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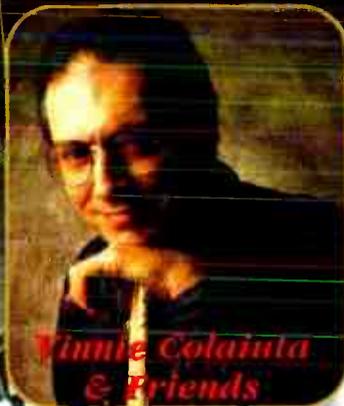


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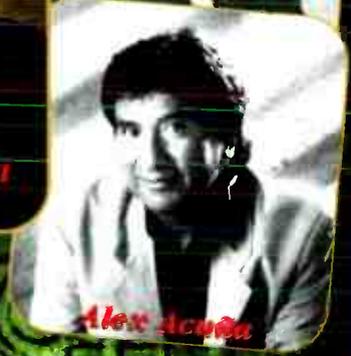
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FEATURES



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After signing such influential artists as Janis Joplin, Aerosmith and Bruce Springsteen as President of CBS Records in the Sixties and Seventies, Clive Davis founded Aristo Records and has continued his reign as one of the industry's most powerful executives. In this exclusive interview, *MC* talks with this legendary figure about all aspects of the music business.

By Jose Martinez

50 Money-Saving Tips To Create A BUZZ

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In this special feature story, *MC* talked with a variety of artists, songwriters and industry veterans to compile 50 tips on how to best promote yourself and your music on a shoestring budget. A must read for all unsigned artists.

By Tom Kidd

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Current

The Philadelphia Music Conference '98 takes place at the Adam's Mark in the city of brotherly love from December 2 to December 5th. For more information on these three days of panels, networking and music, contact 215-587-9550. You can also check out their web site, at <http://www.gopmc.com>.

The annual South By Southwest Music & Media Conference takes place in Austin, Texas, from March 17 to March 21st. Songwriter Lucinda Williams will be the Keynote Speaker, while other confirmed industry speakers include EMI Music Publishing's Steve Backer, MCA Records' Jay Boberg, Collins Entertainment's Tim Collins, Mammoth Records' Jay Falres, noted industry attorney Donald Passman, A&M Records' Larry Weintraub and the Enclave's Tom Zutta. As always, you'll need to register soon. Contact 512-467-7979, or visit their web site (<http://www.sxsw.com>) for further information.

The yearly Emerging Artists & Talent in Music (EAT'M) Conference, Showcase & Festival is slated for next May (19-22) in Las Vegas, Nevada. You can apply now for one of the 150 showcase performance slots. There is a \$40 processing fee until December 31, and a \$50 processing fee after January 1st. The deadline for submissions is February 15th. During next year's four-day event, there will be various informative panels, such as "Demo Critiquing," "Producer's Panel," "Agents And Promoters," "Multi-Media," "Songwrit-

ing," "Surviving The Music Industry," and much more. There were seven artists who were signed to recording and/or publishing deals following this year's event. Call 702-837-3636, or visit their web site on the 'Net (<http://www.eat-m.com>) for registration information.

Whether you are interested in one course or an entire curriculum, UCLA Extension provides the highest level of instruction and course content to help you achieve your career goals. UCLA Extension has a slew of courses slated for the Winter Quarter, which begins on January 9th. A few of the new classes are: "Finding Your Voice: A Singing Workshop," with veteran voice teacher and vocalist Gloria Bennett; "A&R: Making Music From Acquisition To Release," with Barry Squire, A&R exec for Columbia Records; "The Urban Music Scene: The Art And Business Of Making It In The Music Industry," with Total Trak Productions' CEO Courtney Branch and President/CFO Tracy Kendrick; "Publishing Hit Songs: An Introduction To Creative Music Publishing," with Neil Gillis, VP, Copyright, Warner/Chappell Music; "Personal Management Of Recording Artists: The Business Of Building Careers," with Jeffrey Jampol, President, Jampol Artist Management; and "The Complete Guide To Home Recording: From Making Demos To Professional And Film Soundtrack Production," with Grammy-winning engineer David "Rainman" Banta. For a free catalog of all the UCLA Extension class offerings, you can contact 800-554-UCLA. **MC**

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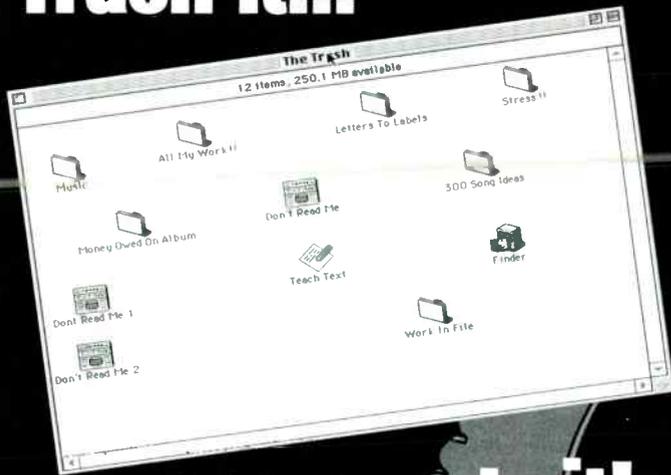
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Steve Wonder (shown with NARAS President/CEO Michael Greene) has been named to be the recipient of the 1999 MusiCares Person Of The Year. Wonder will receive the honor at a tribute dinner and concert, held at the Century Plaza Hotel in Los Angeles on February 22nd. Contact 310-392-3777 for ticket information. Proceeds will provide support for industry people with health problems, and older musicians with no means of economic support.

Lennon Vigil

The annual **John Lennon Candlelight Remembrance** will take place Tuesday, December 8, from 5-8 p.m., at Lennon's Hollywood Walk Of Fame Star, at 1750 N. Vine St., in front of the Capitol Records Tower. For further info, call the **Los Angeles Alliance For Survival** (310-399-1000).

Save The Animals

Country star **Clint Black** and his wife, **Lisa Hartman Black**, recently hosted a silent auction to benefit the **Amanda Foundation**, a non-profit organization dedicated to rescuing dogs and cats who are spending their last days at city and county shelters in L.A. The event, held at the **Director's Guild of America**, raised several thousand dollars. Since 1976, the Amanda Foundation has placed thousands of homeless animals. **MLC**



John Mellencamp (pictured with students at the Sullivan Elementary School) recently donated \$60,000 worth of instruments to public schools in the Metro and Northwest regions of Chicago through the VH1 Save The Music campaign. VH1's non-profit organization is dedicated to improving the quality of education by supporting music programs.

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Here are some of the courses we offer this winter:

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- **Finding Your Voice: A Singing Workshop**, GLORIA BENNETT, voice teacher and vocalist who has coached premier rock performers such as Axl Rose and Grammy-winning recording artist Keb-Mo

The Music Business

NEW COURSE

- **Negotiation Skills for the Music Business: Effective Strategies and Techniques**, WILLIAM A. BERROI, music industry attorney for artists, producers, record labels, and major label executives
- **A&R: Making Music from Acquisition to Release**, BARRY SQUIRE, A&R, Columbia Records
- **The Urban Music Scene: The Art and Business of Making It Big in the Music Industry**, COURTNEY BRANCH (aka Doctah B.), CEO, Total Trak Productions, Inc., and TRACY KENDRICK, President/CFO, Total Trak Productions, Inc.
- **Publishing Hit Songs: An Introduction to Creative Music Publishing**, NEIL GILLIS, Vice President, Copyright, Warner/Chappel Music, Inc.; music publisher, columnist, and composer
- **Personal Management of Recording Artists: The Business of Building Careers**, JEFFREY JAMPOL, President, Jampol Artist Management

- **Legal and Practical Aspects of the Recording and Publishing Industries**, RICHARD SCHULENBERG, JD, President, MSH Music Group

Recording Engineering and Record Production

- **Critical Listening: Perception and the Audio Environment**, SEAN OLIVE, Manager, Subjective Evaluation, Research and Development Group, Harman International
- **Techniques of Multitrack Mixing**, STEPHEN O'HARA, composer, producer, and engineer with six Grammy-nominated projects to his credit
- **From Fixer to Mixer: Recording Studio Maintenance**, MICHAEL MROZ, Principal Engineer, Studio Maintenance
- **The Complete Guide to Home Recording: From Making Demos to Professional Record and Film Soundtrack Production**, DAVID "RAINMAN" BANTA, multi-platinum and Grammy Award-winning recording engineer
- **Fundamentals of Electronics and Physics for Audio and Video**, LEE BARTOLOMEI, Engineer, Walt Disney Pictures

Music Creation

Songwriting

- **Writing Lyrics that Succeed and Endure: Master Class with Marty Panzer**, lyricist with 30 gold and platinum records, four million-play awards, and record sales in excess of 70 million units
- **Writing Hit Songs II: Constructing Song Elements**, DAVID "CAT" COHEN, songwriter, journalist, and author who has had songs cut by such artists as Freddie Hubbard and Bo Diddley

Music Technology

- **Digital Audio Editing with Pro Tools 4.0: A Studio Workshop**, JOSE "CHILITOS" VALENZUELA, design engineer and sound designer
- **Introduction to Synthesizers and Sampling**, JEFF FAIR, producer, composer, and synthesist who has worked on numerous record, film, television, and advertising projects including ads for *Space Jam* and *Braveheart*
- **Introduction to MIDI and Sequencing**, COREY FOURNIER, composer/clinician, Roland Corp. U.S.; consultant

Film Scoring

NEW COURSE

- **Survival Guide for Film and Television Composers**, DENNIS DREITH, film composer, orchestrator, conductor; International President, Recording Musicians Association
- **Materials of Music: A Practical Review**, JERRY GRANT, television and film composer whose TV credits include *The Secret World of Alex Mack*, *Quantum Leap*, *Hunter*, and *Magnum P.I.*
- **The Art of Orchestration**, STEVEN SCOTT SMALLEY, Emmy Award-winning composer, orchestrator, and conductor whose orchestration credits include the film *Mission: Impossible* and the TV miniseries *Lonesome Dove*
- **Film Scoring II: 20th Century Compositional Techniques**, ROBERT DRASNIN, composer/conductor of scores for numerous television series, movies, and documentaries; former director of music at CBS

- **Staying in Sync: The Techniques and Methods for Putting Music, Audio, Film, and Video Together**, LES BROCKMANN, recording engineer specializing in recording music for prime-time television and films

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Live-Wire Mastering

By Jonathan Widran

Live-Wire Mastering's tag line of "It's Ungodly Amazing, It's Expensive And It Blows The Doors Off Of Everything!" is a claim that most typical mastering facilities in town can't make, or wouldn't dare try. And that's because, while Live-Wire does regular mastering off a DAT recording, it's only as a preliminary step to a revolutionary post mastering process which, once it catches on, just may become the new sonic standard in the industry.

