 70s, early 80s pwrcore. Team plyrs only. Must be srs. 323-966-7240. Guit wntd, 18-25, for new band w/fem singr. Music No Doubt meets MKPX. Must have transpo, dedicatn. live in LA area. Mark 323-732-6764, thewrestlingpunk@aol.com. Guit wntd. GOLDSPOP. rock/pop w/indian infl. Released album 11/99. Mgmt deal pendng. Fixtr in LA clubs. Gig, Martin. Infi Radiohd, U2. 310-829-6376. goldspot@goldspot.net. Guit wntd. Pro sit Infi Factory Siplnkt, Pantera Machn Hd, Manson, COchambir etc. Pis have tape/pix. Lking for great live perfrm. Dino 323-876-5653. Hvy down tuned guit, not afraid to xpermt or electrnc drums. Industrl death metal meets hrdcore techno. Flakes die. Sml label deal. Jeremy 310-216-0383. osasp@earthlink.net. Hvy rock band nds new rhythm guit. Own equip & transpo a must! Must be prepared to conquer world Rick 800-709-3548, Triston 310-837-4426. KROQ type band lking for rhythm guit plyr. Xlnt cont. x, demo tape, gig ready. Lv msg 818-517-8915. Lakedn/Aburndtl FL, Fem or male guit wntd! Alt rock style. Must be able to travel & no drugs. Karisa 863-965-4686. Lead guit w/solid bckng vocs ndd by gigging classic rock cover band. Pro atts only. No flakes, drugs, egos. CaplManyhands@excite.com. Lead guit wntd for modern RnR band. Infi Stones, Alt rock, Ramones. ACDC Rock image a must. 818-753-8647. Lead guit wntd. Hvy rock band into Magnet, FuManchu, Nebula, Hellacopters, Stooges. Analog equip a must 760-531-7173, moonzero2@yahoo.com. Live electrica Versatl, creaty guit ndd for fresh, post mod dance proj. Infi big beat, house, funk, Shaun 310-214-9052. Lking for drmr, guit & keybrd plyr Wild Flower. 310-836-5106. Lking for guit, 20-35, wiling to do something dif w/bass, drums, violin. Lking at punk, hrd, strim rock. Larry 414-764-0410, ligard@perfect-product.com. Maj solo artist proj auding. Ready to sign w/maj label, recrd CD. Nd pro musicians. Maj producers Nd drmr, guit, bass, fem bckup vocs u2erran@aol.com. Pop star guit plyr ndd for smart melodic RnR band Infi Byrds, Bad Fingr, DSynccate, Big Star, Choc Watchband, Jack 323-969-4945. Pop/rock band showncg for A&R, sks lead guit w/xf & bass plyr Srs plyrs only Oasis meets Evercrl w/some Foes. DC10 323-969-4989. Pro guit wntd to form lng hair Hillywd RnR band. Must want to be suprstar. Richie 323-851-2744. Rhythm guit wntd for co-wrting in cover/orig band. Vocs a+. Nat 661-799-3804. Rhythm, textr wntd for all band, Radiohd SRoses, Foes, Weezer. Verve. Must have gear & image in place, under 30 818-780-3252, 16z808@earthlink.net. RnR band w/2 guitars, drums & fem singr, lking for bass plyr headd for stardm, GnR, Stones, Petty style. Brad 818-705-8064. SavageG style singr/sngwrtr sks guit able to play acous rhythm &/or elec lead on orig songs for live gigs Vaughn 800-337-8475, vrmouton@earthlink.net. Singr sks fem guit for band Srs nq only. Dwayne 323-755-2788

MUSICIANS WANTED

Singr/sngwrtr sks gut for pop/rock band. Great songs, great demo. Infi InCl CCRows, Toad, Goos, Darren 310-208-0136. Singr/sngwrtr w/mgmt & connex nds muscns to complt orig proj. Get to shows as soon as ready Doooms meets STP, prodncr, rockst67@yahoo.com. Unique fem voclyricst sks talentd gut plyr to formjrn RnR band. Many infl R&B, classic rock, folk. Demo avail. 818-754-2430. Very hot surf band lking for add'l gut to complt classc 2 gut surf snd. Mark 661-298-1067. boneshark@earthlink.net. Wntd: exp real rock gut for global dominatn thru music. Infi Sabbath UFO, Megadeth, Pantera, PauliApocalypse Proj. 310-208-0220, rm 202. Wntd: gut to complt 4pc orig groove orientd band w/diverse stammn songs. Must be strong lead/rhythm guit. All styles. www.konogorre.com. Mkke 323-259-8287

24. BASSIST WANTED

Allstar band w/htl songs upcoming shows & recrdng, sks pro bass in 20s w/great image STP, Pumpkins, Oasis, Nirvana, Beatles. 818-755-8537. 1 Hillywd band nds new soull, grooving bass for hvy melodic RnR band. Doors meets STP. Have atty, label int. 818-785-5095. 5 string bass wntd, in/pocket, team plyr, tasty, melodic, vocs+. Infi Alans, Sheryl, Fiona, Sarah. Have indie deal, pros only. 714-998-3783. Band called ALLEN nds membris Listen to music www.mp3.com/zallen. Beatles, Bowie, Radiohd int Zallen777@aol.com. KROQ artist w/mgmt producer sks pro bass, Pick, bkgndrs & cool shrt hair lk a+ No \$\$, Rock to alt. 323-469-3459. ACDC, Stones type band, formty on Geflen nds bass. 818-377-4518. All orig hvy rock band sks cool bass, vocs a+. We have gigs & CDs. Style incl Zep, Cult, STP. 323-644-9049, 323-962-0824. All band lking for fem bass Infi Pumpkins, Sdre, Placebo, Police. Fast rock w/slow rock. We live in Pasadena area. 626-288-5662. ASKING ALICE lking for bass plyr. Infi GnR, Stones, ACDC, Cult, Pete 213-285-9519. Auditions for tour begning in France. Voc & musicians ndd. Funky R&B, hip-hop vibe. 310-281-8287. Band w/CD lking for bass plyr & drmr. Music is raw RnR Infi GnR, Stones, TRex, Beatles. Damon 323-851-3221. Bass ala GoGos, B52s, Blondie, Bowie ndd by fem pop singr/sngwrtr/guit to form band, collab, play live, recrd. Have recrdng gear, great vox. 323-650-0595. Bass ndd for all orig rock proj. Pro-sim, dedicatn, creativity a must. rekeageaudio@aol.com. Bass ndd for band. Infi STP, 3EYE, Sabbath, EVH. Pro musicians only. Mike 818-902-9879. Bass ndd for pop/all rock band. Label int, mgmt, SavageG, Sugar Ray, Goos. David 310-859-1804. Bass ndd to complt band, Bjork, Pretends, Sndgardn, BRatt, PToSh, Drvnyls, NICO, NiHagen, Zep, Beatles, PFurus, CTrck, Baurhaus, Mazy, Midnite Oil, Blondie, Zoey 323-851-6350. Bass ndd to help form lounge rock band w/qual orig matrl. Talent & commit req. 818-762-1748. Bass ndd, into great sngrwing, hooks, creativity. Have open mind, mgmt, connex. lckout. Beck, Bowie, Moty, Blur, Chem Bros, Suprgrrs. 323-933-7926. Bass plyr ndd for formng band. Sham 69, Cockney Rejex, 999, Chain/Strength, Gears, SWeasel, Blk Flagg, Descendts, UnifrmC 323-860-8833. Bass plyr wntd for acous rock proj. Infi InCl Goos, Cornell, Matthews. Pro inq only. Enc. 323-876-0360. Bass plyr wntd for alt rock band. We have own studio & best songs. Infi music plyd on KROQ. If you're srs & dedicatd call. Roz 818-589-0784. Bass plyr wntd for band w/gigs bkd. Infi Verve, Dylan, Suede, Stones, Cath Wheel, Bowie. 562-590-6970. Bass plyr wntd for melodic rock band. Maj connex, mgmt. Pros only 818-623-6500. www.mp3.com/jasonets. Bass plyr, 21-29, ndd asap. Infi Rage, Limp 311, Korn. We practic in Vly. 213-842-0542. Musiclike@aol.com. Bass plyr, Short fall tour. Some pay. Abl to be funky, sense of humor. Fem a+, not nec. Asp. 614-237-

Male Vocalist Wanted

Signed alt/rock band seeks male singer age 21-28. Influence/image/sound: 3rd Eye Blind, Goo Goo Dolls, Matchbox 20. Must be dedicated. 310-442-0397 dishrecs@power.net

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Pro Drummer Wanted

for nationally touring major label band currently on the road. Style: Nirvana, Social Distortion, Offspring, Foo Fighters, AC/DC. Short hair, under 30. Looking for band member not hired gun or mercenary. Send photo, work history and tape/CD/video to: P.O. Box 5807, Sherman Oaks, CA 91413

TRACK HOUSE

24 ANALOG/32 DIGITAL Trident 80C, Otari MX-80, ADAT XT's, 480L, Eventide, C-12, U47, U87's, LA-2A's, 1927 Steinway, SSL Compression, Tube EQ's & Pre's, API EQ's, 3 iso's, BIG room, studio bau:ton design, production services, Automation. (818) 781-2263

THE ORIGINAL DEMO DOCTOR PRODUCER ANDY CAHAN (MUSICAL DIRECTOR FOR THE TURTLES) ANNOUNCES THE MAGIC OF PRO TOOLS FULL CD MASTERING & PACKAGING - REPLICATION CUSTOM PROGRAMMING WEBSITES DEVELOPMENT PATIENTS include RINGO STARR - HARRY NILSSON JIMMY WEBB - ERIC CARMEN http://www.allentertainment.net/demodoctor.html

Andy Cahan Demo Doctor 818-489-4490

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BASSIST WANTED young (21-35) Bass Player needed for signed touring band, need quick study for immediate gigs, must have pro gear, good look, good attitude, good vocals are a must. We offer steady work, decent pay, good management, solid players, good fan base. If you are interested, please call: MELROSE & ASSOCIATES (505) 341-2539