Five years in development, the system, called Sounds Alive, offers a complex, but very efficient and precise process which does for sound what a steering wheel does for a car out of alignment. That is, correcting the sonic information so that the listener hears a perfect replication of what was recorded in the studio. The process also helps eliminate speaker distortion, leading to a crisp, bright sound. Their demo features well-known pop songs brought to new and vibrant life by this method.

"It's a complicated process that takes 72 hours per CD, but the basic idea is that we manipulate

the analog signal to compensate for overall deficiencies, to give a clearer signal that can acoustically replicate the accuracy of the original performance," says owner Gary Gladstone. "Because of speaker and usual recording limitations, recordings normally don't sound as if you were there in the studio live. No matter how accurate or how expensive a microphone is, it doesn't work like a human ear. And no matter how accurate or how expensive your speakers are, they don't have the ability to replicate a human voice, a grand piano, or any other acoustic instrument."

The goal, then, is to make a recording sound more real, more immediate, more of a "you are there" quality. Producers like Kevin Dorsey, Greg Williams, Don Peake and Martin Kloiber have all taken their "finished" products to Live-Wire and been hugely impressed with the fullness added by the process. Not only that, but Gladstone promises that the frequent mastering problems which occur in normal situations—such as a muddy bottom resulting from wanting more lower end bass—can be cor-



Gary Gladstone

rected with better definition.

"The difference," he says, "is actually greater than that between vinyl recordings and digital CD sounds; more like the change from AM to FM. It's about better depth perception. Other mastering processes use phase manipulation, which gives you one sweet spot in the room you are listening in. Sounds Alive is the only existing re-process/manipulation of the audio signal that makes even a digi-

tal, 16 bit, 44.1k recording sound the most exciting and real that you have ever heard from any recording.

"It's also mono compatible," Gladstone continues, "and does not use left/right phase manipulation, and sounds larger than the speakers [not just wider], is 3-D, and offers the entire room as the sweet spot!"

While Gladstone's aim is to attract more top producers and major artists looking to bring their sound to new levels, Live-Wire has a more affordable demo rate of \$1,000 per CD for up-and-coming performers willing to go the distance. Thus, those looking for an edge need not be put off by the "expensive" tag in their slogan.

"We offer a guarantee that your CDs will sound better than your master did in the studio during the actual mix of the music," he says. "We're marketing ourselves as the final mastering to make your music sound years ahead of today's accepted state-of-the-art."

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Cosandra Calloway

Cosandra Calloway has been named General Manager of **Red Eye Records**, the new rap/R&B and alternative rock label started by producer/CEO **Tony DeNiro** (see A&R Report, page 13). Calloway most recently worked as Toni Braxton's executive assistant, and was also the first African American to serve as Head of Production Services at the Screen Actor's Guild Of America. Contact **LaTanya Marble & Associates** (323-512-6062) for further info.

Epic Records has named **Matthew Marshall** Vice President, A&R, where he will work closely with Senior VP Kaz Utsunomiya to identify, sign, and nurture new talent, as well as to help expand the department's A&R activities into new realms. Prior to the appointment, Marshall worked in A&R with Zoo/Volcano Entertainment. He can be reached at 310-449-2100.

Atlantic Records has promoted **Lee Stimmel** to the position of Vice President of Marketing. Stimmel joined the label in 1996, and was most recently Senior Director of Product Development & Special Projects. Contact 212-707-2000



Randy Haecker

Sony Music has announced that **Randy Haecker** has been named Manager, Media Relations, for **Legacy Recordings**. Previously, Haecker was a publicity manager with Angel/EMI and Guardian/EMI Records. Also at Legacy, **Joy Gilbert** has been promoted to Associate Director, Marketing. Contact Legacy's New York office at 212-833-5047.

Garson Foos has been promoted to Senior Vice President of Marketing for **Rhino Records**, where he will work to bring the label's image to a higher level through the development and growth of the Product Management, Media Relations, Advertising, International, and Radio Promotions departments. He was previously Vice President of Marketing. Contact 310-474-4778.

David J. Urso has been tapped to helm promotion at **Private I Records, Inc.** Urso, who has headed his own firm, Music Business Consultants, since 1989, has previously worked in executive positions at Warner Bros. Records, Planet Records and Elektra Records. Contact **Craig Melone** or **Norman Winter** at 323-469-3434 for info.

Trauma Records has named **William Roberts** to the post of Vice President of Finance, where he will oversee finance, accounting and business affairs for the label. He can be reached at Trauma's Sherman Oaks, California-based offices (818-382-2515).



Erika Spieldoch

Mercury Records has promoted **Erika Spieldoch** to Director, Artist Development, where her duties will include pursuing touring opportunities for the label's artists and overseeing all promotional activities. Contact 212-333-8364.

John Phillips has been promoted to Vice President, Marketing, at **Sony Wonder**. Phillips, who has been with the label since 1994, will now work to develop overall strategies and manage all marketing activities for Sony Wonder's product lines, including advertising and promotion for such franchises as *Sesame Street* and *Golden Books*. In related news, **Giulio Turturro** has been named Senior Art Director, Creative Services, **Sony Music**, where he will work to continue the development of quality packaging, advertising, and new media design for Sony Classical. Contact 212-833-5047.

Allan Nichols has been promoted to General Manager of **Amek USA** and **Soundcraft USA**, while **David Letson** and **Ken Lancashire** have been added to the Amek international sales force. Amek, a British manufacturer of

high-end mixing consoles, digital recording systems and signal processors, is domestically distributed by Harman Pro North America. Contact Amek at 615-360-0488.



Jason Roberson

Jason Roberson has been appointed Product Specialist in the **TASCAM** Sales Department. Most recently, Roberson worked at Herreid Music in Chino, California. He can now be reached at TASCAM's Montebello, California-based offices (213-726-0303).

K-tel International has appointed **Lawrence Kieves** as President. Kieves, who has held positions as CEO and COO of several public entertainment companies, replaces **David Weiner** who left the company in September. K-tel can be reached at 818-225-6160.

Pittsburgh-based data research company **StarTracker** has announced that **Brad Burkhart** and **Dan Dodd** have joined as West Coast sales managers. Burkhart comes to StarTracker from the *Recording Industry Sourcebook*, and Dodd was advertising manager for *Billboard's* data directory. They can be reached at 412-635-9181.



Mike Ketchell

Mike Ketchell has been named to the post of Pro Audio Product Manager at **Generalmusic Corp.**, where he will oversee the company's LEM pro audio product division in the U.S. and Canada. He will educate reps and dealers on new products, such as the new Falcon and Eagle digital mixers and Equinox synth/workstations. Contact 630-766-8230.

Martin Dodd has been promoted to Senior Vice President, A&R Europe for **Zomba Music Group**, where he will work closely with the senior A&R executives at Zomba's record and music publishing operations in Holland, Germany, the United Kingdom, Sweden and the United States. Previously, Dodd headed A&R at Zomba's Holland office. For further information, contact Dan Klores Associates (212-685-4300).

John Day has been named to the post of Director, A&R, at the **Columbia House Company**. Based in New York (212-833-5047), Day will be responsible for overseeing music product planning for the sales, promotion, and new member advertising programs of the **Columbia House Music Club**, with a particular slant on country music.



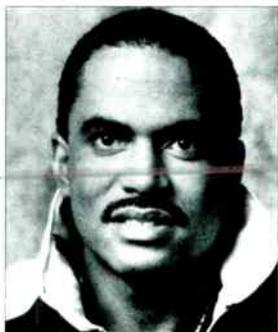
Ned C. Jackson

Ned C. Jackson has been appointed President/CEO of **Telex Communications, Inc.**, a leading manufacturer of professional audio, broadcast communication, tape duplication, multimedia, and hearing instrument products. Based in Minneapolis, Minnesota, Jackson can be reached at 612-884-4051.

Ellynn Solis has formed **Flamegirl Productions**, a new full-service publicity firm which will handle publicity services, media coaching and consulting. A fourteen-year industry veteran, Solis has handled publicity campaigns for the likes of Pearl Jam, Rage Against The Machine, Alice Cooper and Celine Dion. Based in New Jersey, Flamegirl Productions can be reached at 201-758-9476.

Michael Terry has been named Vice President, Marketing at **BMG Distribution**, where he will be responsible for overseeing the national marketing strategies of black music to the public and retail community. Contact 212-930-4961.

MCA Records has appointed **Danielle Cagaanan** to the post of Vice President of Creative Services, where she will oversee the label's art department and music video department, working to develop consistency among all visual images from MCA. Contact 818-777-4000. 



Jeru Morgan
President
White Lion Productions

Duties: Full service
Years With Company: 7
Mailing Address: 8306
Wilshire Blvd., Beverly Hills,
CA 90211
Phone: 818-957-1947
E-mail: 76103.2306@com
puserve.com

Background: Hip-hop is of course one of the hottest selling genres around today. Not that you'd know it from the local club scene. That's why it's surprising when an artist gets signed out of a rock club, as singer Tee Kee recently did.