MUSICIANS WANTED

8143
w/great groove infl by Jones, Ridley, Redding, Cox Schach, Burrell, wntd by HR band Rock plays yes funk p/lys no 310-455-3578
Bass who loves music & people & playing wntd Lv mgs 310-286-6610
Bass wntd for cool fun RnR band. Infl D/Syndt, Choc Watch, C.Trick, 70s & early Stones, Lennon. Jock 323-465-8522
Bass wntd for forming rock, funk, blues band. All rns, Sly, Funkditz, Lil Feet, Meters Gary 310-446-9642
Bass wntd for funky sexy, quit, girl art, rock band w/gigs, connex, CD, ambin'! RHCP, DiFranco, Zep. You re funky team p/yr Hear music www.allhand.com 213-538-5935
Bass wntd for hook rock quartet w/labell int, lckout, gigs & following TRex, Teen Fan, Guided/Voxes, S.Davis Jr 323-860-9952
Bass wntd, 18-25, for new band w/lem singr. Music No Doubt meets MXPX. Must have transpo, dedicatin, live in LA area. Mark 323-732-6764, thewrestling-punk@aol.com
Bass wntd HR & blues rock covers Must val. We have gigs Pros only 562-806-2045
Bass wntd, Infl James, Curve, Bloody Vag, Cure, Tool, Zep, Floyd, Hendrix, Slowdive, d n'b/jungle, Spiritz etc. Pgr 800-474-2954, dbtelevn@hotmail.com
Bass wntd. New p/ys ala Blink, Clash, Dolls, nys you now! 818-225-0896
Bass, 25-35, wntd for blues pwr trio SHld have chops, command of blues, gear & transpo. We have tunes ong/standrds, rehrls spc & chops. 818-781-7838
Bass/voc nnd. Infl Kyuss, Devo, Helmet, B52z, The Vipers, Cars, Run DMc, 818-766-2091
BLACK ANGEL. Stones type LA wntd w/CD, video & recd label int, wants perm bass p/yr for maj stardm only. JC 805-969-1243
Blues/rock band in vein of Zep, Hendrix skng bass p/yr w/gd equip. We have financ'l bking, 2 albums touring. You have gd equip, transpo. Judge 213-968-0964
Chicago voc, quit, drrm sks bass for hi energy HR band. Gd lik, alt, stage presnc, Srs rock done rite Crue, Godsmck, Bcherry. 20-27, 818-231-8511
Cool d string bass w/groove, great time & pro att, for all pop/rock KROQ type band w/great songs, hip image. 323-666-1744, 323-664-3411
Curr gigng KROQ style all band w/tons of drk, sophist songs sks total marc w/enf vision, intn to defect potenti bonanza. Rick 323-469-8748
David, 25, pro singr/sngwrtr nds p/lys All orig music-pop. Not likg for other sngwrtrs. Nd drums, bass, keybrds, quit 323-634-0995
Dolls, Faces type band on indep label, nds bass p/yr. 323-782-5505
Drrm wntd to back progress instrum quit on upcoming solo album. Nd exp. CD Droop 818-766-2091
Inf Satrnia, Liquid Tensn. Pro, only 714-952-8986
Eclipse Recrdng artist DISARRAY sks motivatd HM bass for touring & recrdng Sepultura, Crowbar, Mita style. Must relocate to Nashville area. scared66@aol.com
Event worknks. Blues band sks bass. Must have blues exp. Infl Jamern, D'Guns, Oakley. Band members only, no casuals, sub p/lys pls. Nathan 818-243-2696
Exp bass for Hlywd based prj. Recrdng 2nd album, some pay. Infl Beatles, Bowie, U2, Radiohd. Bob 310-893-8706, 800-431-2500 x4310
Exp bass p/yr w/own transpo & equip. Hvy band ala Tool Helmet. Have lckout in Sth Bay area. Wilmington, CA. Open mindd nnd. Reuben 562-404-0271, chickenhead66@juno.com
Fem bass p/yr for all girl band. 310-655-2736
Fem bass wntd for fem DMatthews meets Sting band. Advanced intermed prof. Van Nuyss rehrl crazyfrets@hotmail.com
Fem musicn, 21 lkg to form all girl psychdnc, imcrov, jam rock band in Sth Fla. Soltgardenia@hotmail.com
Fem singr sngwrtr lkg for dynamic bass. Music is rock w drk & moody vibe. No flakes pls. Elizabeth 661-253-1653
Funky, ass kickin blk chick singr sks bass to complt band Ghetto metal style. Studio & gigs ready. Portishnd meets Bizkit & Hendrix. Ya herd. 323-550-5685
Groove orientd bass wntd by talentd solo artist for HR band w great matrl, xint p/lys. For recrdng & gigs. Rick p/lys only 310-455-2597

MUSICIANS WANTED

Gull/singr skng bass & drrm w/day jobs to form classic rock cover band for fun & gigs in Sth Bay/Lng Bch, 562-856-3398
Hrd & hvy pure rock ala ACDC. 7dust, Milca Worldwide artn & signd to productn dead. In/pckpt nos only. 818-345-5751
JOHN CHRIST, ex. Danzig, wants lead voc/bass for gigng band, Must sing lead, Send bio/CD Tang Records, POBox 2713, Sta Clarita, CA 91386, 800-222-6000 x4115252
Lakelnd/Auburnrd FL. Fem or male bass wntd! All rock style. Must be able to travel & no drugs. Karisa 863-965-4686
Live electrnc. Solid, groove. bass req for positv, upbeat dance prj. Infl big beat, house, funk Shaun 310-214-9052
Lkg for exp bass for guar gigs to play w/Engl/Hrbrew pop/rock grp. Infl BJoel, Chicago, PColins. David 310-248-2870
Maj solo artist prj auditing. Ready to sign w/maj label, recd CD. Nd pro musicns. Maj products. Nd drrm, quit, bass, lem bckup vocs. u2ferrari@aol.com
Mature, dedicatd, hrd, hvy & aggressv bass w/groove & image. Static X, Zombi, Sabbath, Ffacity, Pwrman, Grip inc, Tool, Ultrasnp, Prong, Filter, 323-878-0900
Melodic, fast learnng bass p/yr nnd for band of 2-4 gigs, lem lead singr & drrm. 20+ songs to learn for upcoming gigs. Markus 562-401-0993
Mlticlt. Guit lkg to collab w/bass virtuosu. Must love Windham Hill artists. Onrgs & recyrbils. Adam ertkcs@aol.com
New atmos rock band sks perm creatv, motivatd bass & drrm. 18-25 only Infl HR, new wave, punk, world, funk, tribal. Mike 626-339-6120
New yng blues/rock artist from Austin, TX sks pro rhythm sectn to recrd & perform onrgs. Pros only. Kenny 661-254-2698
Pop punk singr nds bass p/yr to complt band w/inshrd CD & label int. Srs only reply. Jonathan 323-333-6696
Pop/rock band showcng for A&R, Srs sks bass p/yr & lead quit w/lx. Srs p/lys only. Oasis meets Evercr w/some Foes. DC10 323-969-4989
RnR band that's going somewhr nds solid bass p/yr that grooves. Have CD, gigs, prospex. Infl Stones, Beatles, Zep, Who etc. Brandon 213-486-4511, brandosarah@cs.com
Rock bass w/great groove wntd by HR band w/intd matrl, p/lys, voc, mgmt, maj connex. Pd gigs & recrdng. 818-715-9757
Singr & guit p/yr skng bass p/yr & drrm for hvy, alt music. Infl Sngdrdn. Tool. Have private studio. Gabriel 626-307-8604
Singr/sngwrtr sks bass for pop/rock band. Great songs, great demo. Infl incl CCrows, Toad, Goos. Dairren 310-208-0136
Singr/sngwrtr w/mgmt & connex nds musicns to complt prj. Get to shows as soon as ready. Doors meets STP, spider. rocketl@yahoo.com
Sngng bass p/yr w/lat tone, slammin lines, motivatd, bass for. Funky, hvy rhythm & groove. Infl RHCP, Sublime, SCoughng, Mike 323-871-2294, slackm1@yahoo.com
Singwrtr, Ska, punksh, on/rocks w/dash of jazz & garnishd w/some house. Nd bass, drums, keys etc. Todd 562-493-8268
Spanish rock band sks bass p/yr w/technq, reliable &

MUSICIANS WANTED

w/sense of music. Hlywd area, Spanish spkr Bpr 562-407-7362, dial 7# after phone #, seekingguitarist@yahoo.com
SPIRIT TREE lkg for bass p/yr, Fem lead pop singr For recrdng & performng in local clubs 323-467-5901
Versatll bass nnd for eslabi mod groove band w/huge following, label int, mgmt & atty. Dedicatin a must! Srs p/lys only. 818-846-4210
Wntd: exp real rock bass for global dominatn thr musicn. Infl Sabbath, UFO, Megadeth, Pantera. Paul/Apocalypse Proj. 310-208-0220, rm 202
Wntd: open mindd & unque bass p/yr for innovatv Celtic-Shaman rock act that opens new music horizons. Call if you're not scared. Arthur 323-462-5534.

MUSICIANS WANTED

Keybrd nnd for avant garde rock band in vein of Morphine, Prmrus, Mr Bungle. David 310-428-9136
Keybrd nnd for orig prj. Infl Cradle, EMP. 818-985-8942
Keybrd nnd, fem encourgd, for pop/alt rock band. Label int, mgmt. SavageG, Sugar Ray, Goos. David 310-859-1804
Keybrd w/samp/rr for fem front band, Top mgmt, label showcxs, LA gigs. Be pro, no egos. Infl Bjork, Beck, Cars, Cure, Siouxsie, Catalonia, Blondie. 323-874-4138
Keybrd w/samp/rrs, midi & productn skils a must, nnd for all rap grp. Performng thru out Calif w/recrd cont. Nd you now. 626-798-0053
Keybrd wntd for funk, fusion trio ala Return/Forever 2000 mistaluv@juno.com
Keybrd wntd for industrl, goth synth Tribal drums, classcl & world instrms, electrnc music. For singr/sngwrtr w/matrl. No alcohol, drug use. 323-957-2149
Keybrd wntd for melodic rock band. Maj connex, mgmt. Pros only. 818-623-6500, www.mp3.com/jasonbns
Keys nnd to complt band. Bjork, Pretenders, Sngdrdn, B.Ratt, P.Tosh, Dvnylvs, Nico, N.Hagen, Zep, Beatles, PFurs, C.Trick, Bauhaus, Mazzy, Midnite Oil, Blondie. Zoey 323-851-6350
Live Electrnc. Keys/programm wntd for live dance prj. Upbeat, positv vibe. Infl big beat, house, funk. Dedicatin & drive essnt! Shaun 310-214-9052
Lkg for drum, quit & keybrd p/yr. Wild Flower, 310-836-5106
Programm/noise tech/keybrds wntd for hvy rock band w/great tunes. Chem Bros & Prodigy meets RZombie & StaticX. Jeff 818-509-1974
RnR cover band w/pymg gigs. Dan 818-662-7005
SavageG style singr/sngwrtr sks keybrd to programm & perform orig song aranges for live gigs. Loops & samples a+. Vaughn 800-337-8475, vmouton@earthlink.net
Singr sks fem trumptr, lem sax for band. Srs inq only. Dwayne 323-755-2788
Singwrtr, Ska, punksh, on/rocks w/dash of jazz & garnishd w/some house. Nd bass, drums, keys etc. Todd 562-493-8268
SPANKED, curr gigng band w/mgmt, nds keybrd for fem front RnR, blues band. Devon 323-664-1583
Stones type LA band w/CD, video & recd label int, wants perm keybrd p/yr for maj stardm only. JC 805-969-1243
THE TGM BAND, That Good Music. nds keybrd p/yr. Reggie, funk, pop, univ music. Omar/Al 323-735-7109.

25. STRING PLAYERS WANTED

Fem cellist w/bckng vocs for July 4th gig, 2 or 3 rehrls/wk. Some pay. Michele 310-312-0662.