We were looking for White Lion Productions, a label that seems every bit as street savvy as they are chart savvy, to ask how such a signing came about. We caught up with label President Jeru Morgan, who gave us the ins-and-outs of hip-hop in Hollywood.

Company History: "I started out doing commercial soundtracks, movie themes, producing artists, and what have you. Our first project was a group called Side Effect. They had a hit back in 1991, called 'Always There.' From there we did some background music for Hanna-Barbera cartoons. Then we produced a group called Hi-NRG for Motown. That was 'You Can't Turn Me Off.' We did a European dance version. We did a dance version for the Miracles, a new version of 'Love Machine.' Then we did some mastering and mix work for Lisa Lisa. We then promoted a record on a guy called Big Boy, which was on Power 106."

Personal History: "I've lived all over the world. I was a player with Sly & The Family Stone from 1974-77. When I left Sly I lived overseas. I did gold and diamond mining in South America. I was in Guyana when Jim Jones freaked out. I got away from Sly, because he just wanted to get high. That's how I understand psychology."

How White Lion Came To Be: "A lot of this is a spin-off, because I was with other production companies before I formed my own. The

group Side Effect originally came from the other company I was with—Dog House Productions and Dog House Records. They had an artist named Miki Howard, who was married to Augie Johnson, the leader of Side Effect. We did well with her, but when their romantic relationship broke up, it broke up the production company."

Tee Kee: "Right now, we're getting off this record because it's been on the charts sixteen weeks. It did its lifespan and made it to #13 on the Rap Singles charts, #34 on the R&B Singles charts and it made the Bubbling Under charts at #22 in the Top 100. We've sold about 20,000 copies of the single so far. We're releasing another single in November, then we're going to release the album in January or February of next year."

Oil: "We have a group that we're currently supporting from Norway called Oil. I have an oil company in Texas, and I do business in Norway because Norway is the second largest oil-using country in the world. The band found out I was in the music business when we met at the MIDEM convention. They said since they were the biggest group in Norway, they'd like to market in the United States. We put it together and they're here right now recording."

Breaking Oil: "The difference here is that we're going to break them in nightclubs or discos in New York. We're going to get them broken in the club scene around the country. That way, by touring also, people know who they are. From there we go to radio. We'll be shooting the video right away, because they have a bigger budget."

Live Performance: "Tee Kee has not been doing a lot of performing. In fact, she's been ill. But all you need to promote a single is a good record and video, and radio play or in-store play. And good street teams and all that stuff."
"If you take an artist like Puff Daddy and his crew, they tour after the record's a hit just to make more money. You sell more records getting out there, but if you get good spins and you get video rotation, the video is live performance. It's a new day. This doesn't mean that you don't tour. It doesn't mean that touring doesn't get you more votes, but it's not a must."

Tee Kee Promotion: "We did not even push our video on MTV. What we're doing is breaking a new act, so what we're doing is knocking on the door first and letting the public and the industry know she's here. By selling Tee Kee and getting her charted, the record went to Number One in Philadelphia and #9 in Augusta, but nationwide the highest it got was #13, which isn't bad for a new kid off the block."

"Now, when we go back to radio, it's not 'Tee Kee who,' it's 'Oh, it's Tee Kee.' She's not a household name, but the industry knows who she is. We've got to stay on the record while she's still in people's minds. If we wait too long, she'll fade right out and be who she was before. It's usually planned out 30-60 days."

Clubs: "With the clubs, you have to get in the record pools and street teams. Basically, you want to hit the record pools that service. Let's say you have a DJ that spins it. If you have a dance record and people love dancing to it, you've conquered a certain segment of the populace. People who do go out dancing are the people who go out to buy records."

"So you want to cater to that crowd; the go-out-and-party set. When you conquer them and they hear a record in a nightclub, they have got to know who that record is by. They go out and get it, and play it for their friends in the car. The nightclub then stretches into many things. People know that the record's really hot and people are dancing to it. That's your goal, to get it in those clubs and get it spun real heavy."

Hip-Hop Today: "The two biggest selling genres right now are hip-hop and country; just read *Billboard*. What happens is that you wouldn't want to take hip-hop to a nightclub. Hip-hop has to be at the Amphitheatre or the Forum."

"Other than that, you're in the ghetto under a street corner somewhere, rapping. But when you go commercial, you go all the way with it. What makes the jump is the commercial success and the push behind your product and career. If you don't have that, you're just an average Joe. You could be just as talented as 2Pac, but if you don't get the break, you'll never make it."

Where Acts Come From: "We found Tee Kee at the Roxy at an ASCAP showcase. We were invited to the special showcase, and we got a VIP table and all that stuff. You pay for it. It wasn't Roxy night with the rock groups. This was an all-type-of-music showcase. They had rap, rock, reggae; it just covered the entire spectrum. But hip-hop was the main genre."

Oil came through some business partners of mine. We have another group called 2Shé that is going to be coming out. One of them is the cousin to Cindy Heron, one of the singers in *En Vogue*, so she just recommended them to us.

"There's no one set way to find an act. You have to have an open mind, and be open to new ways and new things."

Final Advice: "It helps the artist if they always put their phone number and return address on their package, and try to give us the best production quality that they possibly can, so we can hear it. Sometimes you have a good song and the group is talented, but they're not an engineer/producer. They don't know how to capture their sound on tape. So if they can get some help and get the best production possible, it will help you win many a battle."

"Don't say, 'If you really listen to it, imagine how it will sound if it was produced right.' Only you the artist can hear that. An outsider can't hear that. They only hear what they hear. They might not hear the potential of the song, or they might be so busy that they don't take time to hear the potential. If somebody else's tape sounds better than yours, though your songs are better, they're going to listen to the tape that sounds better than yours."

—Interview By
MC Staff Writer Tom Kidd



Capitol Records execs presented Everclear with platinum plaques for sales of their sophomore release, *So Much For The Afterglow*, which is the follow-up to their platinum-selling debut *Sparkle And Fade*. Pictured (L-R) on the roof of the Capitol Tower in Hollywood are: Darren Lewis, Everclear manager; Joe McFadden, Sr. VP, Sales; Liz Heller, Executive VP; Greg Eklund, Everclear; Lou Mann, Sr. VP/GM; Art Alexakis, Everclear; Phil Costello, Sr. VP, Promotion & Marketing; Perry Watts-Russell, Sr. VP, A&R; Craig Montoya, Everclear; Steve Nice, Associate Director, College Promotion; and Roy Lott, President.

Sunflower Wins

The Connecticut-based band **Sunflower** took home the Grand Prize at **Disc Makers' 1998 New York Independent Music World Series**, which was held in October at **Tramps** in New York. Beating out more than 600 submissions and five semi-finalists, the group is made up of vocalists **Craig Newman** and **PJ Pacifico**, guitarist **Brandon Callahan**, percussionist **Greg Bednar**, drummer **Vin Scialla** and bassist **Dave Kimball**.

Disc Makers, which is an all-inclusive audio and data application manufacturing resource, puts together the Independent Music World Series to showcase some of today's best unsigned talent. After performing alongside five other semi-finalists, Sunflower was chosen the Grand Prize winner, taking home more than \$30,000 worth of prizes, including 30 hours of studio time, a mastering package, a CD and cassette duplication package from Disc Makers, a Mackie mixing console, Yamaha guitars and Zildjian cymbals. A&R reps looking to check out the band can visit their web site at <http://www.sunflower.base.org>, or contact **Josie Diels** at **Sunshine Consultants** (212-754-6750).

Mötley's Gift

As we reported a few issues back, **Mötley Crüe** is currently on tour in support of their **Greatest Hits** album, which debuted in the Top 20 on the **Billboard** chart, and throughout the tour they have been having local bands in each market open their shows as part of their "Kickstart Your Career" promotion. In Cincinnati, the opening band was **Leap Skyward**, whose vocalist **Jim Miller** said, "We were happy to do it for three reasons: a chance to show the Cincinnati local promoter that we could handle a large venue, great exposure to an all-ages crowd, and being given the opportunity by Mötley Crüe to perform to an audience of this size. The guys in Mötley were great in welcoming us onto the stage." For those of you who will be seeing the band during their nationwide concert trek, you might want to get there early and support these local acts.

Industry Grapevine

Back in September we told you that legendary producer **Nile Rodgers**, who was also the co-founder of the influential soul/funk band **Chic**, had acquired **Touchwood Distribution** (now known as **Something Distribution**) and launched his own label, **Something Else Records**. Now Rodgers has announced that he and two partners—veteran Wall Streeters **Sandra Ramirez-Araiz** and **Peter Lupoff**—have formed **RRL Entertainment Capital Group, Inc.**, a

private investment firm, established to invest in entertainment-related properties and projects. For further information, contact **Ken Sunshine** at 212-754-6750.

AFM Records has expanded and changed its name to **AFM Entertainment Group**. Formerly just a record label and recording studio, AFM recently added **Strange-tree Productions** and expanded into two studios, larger corporate offices and doubled the size of its staff, while moving aggressively into post work for television and film. For further information, contact AFM's President **Matthew Walsh** at 323-461-5900.

New Releases

Razor & Tie Entertainment, in association with **Rolling Stone** magazine, will be releasing **The Rolling Stone Women In Rock Collection** in time for the holiday season. This three-CD set captures nearly every important female recording artist from the Fifties through the Nineties, and was compiled by **Holly George-Warren** and **Barbara O'Dair**, the editors of the **Rolling Stone Book Of Women In Rock: Trouble Girls** (published by **Random House** in 1997).

Disc One focuses on the dawn of the rock era, with such artists as **Big Mama Thornton**, **Etta James**, **Diana Ross & The Supremes**, **Janis Joplin**, **Aretha Franklin** and **Carole King**; **Disc Two** features the **Pretenders**, the **Eurythmics**, **LaBelle**, **Chaka Khan**, **Donna Summer** and **Joan Jett**; and **Disc Three** centers on the likes of **Madonna**, **Sonic Youth**, **Belly**, **PJ Harvey**, **Queen Latifah**, **Sheryl Crow**, **Jewel**, **Suzanne Vega** and **Joan Osborne**. A portion of the proceeds from the sales of the set will benefit breast cancer research.

Hollywood Records celebrates **Queen's** 25th Anniversary with **The Crown Jewels** box set, which features the band's first eight albums—**Queen**, **Queen II**, **Sheer Heart Attack**, **A Night At The Opera**, **A Day At The Races**, **News Of The World**, **Jazz** and **The Game**—meticulously remastered from the original U.K. master tapes by the surviving band members at **Abbey Road Studios**. Each album will feature its original album-style packaging, along with a special booklet featuring lyrics, rare photos, and essays by noted rock historians. Look for it on November 24th.

Also on that date, **Elektra** will release **Metallica's** much-anticipated double-CD **Garage Inc.** This collection features 27 cover songs, sixteen of which have been released at one time or another in different parts of the world. Of the eleven new tracks, a reworking of **Bob Seger's** classic ode to the road, "Turn The Page," will be the first single.

HOW HIGH CAN THEY GO?



Jive Records President **Barry Weiss** recently celebrated at a Los Angeles party for the **Backstreet Boys**, who were presented with plaques signifying sales of more than seven million copies of their self-titled debut, and three million copies sold of their first home video. Pictured (L-R) are: **Brian Litterell**, **BSB**; **Barry Weiss**; **Kevin Richardson**, **BSB**; **Nick Carter**, **BSB**; **Howie Dorough**, **BSB**; and **A.J. McLean**, **BSB**.

Music To Drill By

After drilling, filling, root canal-ing and crowning for 30 years, **Dr. Louis Wenzlaff** of **Wenzlaff's Hollywood Dental Care** has learned that the most asked question by patients is "Will this hurt?"

To offset the whining sound of the high-speed drill which unnerves people, Wenzlaff offers his patients headphones with a wide selection of musical CD options. Of Wenzlaff's 25,000 patients, the most requested music to be drilled by in the past year is **Classical** or

Baroque (Mozart, Bach, Vivaldi), followed by **Easy Listening/New Age** (**Sarah McLachlan**, **Yanni**, **Manhattan Transfer**, **Enya**), **Oldies** (**Marvin Gaye**, the **Supremes**, **Martha & The Vandellas**), **Classic Rock** (the **Beatles**, **Janis Joplin**, the **Rolling Stones**) and **Jazz** (**Thelonious Monk**, **Charlie Parker**, **Duke Ellington**). The least requested was hip-hop and rap. Think **Billboard** will adopt this as a new chart?

—Compiled By **MC Senior Editor Steven P. Wheeler**

DENIRO'S NEW LABEL



Producer **Tony DeNiro**—formerly known as **T-Smoov**—has formed a new label, **Red Eye Records** via **Priority Records**. The label will be a free-standing entity, with its own A&R and creative staffs, and will join **Priority** as part of their independent labels which are overseen by **Priority VP of A&R, Andrew Shack**. An All-American football player at **Notre Dame**, **DeNiro's** future professional gridiron career was cut short by a wrist injury (he was drafted by the **Kansas City Chiefs**). Moving his attention to the music industry, **DeNiro** aligned himself with such future moguls as **Sean "Puffy" Combs**, **Heavy D**, **Michael Bivens**, **Dallas Austin** and **Erick Sermon**. He went on to produce various acts, including **Faith Evans**, **Missy Elliott**, **Keith Murray** and **Redman**. **Red Eye Records** will offer a diverse talent roster, ranging from R&B and rap to alternative rock. For further information, contact **LaTanya Marble & Associates** at 323-512-6062.



FAMOUS AND THE REDMAN



Famous Music Publishing's urban roster is glowing hot with the recent worldwide signing of hip-hop artist Redman, currently featured on the Dru Hill single "How Deep Is Your Love." Pictured in L.A. during a photo shoot for his next solo project are (L-R): Brian Postelle, Famous Music Creative Director, rapper Method Man and Redman.

ASCAP CATCHES BUCK CHERRY



ASCAP's Sean Ricigliano caught up with DreamWorks recording outfit Buck Cherry at NRG studios, where they were working on their debut record, slated for release in early 1999. Pictured (L-R) are: Buck Cherry's Keith, ASCAP's Sean, and Buck Cherry's Joshua, J.B. and Devin.

A Tribute To Lennon

Songwriter/guitarist Andy Colquhoun has had—to put it mildly—a checkered career. He turned down the gig playing with the Police to instead record with Warsaw Pakt, who did the first ever direct-to-disc recording—cut, mastered and released within 24 hours. The band made the Guinness Book Of World Records, while the Police made millions.

In 1992, Colquhoun moved to L.A. and played with the Resident Aliens, but he also began recording and composing in his bedroom. He had four songs in the independent feature, Deadlock, and performed at the Allen Ginsberg Memorial celebration in Westwood. When Colquhoun learned that E! was doing a show about John Lennon as part of their True Hollywood Stories series, he called the show's producer and told her he had a song about the former Beatle's death. After hearing the demo, the network decided to

use it. You can hear it on December 8 on E! To purchase the CD, call 213-874-2105

NAS Awards

The National Academy of Songwriters (NAS) will present their annual Lifetime Achievement Awards on Wednesday, December 2, at the Regent Beverly Wilshire Hotel in Beverly Hills. This year's honorees include country legend Johnny Cash, former Beach Boy chieftain Brian Wilson, and Jeff Barry—writer of such classics as "River Deep, Mountain High" and "Leader Of The Pack. There will also be a special Lifetime Achievement Award presented in honor and memory of the late publishing giant Lester Sill. The Helen King Award for philanthropy will be presented to the law firm of Manatt, Phelps & Phillips, with L. Lee Phillips and Abby B. Wayne accepting. For tickets or advertising information, contact NAS at 323-463-7178.

UNISONG Winners

The UNISONG International Song Contest has announced its 1998 winners. The Grand Prize Winner is Ruth Merry from Exeter, Devon, U.K. for "Where Is Love," and she was also the first place winner in Pop/Adult Contemporary. First place in the Rock/Alternative category went to Steven Traine of New York, NY with "Tommy Gun"; in the R&B/Rap/Hip-Hop field, Nilynbe Fields/Curtis Richardson of New York, NY took top honors with "Sunny Day"; in Country/Folk, the top prize went to Rosie Simms/Jack Fischer of Danville, CA with "I'd Like To Help You Out."

In the Gospel/Contemporary Christian market, Frank Graves of Lancaster, CA won with "Solid Rock"; first prize in Latin went to Jorge M. Lopez of Los Angeles with "Romeo Y Julieta"; in the world music category first place went to Tutu Tutani/Jonathan Perl/Joseph Briggs of New York for "Neka"; the Instrumental first prize went to Bub Roberts of London for "Jumbucks."

The Lyrics-only winner was Rick Tarquinio of Nashville with "Old Stone Wall"; the Dance winners were Carina Norlund/Michael Smith of Marina Del Rey, CA, with "I Wonder Where You Are"; first place in the Children's contest was Nicholas Reynolds of Healesville, Australia, with "Pete's Feet." The Musician's Institute Performance Category winner was Jonathan Kingham

of Seattle, WA, with "Unnatural Shades Of Blue." A complete list of finalists, second, third and honorable mention winners (plus sound clips of the first place songs) are being posted on the UNISONG web site, at www.unisong.com.

ASCAP CD

ASCAP has just released the first volume of The ASCAP Ear, a CD sampler of outstanding music that has emerged from ASCAP showcases or workshops over the past year. The CD represents a

COLQUHOUN GETS SONG IN LENNON TV SPECIAL



The immortal John Lennon is subject of an E! Entertainment program airing December 8, which features a song penned by Andy Colquhoun.

SUGGESTED READING

FILM & TELEVISION COMPOSER'S RESOURCE GUIDE

The Complete Guide to Organizing and Building Your Business

By Mark Northam and Lisa Anne Miller



Ready to write music for the big or small screen? New from Hal Leonard is the Film And Television Composer's Resource Guide, by authors Mark Northam and Lisa Anne Miller. Featuring 198 pages of marketing materials, studio forms, financial documents, contracts and licenses, the book is a remarkably comprehensive road map through a rapidly expanding territory. The book retails for \$34.95. To order, call Hal Leonard Publishing at 800-637-2852 and ask for item no. 330420.

EMMYLOU AT THE EL REY



Emmylou Harris and her band Spyboy recently performed a benefit concert at the El Rey Theatre in Los Angeles to raise funds to help end the scourge of landmines. To raise additional funds, a silent auction was held, for which ASCAP helped secure a Gibson guitar. *L.A. Weekly* and Jon Wheat Productions produced the event. Pictured (L-R) are: Emmylou Harris with ASCAP's Randy Grimmatt.

cross section of writers, including singer-songwriters, R&B artists, rock bands, film composers, and more. The CD is available to the A&R community and throughout the industry to raise ASCAP's profile in the identification and development of talent.

The ASCAP Ear features 22 cuts and was executive produced by ASCAP Vice President of Membership John Alexander. Many of the featured artists have gone on to major label deals, including Ozomatli (Almo Sounds), Citizen

King (Warner Bros.), Jennifer Kimball (Imaginary Road/Polygram), Old 97's (Elektra), Sonichrome (Capitol), Toni Estes (MCA), Jonatha Brooke (Refuge/MCA), Martin Sexton (Atlantic) and Jude (Maverick).

ASCAP plans to circulate future *The ASCAP Ear* CD compilations as part of their mandate to provide the most thorough development source for both writer/artists and industry decision-makers. For further information, contact ASCAP at 213-883-1000. MC

A RING FOR A HOOKER



Eddie Money presented his management consultant, Jake Hooker, with the first *Billboard* Number One Ring ever to be received by a songwriter. Hooker, who currently manages the careers of Edgar Winter and others, in addition to being a music supervisor for films, penned the Joan Jett hit, "I Love Rock & Roll." Pictured (L-R) are: Don Baskin of Gonzalez & Baskin (maker of the rings), Eddie Money and Jake Hooker.