26. KEYBOARDIST WANTED

Are you into mellotr, optgan & other vintg texts + creating your own runng thru fx etc? Do you like really gd songs? Trp 213-482-8869.
BACK ALLEY skng piano &/or Hamnd B3 p/yr for CD. 213-360-2450
Band skng sample tech/programm/DJ to create texts, loops & noise for rockn psychdc electrnc. Incubus, Massv, Photek, Baxter, Tool, Janes. 310-575-9857, sell1@earthlink.net
Bass & drums lkg for keybrdst. Jazz, funk, fusion p/yr w/financ'l bckng. Scott 323-573-2007
Blue Ecstacy Prod sks keybrdst for orig modern rock band. Nds gd lk, under 31 In LA & OC area. 949-786-0156
Blues singr/sngwrtr quit/harp p/yr int in co-writing, sharng ideas w/po mind, xtremly talentd blues enthus. quit or keybrdst for poss band connex. Wndln Hills. 818-340-8223
Blues/rock band sks keybrdst. Must have equip & exp. We rehse in Manhattan. Joe 914-928-7109, joeypl@frontiernet.net
Bon Jovi tribute sks keybrdst/bckup. Just have 2nd stage presnc. Paul 626-332-0405
Creativ Kurzweil &/or Logic tech nnd. \$\$, Jane 323-953-1101.
David, 25, pro singr/sngwrtr nds p/lys. All orig music-pop. Not lkg for other sngwrtrs. Nd drums, bass, keybrds, quit 323-634-0995
Etabl all pop band sks exp keybrdst. Melodic, atmos. Infl Cure, Depeche, U2, REM, 310-226-8483.
FT positv avail for keybrdst, 18-34, salary to 25k+ 30 days vacatin, health benefits, college loan repaymnt. USAF Heartland of America Band. 402-294-6046, band.auditions@a1.mil
Fem keybrdst &/or quit nnd for complt, curr touring cover/orig band. Must be visually attractv, entertainng & energic. Voccs a+. 818-754-1497.
Jazz quit sks keybrdst. Bebop, progrsv, modern. Have drms & standup bass p/lys in line. Fun & creatv prj. No pressure, no prohty. Richard 818-508-1462.
Keybrdst nnd by new jam band w/modern rock grooves & strong harmonys. Rehse 2xwk in LA area. Recrdng CD this summr. 323-462-2600.

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Wntd, blk male keybrdst for R&B cover show band...
Kotic R&B soul artist w album & pro band sks key-
brdst for gigs & shows. Must be dedicated & rehearse
Tues in SFV 818-832-8705

27. DRUMMERS/PERCS. WTD.

*18-30, commtd drmr. Vly studio & rehrrs. Hllywd
gigs will tour. Must not play hvy 987 passion! snd
Beatles PCole, Fiona, Michelle. 310 785-7284
*A band called ZALLEN nds members. Listen to music
www.mp3.com/zallen Beatles Bowie Radiohd infl
Zallen777@aol.com
**AAA pwr grace drmr for HR pop gr. Rchding 1st
CD Boniam meets Copeland to write. PJam meets
Ezra Creativity drive commt 818-848-1262
*Acous rock band sks drmr for upcoming shows. Must
be versatll passioat srs mindd Infl Beatles, Matthews,
Zep. Mkr 310 287 1768
*Acous rock proj. w lem wux sks crazy perc drmr
w ong beats. snds Collab & perfrm rite away Plyng
gigs. ready for perc/wrd pty. VM Pgi. 213-206-3539
*African/Amer fem drmr & qut wntd for band. Must be
energetic & avail for sessn work & gigs

MUSICIANS WANTED

tameka_grace@yahoo.com
*All orig hvy rock band sks cool drmr. We have gigs &
CDs. Style incl Zep. Cult STP. 323-644-9049 323-
962-0624
*All pop band on indie label w/mgmt. studio, nls pro
drmr w chops & feel, passion, grooves vocs. Infl
Alanis, Fiona Sarah 714-998-3783
*All supr melodic rock band w modern colorfl image
CD top produc. amazg connex. sks flashy drmr.
dying to make it. www.scaredgirls.com, 818-386-
5869
*Artist lking for drmr. My style is Matthews cross
w/NIN. Have CD, bkng fall tour. 818-353 1973,
info@jodywhitesides.com
*Ass kickin HM cntry blues ala JCash meets Mlica
30 - semi pro pref. Scotly 310-670-5673
*Band w/CD lking for bass pty & drmr. Music is raw
RnR. Infl Gn'R Stones, Trx. Beatles. Damon 323
851-3221
*Band w/lem voc lking for drmr to compit proj,
Dedicated & pro a must! Infl Lwv, C.Crows Wallflwrs
Paul 818-848-0428
*Band w/infnt lem singr sngng drmr for live & recrdng
w goal of recrd deal. 1st CD done, startng 2nd. Belwn
Krivatz & Alanis Wade 310-827-8737
*CO-GODS lking for creatv drmr. Infl Filter. Helmet
Nirvana. Must be responsbl. 323 461 9592
*Cool drmr w/groove & great time. exp w loops. click
wntd for pro all pop rock KROQ type band w/great
songs, hip image. 323-666-1744 323-664 3411
*David, 25, pro singr sngwtr nds plyrs. All orig music
pop. Not lking for other sngwtrs. Nd drums. bass. key-
brds. qut. 323 634 0995
*Drmr for lem frontd band. Funky hiphop drums for
allpop. Top mgmt. label show's. LA gigs. Pro no
egos. Infl Bjork, Beck, Cars, Cure. 323-874-4138
*Drmr nnd by voc & qut. Sthl Infl Coy Dolls. Conflict
Discharge. Business Misfits. Ramones. Suicidl. Bad
Relig. Adolescents. Anglc. Upstrls. 323 957-4941
*Drmr nnd w/WOMB Visceral. modern band w awe-
some recrd & Warm Chapel deal. Play w/circ & sam-
ples. Travis meets Janes. 310 478-2885
*Drmr nnd for all ong rock proj. Pro-sm dedicatn. cre-
ativly a must. rekageaud0@aol.com
*Drmr nnd for pro band. Morein rock style. Have CD
& vry gd upcoming gigs plyng w signd bands. No
overges. pls. 908-707-8473. lovthebass@aol.com