STEVE WARINER

Hit Country Artist Pens A New Verse

By Dan Kimpel



Does Steve Wariner have it backwards? With a 20-year history as a recording artist, over a dozen Number One songs and 30 Top Ten singles, the platinum artist took a three-year hiatus to do something totally unexpected: write songs. But it's a move that has paid off in spades, as two of the tunes—"Nothing But The Taillights" and "One Small Miracle"—became huge hits for Clint Black and Bryan White, respectively. In the meantime, Wariner played guitar and sang with Garth Brooks on "Longneck Bottle," and teamed up with Anita Cochran on "What If I Said," contributions that helped both songs soar to Number One on the country charts.

His latest effort, *Burnin' The Roadhouse Down*, which features Brooks on the title cut, is a culmination of Wariner's talents as a writer and an interpreter of his own songs. "Holes In The Floor Of Heaven," co-written with Billy Kirsch, is a Top Ten song that has struck a resonant chord in the country audience. "I've never had a song that had a reaction like this," confirms the modest, Kentucky-born Wariner.

His enduring career began in 1977 when, at age seventeen, he played bass and sang with country star Dottie West. It was under the tutelage of Chet Atkins that Wariner recorded his first RCA singles which kicked off a decade of chart successes. When Wariner moved from RCA to MCA Records, he began cutting his own tunes, as well as producing. After seven years and nine albums at MCA, he moved to Arista Records where his first album, *I Am Ready*, went gold. He joined forces with Vince Gill, Ricky Skaggs and Mark O'Connor on "Restless," a cut from the album *Mark O'Connor And The New Nashville Cats*, which won him his first Grammy award for Best Country Vocal Collaboration in 1992.

In 1996, Wariner bucked all conventional wisdom by cutting an instrumental album, *No More Mr. Nice Guy*, with guitar collaborators Chet Atkins, Richie Sambora, Leo Kottke and Vince Gill. The album was nominated for a Grammy, but he was defeated by his mentor, Chet Atkins.

Burnin' The Roadhouse Down, which Wariner produced, pays homage to the classic Nashville sound, with contributions from veteran pianist Pig Robbins and pedal steel ace Buddy Emmons. "I got those guys to go back and get the authentic thing," he explains. "Just get great players and let them play. The producer's chair is the best seat in the house."

Among Wariner's recent collaborators is another name familiar to fans of classic country: Bill Anderson. "Everybody knows Bill's a legendary performer," states Wariner, "but what I love is that he's still in the middle of now, what's going on today. He writes with all of the new young writers and he's very current. It's a lesson everytime we sit down to write."

Since he's both a recording artist and a songwriter, is it difficult for Wariner to choose which songs to pitch to other artists? "Karen, my wife, is a publisher and she's good at that," he replies. "Now that I'm back to making records, I throw my name in there. A lot of times I write songs that aren't for me, so we start thinking about who they work for."

When Wariner took his three-year hiatus to woodshed, did he treat songwriting like a 9-5 endeavor? "I wasn't that disciplined," he laughs, "but I did it pretty much everyday. I think it was so healthy for me to step away and reassess where I was, just having some time down from the road and the wars of the radio stuff and having to travel. I had been on the road since 1973 and had records since 1978. It felt good to step away and think of myself as a writer; to concentrate on songs every day and not worry about anything else but that."

"Holes In The Floor Of Heaven," with dialogue between the living and the dead, and the acknowledgment of the pain of loss, is a special song. Says Wariner, "Everyone has gone through losing someone, or they know they're going to. It's a subject no one can escape."

Remembering the moment of the song's inception, he continues, "Billy and I got together to write that morning and we were talking about what direction we were going to go. My wife, being a publisher, said, 'If I can put my two cents in, you should do a story song, you've never done anything like that.' Billy said, 'Don't laugh at me, but I've got a phrase my wife overheard somebody saying: there's holes in the floor of heaven.' And I almost fell off my chair. It's the first thing I ever wrote when, at the end, I said, 'Man, there's something special.' I said, 'Billy, if you don't care, I'm going to sit on this one for me.'"

Contact Rogers & Cowan at 310-201-8867. MC



VIDEO MODE: In conjunction with the Reprise release of *Depeche Mode—The Singles 86-98* CD, Warner/Reprise Home Video has released *Depeche Mode—The Videos 86-98*, a 21-song retrospective compilation of the band's greatest video hits. The two-hour home video opens with newly-filmed interview footage of band members Martin Gore, David Gahan and Andrew Fletcher discussing the art of video-making and their past work with the home video's director Anton Corbijn. Also contained is the group's new single, "Only When I Lose Myself," and the previously unreleased 25-minute *Depeche Mode: A Short Film*.

SKIPPING ALONG: Skip Saylor Recording in L.A. has been as busy as ever lately. Java recording act Flood was in mixing with producer Chris Vrenna and engineer Critter; Ian Blanch assisted. Java's Frisbie was also in with producer/engineer Mark Plati mixing for an upcoming release, also with an assist from Blanch...Almo Sounds recording act Ozomatli was in with producer T-Ray, tracking and mixing. Engineer Anton handled the knobs with an assist from Daniel Romero...Sony artist TQ was in with producer DJ Quik, tracking and mixing with engineer Chris

Puram, assisted by Blanch, Romero and Rollin Moone.

MAKING THE MOVE: Otari Corporation, a leading manufacturer of professional audio products for the music recording, broadcast, post-production, and live sound markets, which has been based in Northern California since 1970, has moved its corporate headquarters to Canoga Park, California. Paul Ito, Otari's new President, said, "The relocation will provide better service for our customers, and a closer communication with market needs." They can now be reached at 818-594-5908.

AUDIO ROUNDTABLE: Panasonic, in conjunction with the Los Angeles Chapter of the Recording Academy, recently sponsored a "Digital Mixing And Recording Roundtable" seminar, at Royaltone Studios in North Hollywood, California. Among the engineers and producers participating during the event were Frank Filipetti, Chris Fogel, Dave Pensado and Joe Chiccarelli. Attendees were also able to participate in hands-on demonstrations of new digital products, including a demo suite featuring a Panasonic DA7 digital mixing console, which is a 24-bit, fully automated digital mixer priced under \$5,000. 

MARCY'S VIDEO PLAYGROUND



Marcy Playground recently shot the video for their current single, "Sherry Fraser," in the Mojave Desert with director Kevin Kerlake. The song is a tribute to the ex-songwriting partner and ex-girlfriend of band frontman, John Wozniak. Pictured at the shoot are (L-R): Wozniak, Kerlake, Dylan Keefe and Dan Rieser.

LOU TAKES A WALK ON WEST 54TH ST.



Legendary recording artist Lou Reed and Effanel Music lead engineer John Harris are pictured in front of the AMS Neve 128-input Capricorn console in the Effanel L-7 mobile recording studio. The two were working on a remix of Reed's performance from the PBS series *Session At West 54th St.*

OCEAN WAY GETS STRAIT



George Strait, the Country Music Association's Male Vocalist Of The Year, dropped in at Ocean Way Nashville, where he and co-producer Tony Brown checked into Ocean Way's Neve Room with engineer Chuck Ainlay. Pictured (L-R) are: Jessie Noble, Director of Recording, MCA Nashville; George Strait; Chuck Ainlay; and Tony Brown.

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Che Guevara

Up-and-coming hip-hop producer hits stardom with Wyclef Jean, Lauryn Hill, and others.

By Jonathan Widran

In a business of big egos, it's rare for a producer of a huge hit to say that it's really not the best track he's ever done. One of the hottest new behind-the-boards forces in hip-hop, Che Guevara, co-produced this year's monster "Ghetto Superstar" with Wyclef Jean; however, because its driving hook was borrowed from the Dolly Parton/Kenny Rogers/Bee Gees written hit, "Islands In The Stream," Guevara can only take credit for experimentation, rather than full creation.

"The whole idea was to make [the rapper] Pras sound cool," he says, "and do some pop party stuff for the *Bulworth* soundtrack by giving him a beat that would be rough and not syrupy. We used the hook to connect the words and tried to make it something raw that people could dance to."

Unlike many contemporaries of his genre, Guevara generally prefers to focus on a unique blend of live instruments to generate a raw, live flavor. While the Puff Daddys of the world build a whole new song on pre-existing samples, Guevara's stock-in-trade is using samples more sparingly, choosing the perfect moments to blend them with the track he builds from scratch. His work on the chart-topping *The Miseducation Of Lauryn Hill* is a perfect example, featuring what he terms a "dirty" sound, along with unusual flavors like harp, sitar, and, on the track "To Zion," an edgy guitar solo by the legendary Carlos Santana.

"Rather than mainstream pop/R&B, my interests are more in alternative R&B and hard hip-hop, because those bring out my more soulful sensibilities," says the Boston native, who has also produced or mixed for Jean, Destiny's Child and Aretha Franklin. "I use live piano, Fender Rhodes and the Wurlitzer, because they give me more organic sounds. To those, I'll add certain synth tracks, but only as enhancements.

"Nothing against technology," he says, "but sometimes using just the electronic keyboards makes things sound too perfect, and they substitute for the more appealing nuances of different real instruments. As someone whose main musical love was the soul of the Sixties and Seventies, I take it upon myself to bring certain flavors of that time into the modern fold."

Guevara first met Lauryn Hill when he was working with Jean. The two are an interesting pair, because Hill likes to play around with many ideas before arriving at the one she likes, while Guevara needs a blueprint. "She might have a sense of direction for a specific track, but she's totally into experimenting," he says. "She likes to keep kicking around ideas and tossing them into the mix, while I always have some sort of mental picture in my mind of where the destination is. I've got to have that map before the mix begins. It's a very cool situation of give-and-take with us."

Guevara has similarly intriguing thoughts about the nature of his art. "The major thing that everyone must humbly realize is that we all have to be students, no matter how successful we get," he adds. "I'm always learning new things through each experience, because, like any craft, you can get better, expand your horizons and evolve. When superstar producers start getting an ego, that's when the creativity goes out."