MUSICIANS WANTED

*Drmr nnd for recrdng. but I love to have you as
bandmate. Style Pwrs. Nirvana. Breeders. Beatles.
Smiths. Jaye. 323-650-6175
*Drmr nnd immed for mysticl death metal band. OC
area. Equip & transpo a must. Infl AC/Gates. Dk Tranqly
Disectn. Gracie Frlm. Nck. 714-539-6676
*Drmr nnd to compit 4pc band w punk, metal & pwrpop
infl Pistols, Danzig. Ramones. Ryan 323-845-0253
*Drmr nnd Infl Sludge, Doom, death, hroocore WLA/Sth
Bay area. Sense of humor a+. No afts. Ryan 310-965-5242
*Drmr w/knowldg of sng lang or wrking wdeat. wntd to
instrct. Lv msg. 310-289-7114, wbelkygrl@aol.com
*Drmr w/wrfl, agresv style wntd by talentd solo artist
w/mt matrl for HR bking band. Recrdng & perfrmnc.
Hrrrs only. 818-715-9757
*Drmr w/steady & simple tastes for short fall tour. Fem a+.
Some pty. Ascp. 614-237-8143
*Drmr wntd by estab LA band Infl old schll. Damned
Buzzcks. Misfits. Lords. No rascis or homophobic. Shows
bkd. tour in Fall. Dly. 323-465-7030
*Drmr wntd for band Infl STP, 3EYE, EVH, Ozzy. Pro
musicians only. Mike 818-902-9879
*Drmr wntd for dedicatd & estab HR band. 18-22. Main infl
Incubus, Deftones & Tool. Jeremy 818-707-2405
*Drmr wntd for lormng rock, funk, blues band. Allmans, Sty
Funkic. Lil Feet. Meters. Gary 310-446-9642
*Drmr wntd for funk, fusion. Ino ala Return/Forever. 2000
mstsluv@puro.com
*Drmr wntd for funky, sexy, qut, grt all. rock band w/gigs,
connex. CD ambnt! R/HCp DiFranco. Zep. You're funky
team ptyr. Hear music www.alhanda.com. 213-538-5935
*Drmr wntd for hvy rock band w great tunes. Chem Bros &
Prodiay meets RZombie & Slabx. Jeff 818-509-1974
*Drmr wntd for org band for gigs etc. Infl Stones, Crowes,
Clash. Who. Wilco. Radiohd. Smples. sold plyrs only. 323
953-9586
*Drmr wntd for ong hvy rock/metal band. 70s early 80s
pwrcore. Team plyrs only. Must be srs. 323-966-7240
*Drmr wntd for org rock band ala Doobies. Allmans.
Eagles. Must be team plyr & last learnr. Maie lem ok.
Great meter & personality. gysasake@yahoo.com
*Drmr wntd for lormng rock band based in SFV. Curr
showng w CD. Srs w groove & style. See hear
lattaomoon.com. Mike 818-380-7108
*Drmr wntd for psychid, punk. pop band w/Hllywd
lookout. lking for psychid, out control drmr. hrd hrtf.
Devon 323-874-3877
*Drmr wntd for punk rock pop glam band. Infl Bowie
Pistols, Pixies, Clash. Great songs. lckout CD. Be wntg
to recrd & tour. 323 406-9225
*Drmr wntd for rock band. We don't want god drmr
just someone who is able to create personl sntd
Doors, Sabbath, Nirvana, Lastoftheus@htmail.com
*Drmr wntd now for KROQ style band. We have xnt
contax. demo tape. ready to bk h profile shows. Lv
msg. 818-517-8915
*Drmr wntd to back progressv instrum qut on upcom-
ng solo album. Nd exp. gd groove. person w transpo.
Infl: Satriani, Liquid Tensn etc. Pro only. 714 952-8986
*Drmr wntd w modern groove. '18 2nd. Voccs or other

MUSICIANS WANTED

instrms a+. SCoughing Sing Matthews. SavageG
Zappa. Lv msg. 310-288-6610
*Drmr wntd. Infl Janes. Curve. Bloody Vay, Cure, Tool,
Zep, Floyd, Hendrix, Slowdive, d'n jungle, Spiritized
etc. Pgr. 800-474-2954, dbelevew@htmail.com
*Drmr nnd. Must have funk flt. Proj. curr in studio. Act
formt. matrl wrtn. tras. lkd. Pro-sm a must. Call for
audtn. 323-428-9759, cyberspence@htmail.com
*Electric band lking for brkfst. pty. 415-331-2544
eduvaxx@aol.com
*Estab orig blues. rock band sngng pro & dedicatd
drmr. 626 432-5357
*Exp drmr nnd for STP type band. Upcomng shows
vry soon. CD done. Nd drmr to start shopping. Have
srs contax. waitng. Jeff 818-759-0695
*Fem drmr for all girl band. 310-655-2736
*Fem sngng/sngwtr lking for dynamic drmr. Music is
rock w/drk & moody vbe. No flakes. pls. Elizabeth 661
253-1653
*For estab org rock based funk band. Must play
conga & perc. Solid time & groove essentl. Rehrrl spc
in DT. LA. Steve 310-777-3127. 310-398-1014
**FREAKIRCLE sngng pwrtrs. funky. hrd core drmr to
compit. cluttng edge proj. Pro. sng plyr. Can you handle
the groove? Gabriel 818-501 5845
**Gigging So Cal band sngng drmr w/acous & elec. sct
Infl Peppers. Incubus. Korn. Rage. 949-481-5300. jne-
productions@htmail.com
*Guit & voc sngng. energic drmr to form band. Infl Blink
Sublime. Fooz, No Doubt, Korn. Rage. Mke 213-842-0542
Seekn/Bandmates4@aol.com
*Guit/sngng sngng bass & drmr w day jobs to form class-
ic rock cover band for fun & gigs in Sth Bay/Lng Bk. 562-
856-3398
*Hrd 2pc band sks drmr w die hrd aft & equip. We have 2
brkout matrl. summr tour pendng. Sherman 310-643-
7402
*Hrd & hvy pure rock ala ACDC. 7dust. Mica. Worldwide &
sngnd. Solid melter. groove. hrd hrtf. Pro only. 818 845-
5275
**Mike tribute band sks drmr w/h armys & Infl Invasn
k. We do hits from 60s thru 80s. Gigs are piling up. David
818-982-8708
**Latin perc wntd for gigging Gypsy Kings style band. 818
380-1230
**Lking for drmr for alt. psychid. rock band. Maj label nt.
Must play on clck. Commit & dedicatd a must. 310-208-
3772
**Lking for drmr. guit & keybrd ptyr. Wild Flower. 310-836-
5106
**Lking for exp drmr for guar. gigs to play w Eng. Hrbrew
pop rock. ptyr. Infl JLoel. Chicago. PCollins. David 310-248-
2870
**Lking for great drmr & bass ptyr for ong hrd hitting music.
Infl open styles. range. but mostly hvy melodic. drnging
music. Ventura. CA. memokidrums@htmail.com
**Local. estab lem frontd rock alt band sks chstn drmr.
Cntrer. mxxd only. Shane 323 255-6033
mms23@aol.com
**Maj solo artist. proj. audting. Ready to sign w maj label.
recrd CD. Nt pro musicians. Maj producers. Nd drmr. qut.
bass. lem. bckup vocs. u2/letran@aol.com
**MC PUMPKINHEAD nds drmr for ong punk lunk proj. Its
all about chemistry & commt. Pradctn. Nkto. Brad 818-
766-3166, MCPumpkinhead@netcape.net
**Melodic metal band sks progressv rock drmr. DThevtr.
Sabbath. Rush & Mlica infl. Sample at mp3.com. worispart
Dave 310-373-1159
**New atmoc. rock band sks perm creatv. motvaid drmr &
bass. 18-25 only. Infl HR. new wave. punk. world. lunk. trb.
al. Mike 626-339-6129
**New band lking for drmr to make it happen. A ti Blink.
Clash. Dolls. Fooz. etc. Wild like style like Moon meets Grohl.
818-225-0896
**New yng blues/rock artist from Austin. TX. sks pro rhythm
sectn to recrd & perfrm ongs. Pros. only. Kenny 661 254-
2698
**Perc nnd for ong proj. Somewhr betwn Doors & NIN. Work
w othr pro college degree musicians. Live gigs & recrdngs.
213-748-8566
**Perc/conga ptyr nnd for acous band. James 818-359-
1711
**Perc/lo key drmr wntd by lem voc. drmn. band. doing mello.
bolky. bluesy. jazzy. org. ballads. Near Salvrake. 323 259-
9949
**Pop punk sngng nds drmr to compit. band w/finshd CD &
label. Infl. Srs. only. reply. Jonathan 323-333-6696
**Reliable drmr wntd to compit. band. Moody. hrd. pop. Infl
STP. Radiohd. Beatles. Buckley. Hrd working team ptyr. 213-
738-1881 dsprouts@earthlink.net
**Rock/pop drmr wntd. reformng 4pc org. ptyr. Nd full gear.
gud cymbals. sng. harmny. transpo & rehrrse for upcoming
getnd shows & mtcs. shows. 323-661-6152
**ROCKS, ultimt tribute to Aero. sks drmr for tribute & ong
band. SONIC JUNGLE. Hear CD at mp3.com. sonjungle
323-969-2429
**Signd band, bking summr tour. lking for dedicatd drmr
bkgrnd vocs a+. Infl Peppers, Zep, Santana. MB20. No
Doubt. 818-621-2624
**Sngtr & guit. ptyr. sngng bass ptyr & drmr for hvy. alt. music.
Infl Sndgrdn. Tool. Have private studio. Gabriel 626-307-8604
**Sngtr/sngwtr w/mgmt & connex nds musicians to
compit ong proj. Get to shows as soon as ready.
Doors. meets. STP. sprider. rocket@yahoo.com
**Sngwtr. Ska. punkish, on rocks. wdsh of jazz &
garnishd w/some house. Nd bass, drums, keys etc.
Todd 562 493-8268
**Song orientd trio lking for unajded ptyr to be prt of
band. Matrl is edge of pop. crs betwn ESmith. Siouxsie
w/Sonicr. gangaryevl@yahoo.com
**Sub drmr wntd for T40 rock band. Paid sits. Local &
out town gigs. SJB@Catch2Band.com
**THE MAY KINGS nd smokin drmr. Platnm produc

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Tight pocket drmr to complt lineup Hvy groove band
Farr orientd no head trippers Must have passion
exp Transpo Gd oport! Frank 661-799-0208.