Part of Guevara's expanding horizons include the formation of a production company, Invisible Society, which will allow him to cultivate and produce artists who please his amazingly eclectic palette. Currently negotiating deals with labels, Guevara has a rock & roll singer/multi-instrumentalist, a Puerto Rican blues/folk singer and a rapper on deck.

"Even though all of them come from different places musically, the one thing any artist I work with must have is vision," Guevara says. "I don't want to be a producer who does everything and just waits for a singer to arrive."

Contact Lauren Coleman, Punch Media (213-851-4680).



CAKEWALK PRO AUDIO 8

The new Cakewalk Pro Audio 8 features 24-bit and 96kHz audio, MIDI plug-ins, integrated video support, an enhanced 32-bit mix engine, along with advanced mixing. This is a MIDI and digital audio workstation for Win 95/NT computers that can also use 16, 18, 20, or 22-bit rates. The real-time MIDI effects feature allows users to patch effects on MIDI tracks non-destructively in real-time, just like audio effects. Real-time effects include quantize, delay/echo, filter, transpose, velocity shift, chord analyzer and arpeggiator. Pro Audio 8 supports AVI, QuickTime and MPEG, and the software features sample-accurate synchronization of video to audio. You may scrub audio tracks along with the on-screen video in sync, as well as loop video, audio and MIDI togeth-



er and save audio tracks to new re-edited video files.

The 32-bit mix engine means that you'll have more simultaneous audio tracks for playback, more real-time effects and

lower latency when applying effects. The advanced audio mixer lets you do non-destructive automation by drawing level changes directly onto audio clips, as well as adding sync points "on the fly."

Pro Audio 8™ is priced at \$299 with the Deluxe version selling for \$399. You can contact Cakewalk in Cambridge, MA, at 617-441-7870, or you can find their web site on the 'Net, at <http://www.cakewalk.com>

NEW G&L ASAT S-3



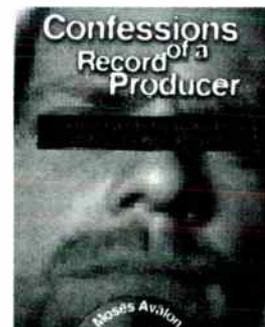
Based on the ASAT Special, the S-3 has three of G&L's patented Magnetic Field Pickups and a five-way selector switch. The middle pickup is wound in the opposite direction to provide hum cancellation. There are also Schaller locking tuners and an included molded hard-shell case. For further information about this guitar, you can contact G&L Musical Instruments, c/o BBE Sound Inc., in Huntington Beach, CA, at 714-897-6766. They also have a web site on the Internet, at <http://www.glguitars.com>.

CONFESSIONS OF A RECORD PRODUCER FROM MILLER FREEMAN BOOKS

Confessions Of A Record Producer is a practical guide to how the music business really works, as opposed to how it is supposed to work. Author Moses Avalon, a nom de plume, writes in witty but very realistic terms, often leaning toward the cynical. Avalon covers the basic tenets of the record deal: the how and where the money gets spent, and who makes money and who doesn't.

The book is written from the standpoint of the producer, but the viewpoints of the artist and record companies are also considered throughout. Major and independent record deals are compared and contrasted, along with the many hidden agendas of artists, producers, managers, engineers, A&R people, publishers, distributors and record companies. Avalon gives printed examples of actual real-world budgets, illustrating how much people make, where money is hidden, how kickbacks happen, and the way people create "virtual budgets."

The back end of the book, under the header of "Scams & Shams," is a collection of fifteen years of true stories (names are changed) of



how people exploit others. This "cold slap in the face" is tempered by humorous relief in the form of personal anecdotal stories and philosophical reflections. Avalon wants the reader to understand the issues of distribution, royalties, publishing deals, kickbacks, record master fraud, promoters, payola and copyright protection.

A good reference tool for the up-and-coming artist, *Confession Of A Record Producer* is well worth the \$17.95 retail price. Contact Miller Freeman at 800-848-5594. E-mail them at mfbbooks@mfi.com, or hit their web site, at <http://www.books.mfi.com>





Bobby Espinoza of El Chicano

MORE ILLEGAL POSTINGS

Unlike the statewide smoking ban, which has proven to be largely unenforceable due to manpower constraints, the crackdown in illegal flyer postings is moving full steam ahead. We've kept you informed about the situation with the **House Of Blues**, whose matter was recently granted another continuance, this time until November 16 (no word at press time at that outcome). But right on the heels of that case, the City Attorney's office charged **David S. Martinez**, the owner of the Canoga Park-based **Tequila Night Club**, with illegally posting signs. Martinez had the bad luck to be posting a sign advertising three upcoming acts at his venue in full view of two City Building and Safety inspectors, and was subsequently charged. Martinez recently entered a "no contest" plea and was sentenced to fifteen days on a California Department of Transportation work crew.

Local band **Ozomatli** entered the fray after several hundred posters advertising their release on the **Almo Sounds** label appeared on switchboxes throughout the city. In compliance with the city, Almo Sounds agreed to hire a company to remove the offending posters—at the rate of \$10 a pop, for ap-

proximately 800 signs citywide! However, after removing the signs from many of the switchboxes, it became apparent that the property was damaged by the removal and would have to be painted over; again, at Almo's expense.

Def Jam was also called in for a hearing earlier this month to resolve the matter of their illegal postings. The saga continues.

UNDERWORLD IN THE U.S.

The U.K.'s **Underworld** will be making their first U.S. appearance in about three years, on November 23, at the **Mayan Theater** in Los Angeles. Part of that whole burgeoning electronica thing, Underworld are only playing a total of three U.S. dates. The brief tour will showcase some of the group's new material, which will hit music stores early next year. For more information on Underworld, call **Formula PR** at 212-941-9701.

EL CHICANO CELEBRATION

Latin jazz act **El Chicano** celebrated the release of **Painting The Moment**, on Inland Empire-based **Thump Records**, with a party and performance at **B.B. Kings** on the Universal CityWalk. The East Los

Angeles-based **El Chicano** rose up on the local scene in the late Sixties, before signing to **MCA Records** in 1970, and releasing **Viva Tirado**, which worked its way onto **Billboard's** pop charts. **El Chicano** came to signify the East L.A. Latin jazz sound, and opened for such notables as **Rod Stewart**, **Michael Jackson**, **Earth, Wind & Fire** and **Santana**. The group's work was featured on last year's **Latin Legends Live** double-CD (also issued by **Thump Records**), which highlighted a handful of East Los Angeles performers such as **Malo** and **Tierra**. For more information on **El Chicano**, contact **Costa Communications**, at 323-650-3588.

JAZZING UP BOARDNER'S

Tricia La Belle, profiled a couple of issues back for her work with goth hangout **Bar Sinister**, just celebrated the debut of her new venue, **La Belle's Ultra Lounge And Jazz Club**, which will happen every Friday night at **Boardner's**. Unlike her goth-themed club, the **Ultra Lounge** is what **La Belle** describes as a "speakeasy cool jazz club, featuring both live and spun music from the Twenties to present day. We're looking at more of the swing and blues-jazz music that has a beat and that you can dance to, a la **Louis Armstrong**, **Dizzy Gillespie** and **Memphis Slim**," explains **La Belle**. Saxophonist **Tom Teresi** and his **Street Smart** band debuted the club's opening night festivities. The venue also offers cigars, cards, chess and domino games. Contact 323-769-7060.

CLUB CHANGES

In addition to their well-known name and affiliation change, the **Key Club** has been undergoing a

series of changes. First up, the venue has added a set of sub-woofers to their already outstanding sound system. Venue President **Keith Pressman** says, "The sound system has always been great, but we thought it needed a little more punch, so we added sub-woofers. Now it's really over the edge. The sub-woofers make a big difference."

In addition, the venue has completely redone its lighting system, as **Pressman** explains: "**A-1 Lights** came in and changed the whole system. I wanted more drama and definition; deeper colors and more vivid lighting. **A-1** put in a high end system that is utterly amazing. When we put our system in, it was state-of-the-art at the time, but we wanted it to be what's state-of-the-art today."

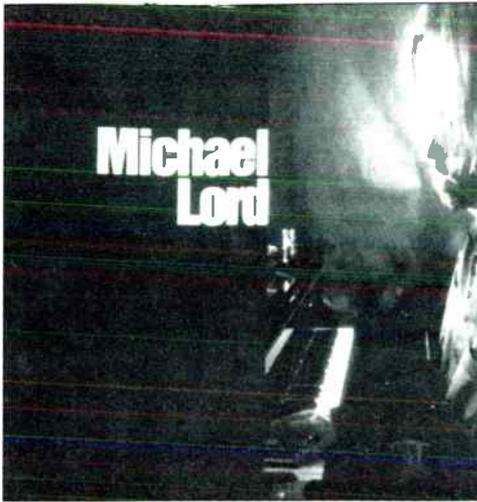
And speaking of art, the **Key Club** has been making good use of the **Plush Room**—their VIP area—by doubling its walls as an art gallery of sorts. "Once a month we have an opening," comments **Pressman**, who says that they try to keep the art displays "eclectic and edgy." The **Plush Room**, itself, will be getting a makeover over the next two months with new couches and furniture. And if you've ever wondered just how you can be a regular at the **Plush Room**, the **Key Club** is now offering VIP memberships, which grant the holder two free tickets to every show, free parking, entrance to the **Plush Room**, and many other amenities.

Externally, the venue's long-awaited sign went up the first week of November. **Pressman** describes the sign as "a large metal structure with chrome letters and a key-hole with a red light emanating from within." And like many other venues who've extended their interior to the exterior in deference to the smoking ban, the **Key Club** is in the process of building an out-



Underworld makes its first U.S. appearances in three years.

FLAVIUS BROWN



drummer **Matt Laug**, **Big Bad Voodoo Daddy** trumpeter **Glen Marhevka** and bassist **Dirk Shumaker**, former **Black Crowes'** slide guitarist **Marc Ford**, and former **Rod Stewart** guitarist and current member of **Bernie Taupin's Farm Dogs**, **Robin LeMesurier**. Lord's self-titled and self-released CD is currently available at the **Virgin Megastore** and **Tower Records**. For further information on the artist, himself, you can contact Lord at 818-980-8059.

door sidewalk patio in the area that used to be where the old construction facade and parking lot was. The patio area, which is scheduled to open after the holiday season, will link up to the main Key Club building. You can reach the Key Club at 310-274-5800.

In related news, **14 Below** has installed a new **Roboscan** lighting system in the venue, which should be fully operational by the time this hits press. You can contact **14 Below** at 310-451-5040.

PRAISE FOR LORD

We usually don't tout local releases in this column, but in the case of former **Tattoo Rodeo** keyboardist **Michael Lord**, we thought we'd make an exception. The North Hollywood-based musician recently released a self-titled CD, backed by a very impressive resumé. Lord was voted "Best Unsigned Artist" by **Musician** magazine in 1998 (with a panel of judges that included **Ani DiFranco**, **Moby** and **Joe Perry**), and his song, "Promised Land," made it on to the **Best Rock Song CD**, which was issued by **Billboard** following their 1998 Song Search contest.



Graham Nash compared Lord's music to a cross between early **Elton John** and **The Band**. The **Berklee College Of Music** graduate has been a full member or hired gun with bands that have released records for **Atlantic**, **BMG** and **Polydor**. The guest players on his new CD include **Alanis Morissette**

COOKIN' AT THE JAZZ BAKERY

Trivia time. Name one thing about the **Jazz Bakery** that separates it from every other L.A. venue. Give up? It's a non-profit corporation.

Founded in late 1991 by jazz singer **Ruth Price**, the **Jazz Bakery** started off as a sub-tenant in a photography studio, located in the **Helms Bakery** building at 3233 Helms Avenue in Culver City. They quickly expanded it to a 5,000-square foot area (in the same complex), presenting local, national and international jazz talent seven nights-a-week, making them one of only a handful of full-time jazz venues in the country.

In addition to their live bookings, the **Jazz Bakery** has also hosted extension classes in jazz from local universities, co-op ventures with public schools, local and national public radio, and alliances with other non-profit music-related organizations, such as the **Lila Wallace Foundation** and the **Theonious Monk Institute**.

The 250-seat venue boasts low admission rates, membership and VIP packages, and great sight lines in a comfortable atmosphere. Designed by award-winning Santa Monica-based architects **Oakes And Associates**, the **Jazz Bakery** features a lobby gallery that displays poster exhibits and photos, on a rotating schedule, overseen by world-famous photographer **William Claxton**. While the venue does not have a bar, there is a cantina in the lobby which serves food, beer and wine, although food and beverages are not allowed in the venue.

This summer, the **Jazz Bakery** extended its boundaries by presenting bebop artists **Annie Ross** and **Joe Williams** in concert at the **John Anson Ford Amphitheater**. The **Jazz Bakery** offered VIP seating and a guest/artist reception for its members. For more information on the **Jazz Bakery**, please call 310-271-9039. 

BOOKER PROFILE

Paul Feguigan didn't exactly have to make the long haul to pursue a music career in the **City Of Angels**. When he moved to Los Angeles from **Riverside**, his original intent was to become a recording engineer, which didn't exactly pan out. Instead, **Feguigan** wound up at the **Troubadour** doing menial jobs, like tacking up promotional posters to the venue's walls and helping out with the design for their advertising artwork. "I was the poster boy," he recalls. "I'd go down and staple up posters to the wall and do all the crap work." But the job helped **Feguigan** get his foot in the door, even if it was planted near the bottom rungs of the ladder.



Six months later, **Feguigan** had worked his way into the venue's booking department, mainly via his knowledge and interest in the then-named "alternative" genre. "We did, and still do a lot of work with **Goldenvoice**, and book a lot of alternative, modern rock, ska and punk type of bands here. [Our alliance with **Goldenvoice**] really helped change the image of the **Troubadour** and made people stop thinking of the **Troubadour** as a place populated by hair bands.

"Before that," he continues, "I'd call bands up and ask them to play and they'd laugh at me on the phone, because the **Troubadour** was perceived as being a hair band haven."

Times have changed, and now bands who once scoffed at the venue are lucky to even be considered for a gig



Paul Feguigan
In-House
Talent Buyer
The Troubadour

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there. So what changed the **Troubadour** from hair band heaven to modern rock hangout?

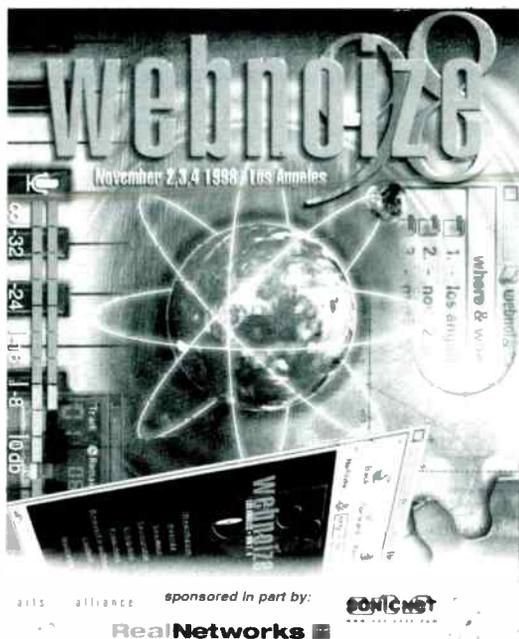
"A few people being open-minded and taking chances," answers **Feguigan**. "**Goldenvoice** decided to start putting some shows down here, and once they did that, it kind of opened the door to other people playing here." Whenever there's a **Goldenvoice** show at the **Troubadour**, it's co-promoted between the venue (through **Feguigan**) and **Goldenvoice**.

Feguigan, who also handles day-to-day managerial duties for the **Troubadour**, has brought in such alternative and modern rock outfits as **Nashville Pussy**, **Curve**, **Ednaswap** and the **Melvins**. And while the **Troubadour** has certainly changed its image to keep up with the times, it's also changed its booking policy for local unsigned acts.

"Because the **Troubadour** is booking so many national touring bands," the booker explains, "we don't quite get as many local shows as we used to. Unfortunately, we're not able to develop bands any more, so we're looking for bands that are already developed in the market. Most bands tour with at least one other national signed touring band to help offset their costs, so that only leaves the one slot available [for local acts]."

Feguigan has worked with many of the Southland's biggest local unsigned acts in the last couple of years. "**System Of A Down** has played here a lot, so has **Reel Big Fish**, **Save Ferris** and **Goldfinger**." Since all of the previously mentioned groups went on to sign record deals, we wondered who has **Feguigan's** ear today? "**Cleaner**, **Goatsnake** and **Queens Of The Stone Age**, who feature ex-members of **Kyuss**," he replies.

For local bands who have yet to catch **Feguigan's** attention, here's what he's looking for: "I'm looking for a track record in town, without doing pre-sale tickets. We don't do pre-sale at the **Troubadour**. I call other clubs to see what bands have done [in terms of draw]. There's no way you can guarantee 'x' amount of people, unless you're doing it. So bands should send in a list of recent gigs with their press packets. I'm looking for a minimum of 50 people on a week night on a \$5 ticket, and, on the weekends, 75, on a \$7 ticket. We try to keep the ticket prices low." 



WEBNOIZE 98: For three days in early November, Internet entrepreneurs, technology and record companies attended the **WEBNOIZE 98** seminar in Universal City. Who is going to end up delivering music on the Internet in a way that will please the record industry seemed to be the big topic; the **Recording Industry Association of America (RIAA)** and **MP3** were fresh from duking it out in court, with MP3 winning...for now.

As covered here in the last few issues, MPEG3 encoding of new, and, more importantly, pre-existing, corporate-owned music has been popping up all over the Web. RIAA's court injunction against the release of **Diamond Multimedia's RIO Player** was lifted, primarily because their player can't be used to copy files from one player to



another. The RIO is an MPEG3 walkman that can store and play up to one hour of music pulled off your computer, but to put new songs on the RIO you have to erase what is already there, and the only way to put music on the thing is with a computer.

This dodges the bullet from RIAA and others in the industry, who are crying about the sky falling (uh, I mean, downloadable music ruining the business). Online companies based around MPEG3

are aware of this, and **AudioSoft's City Music Network** (<http://www.citymusic.com>) announced a partnership with **Nullsoft**, the makers of the popular **Winamp MPEG3** software player, to add secure encoding to MPEG files that can be recognized, or disallowed, by the player.

From the beginning, **Liquid Audio** (www.liquidaudio.com) concentrated on that security; Liquid Audio files, based on a higher-quality MPEG4 (same as DVD movies and audio), requires a buyer ID to play. Samples and demo tracks can even be shut down after a set period of time, forcing the listener to then purchase the track (at anywhere from 99 cents to \$2.99 per song) or buy the CD online. Although this satisfies the music industry's concerns, and sounds better than MPEG3 for the same file size, its expensive; there are no free encoders. Is Liquid Audio the Betamax to MPEG3's VHS?

So why should all this matter to the independent recording artist? As radio stations converge, and playlists shrink, the ultimate radio station seems to be the Internet. New artists trying to break into the business have incredible and inexpensive opportunities to get their music out to the world, giving them a better chance to get the attention of the music business, if that's what they want. Many of the current Internet music and "Radio Network" sites offer opportunities to post your music online for free, and encourage anyone with recorded music to join their sites.

In their effort to make as much music as possible available in the new format, MP3.com encourages anyone to compress their music to an MPEG3 file (or they'll do it for you for \$5), upload it with images, text, lyrics, etc., and you'll instantly have a free web page. A simple, step-by-step process shows you how to upload your song files and images directly from your computer desktop using your browser. It very quickly gives anyone a clean, professional looking page categorized by your genre, and the site will rate your music against the other songs posted in your genre by number of downloads. Just go to www.mp3.com, and click on their **New Artist** sign-up link under **Artists/Labels**.