28. HORN/WIND PLAYERS WTD.

BACK ALLEY skng trump! trombn tenor &/or alto
sax plyr for CD 213-360-2450
Harmca plyr ndd for eventl working trad l blues
band! Must have blues exp Infl Sunny Boy, J.Cotton
May ill. Band members only no casuals sub plyrs 818-
243 2696

29. DJs WANTED

This category only applies to musicians who
play turntables in band situations.

Band skng sample tech/progrmr/DJ to create texts,
loop, & noise for rockn psychid electrnca incubus.
Mass.v Photek, Baxter, Tool, Janes 310 575-9857,
se1@earthlink.net
DJ/trntrtbl ndd for ong proj Somewhr betwn Doors &
NIN Work wthr pro college degree musics. Live
gigs & recrdngs 213-748-8566

30. SPECIALTIES WANTED

Band skng sample tech/progrmr/DJ to create texts,
loops & noise for rockn psychid electrnca incubus.
Mass.v Photek, Baxter, Tool, Janes 310-575-9857,
se1@earthlink.net
JAIN, 21, srs guit w/ons of ong matr! & lyrics Just nd
other band members. Infl from dance to metal Lets
make the myths, 07760230299
New yng blues/rock artist from Austin, TX sks pro
rhythm sectn to recrd & perfom origs Pros only Kenny
661-254-2698

31. SONGWRITING

Eria, singr/sngwrtr/composr. Will write lyrics to &
arrange your music, listen to matr! 626-935-2436,
eriq v@hotmail.com
Fem cntry artist/music biz pro w/recrd label demo
deal skng cntry/latin songs
skas.kevics@cmaworld.com CMA, 1 Music Circle S
Nashvll TN 37203
Fem, 25, singr/sngwrtr lkg to start R&R band. if you re
tired of sitting arnd like I am & are ready to go
out & play, call me Joanne 818-386-9241
Gull/sngwrtr fem voc w/anglc, melancholic vox to
form band! Infl Cocleaus, Mazzy, Cure Sundays.
Lycia Robert 323-957-3734
Keyboardist/sngwrtr w/2 albums, aval for band
w/maj label deal 818-342-3100
Lkng for melodic voc/sngwrtr to collab on melodic
rock 3roj Infl Gabriel Collective, Queen NIN 818-384-
1725 bradnet@sprtmusic.com
Lyricst sks composr to collab Blues pop, cntry,

PRODUCTION

Structr & soul GJ, eyes/wknds, 419-476 1394
Male voc, blue eyed soul, sks sngwrtrs speczng in
pop all soul Phil 818-623-8174
Sngwrtr/keyboardt sks fem sngwrtr/voc. 19 30+, for
collab & R&B/pop for publish! In touch w/Sony, WB
Rick, lv msg, 323-466-4022
Sngwrtr/planst lkg for fem voc to form duo 310
739-4068
Unique fem voc lyricst sks talentd guit plyr to
form/jon RnR band Many infl R&B classic rock folk
Demo avail 818-754-2430
ceptnl fem voc/lyricst sks acous guit for collab on
orig songs Pop/rock style Reliable flexibl sched
Donna 310-545-3062

32. COMPOSERS/ARRANGERS WTD.

Lyricst sks composr to collab Blues pop, cntry, jazz
Structr & soul GJ, eyes/wknds 419-476 1394
Lyrics/voc w/charing single sks composr to write
ala SavageG Sugar Ray, Manthony 212 252-5291
www.narkdesanto.com

33. PRODUCERS WANTED

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24 y/o blonde, blue eyed R&B/AC pop singr has CD demo
avail to producers/composrs Shawn 323-964 9442
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songs into platinm hit! wntd for singr/performr/sngwrtr
Srs? Oport .awaits make this call 213 861 8854
All rap band nds producer who can perfom w/rap on
stage 2 rappers & band ala Bizkit, Beasties, Rage Nd
you now 626-798-0053
Are you producer ready to make some srs SS? I sing
R&B very well Very simlr to Braxton Srs inq only
erick@earthlink.net
Bck Street Nsync type producer wntd for bros pop grp
w/wrist Todd 213 287 6109
Eria, next latin sensatin, lkg to work w/inow producers
for collab Have contax, demo, pix Lkng for new snd
Infl R&B, pop, latin, 626-935-2436,
eriq v@hotmail.com
Horn plyr lkg to connect w/christn grp to recrd &
perform Also lkg for recrd co & producer
AllenDillingham@msn.com
Nsync, Bkstreet type producer wntd for 2 guy pop grp
Todd 323-874-4707
POETRY BAND, Ascap, sks producer for epic poem
music art film Hit potentl songs visionry poetry New
art for new millenn Demo plg avail 619-290-9347
Pop music smgr/sngwrtr lkg for talentd, dedicatd
producer/mgr For debut album recrdng proj Must be
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R&B/pop, 310-575-7180.
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*5150 http://www.5150.on.ca
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*Alexa's Wish http://www.softtechs.com/alexa.htm
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- *Almost Ugly http://www.cazmedia.com/bands/AlmostUgly
*Alternate Faith http://members.aol.com/altfaith
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•Dino M III Recording Facility http://www.dinom3.com
•DMO Productions http://www.netstrings.com/dmoproducts
•DNA Mastering http://www.dnamastering.com
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•Jamland http://pw.1net.com/~hpnafu/jamland.html
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•MistChild Enterprises http://www.mistchild.com
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