BAND 2 WEB: IUMA is the Internet's largest indie music site, offer-

void, they have recently launched **digitalphono.com**, a site utilizing their high-end player, but dedicated to indie and unsigned musicians and artists. Since it's only a couple of months old, now is a great opportunity



for new artists to get in on what will be a major player in Internet music, backed by the worldwide corporate reach of AT&T. Although they don't get too specific, they see this site as an opportunity to try even more new technologies with the latest new music, with the hope that perhaps they'll all end up part of the next big thing.

At **WebNoise 98**, **IUMA** announced the imminent launch of a new approach to joining their site, **BAND 2 WEB**, an application that allows bands to customize their IUMA page with thousands of layout variations, allowing the band/artist's style to come through before the viewer even gets to the music, itself. Another advantage of using the new software is price of admission: although actual prices have not yet been set, it will be considerably less expensive to put your custom page on IUMA's web site, since you're doing most of the work. Then you get to update and change your page whenever you like during the year, at no extra cost, using your browser. This gives the option of up-to-date calendars, different songs and text featured on an ongoing basis, keeping it fresh, and encouraging repeat visits.

2B OR NOT 2B: A2b Music (www.a2b.com), a division of **AT&T**, have their own software player, but their site features mainly large, mainstream artists. To fill the indie



The Premiere Internet Music Service

SPIN THIS: Spinner.com, one of the leading Internet "Radio Stations," has over a hundred different "channels," each featuring a different style or sub-genre. There is a lot of space to fill here, and they encourage any artist to send in their music for possible inclusion at their site. The site utilizes **RealAudio**, so all of their online music streams in real time, and their player either runs through a browser, or plays right off your computer desktop running off their own player software. All you have to do is click on the **ABOUT US** link, and then go on to **Music Submission Form**.

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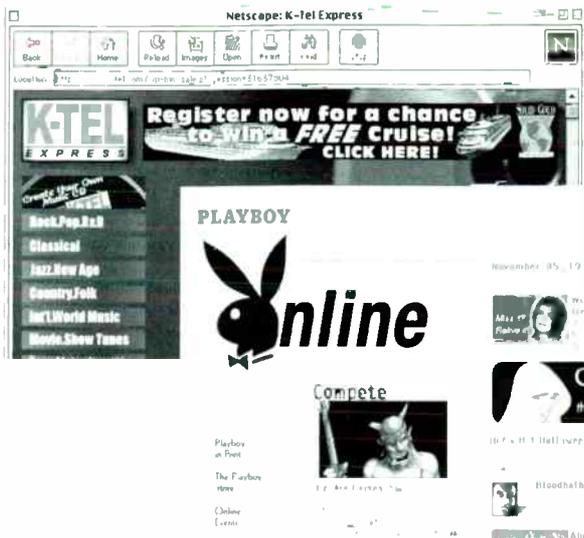
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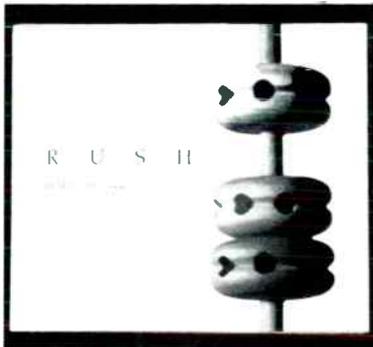
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DANNI & MR. JONES: In an effort to reach out to a new and larger audience, **A&M Records'** act **Mr. Jones** has launched a promotion on one of the Internet's most popular adult sites. **Danni's Hard Drive** (www.danni.com). It seems that the video to the band's song "Right Hand Man" won't be getting airplay on MTV anytime soon, but it's perfect for the adult site. Samples of the song and video are available for download from the site, along with contests and a tie-in

loran's original radio show, **Bravenewworld.net** will feature new music, live performances, and interviews with select artists. **KCRW** is one of a small handful of Los Angeles radio stations which play and promote new music and artists, and repost many of their interviews and information at their web site, www.kcrw.org. Visitors to bravenewworld.net will have the ability to play a show any time they want, replay a show they particularly liked, or even pause a show and continue it later.



with the movie, **Orgazmo**, directed by and starring **South Park's** **Trey Parker**.

Not to be outdone, **Playboy Online** is teaming up with **K-Tel International** to form the **Playboy/K-tel Music Store** to compete with online music giants **CDNow**, **N2K** and **Amazon.com**. With **Playboy's** high traffic and branded titles, this new music store should have a good shot at establishing itself rather quickly.

BRAVE NEW WEB: The Ultimate Band List (www.UBL.com) has announced the debut of a new 'Net radio show (www.bravenewworld.net), from deejay **Tricia Halloran**. Halloran already hosts the **KCRW-FM** radio program **Brave New World**. Bands and emerging artists can be heard on www.bravenewworld.net, a self-contained site housed within the UBL. Like Hal-

ENHANCED RUSH: Canadian rock trio **Rush** is releasing their first multi-Compilation of recent and rare live tracks, **Different Stages**, on their own **Anthem/Atlantic** label. The first disc will feature multimedia content as well. "Cluster Works," from multimedia artist **Hisashi Hoda**, lies somewhere between a game and interactive art, allowing users to manipulate on-screen movement, like a computer "laser show."

In other Atlantic (www.atlanticrecords.com) news, the venerable record label is also launching an online video channel, **INSTA-VID**, which will showcase Atlantic artist performances, new and archived clips, as well as videos and news, based on **Real's G2** streaming player. The three areas (**Pop/Rock**, **Urban** and **Digital Arena**) will highlight the wide scope of styles and talent on the label, as well as some cutting edge material recorded at their recently-opened in-house digital studio. **MC**

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Now that he's on his second TV series, it's time for **Donny Osmond** to have another career first. And *Christmas At Home* is the first solo holiday album in his nearly 30-year recording history, and the first new collection of Christmas tunes that he's recorded in more than 20 years. "It is very

If you hurry, we're relatively sure you can still purchase tickets for *The Radio City Christmas Spectacular* at **Universal Studios**, starring the world-famous synchronized dance steps of the **Radio City Rockettes**. The production being created for the **Universal Amphitheatre** is an attempt to capture the grand style of the famed holiday show at **Radio City Music Hall** in the Big Apple. Promised are timeless holiday music, including "Parade Of The Wooden Soldiers" and "Carol Of The Bells." There's also a chance to visit **Santa Claus** in his new animated workshop, and the legendary "Living Nativity" recreates the journey to the manger with a parade of live animals, including camels, sheep and donkeys. The cast boasts a headcount of over 100. Performances are December 9 through the 29th. You can buy tickets through the Universal Amphitheatre Main and CityWalk Box Offices, Ticketmaster outlets, or by calling Ticketmaster at 213-252-TIXS.

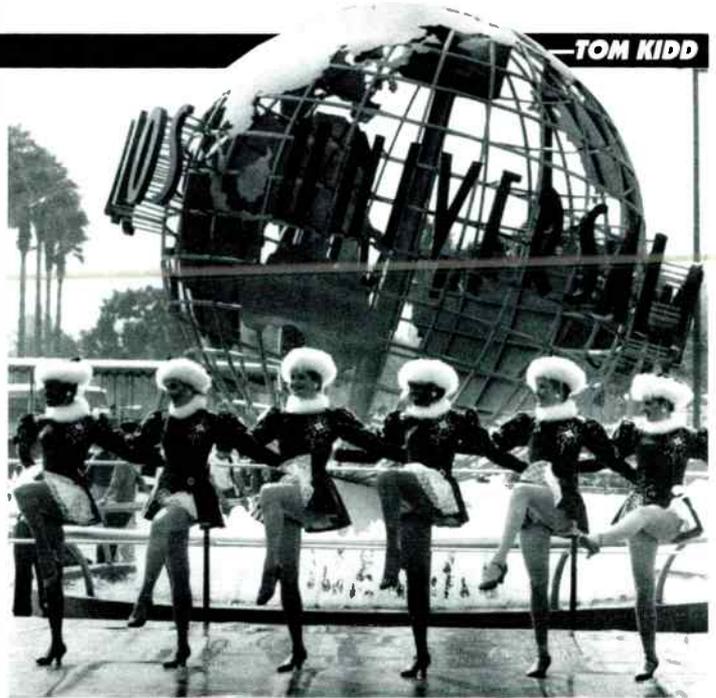


Donny Osmond

Be sure to visit the World Wide Web, at <http://www.3tenors98.com>, because **Atlantic Records** and **Decca Records** have set up a preview of a new web site with audio clips from *Tibor Rudas Presents The 3 Tenors: Carreras, Domingo, Pavarotti With Levine Paris 1998*. This is the companion soundtrack to the Tenors' historic World Cup concert last July 10 in Paris. It was then that **Jose Carreras, Placido Domingo** and **Luciano Pavarotti** sang to an audience of hundreds of thousands along the historic Champ de Mars, and to a broadcast audience estimated at one billion. As web sites go, this is one of the best, with over 200 photos featuring behind-the-scenes and rehearsal footage. The site also includes a complete PBS broadcast schedule for repeat airings of the concert special. Of course, if you've already seen the special you don't need any further prodding to purchase this follow-up CD to the Number One classical hit from 1994. But if you do, check for the airing times in your particular area.

eclectic in style," Osmond understates. He and producer **Darrell Brown (Gin Blossoms, Take 6, Wilson Phillips)** worked their way through both traditional tracks like "It's The Most Wonderful Time Of The Year" (the Christmas calling card of **Andy Williams**, Osmond's TV variety godfather during the Sixties), to a reggae version of "Deck The Halls/Hark The Herald Angels Sing" (showcasing son **Jeremy's** ska guitar). Conservative Utah Senator **Orrin Hatch** is the composer of the CD bonus track, "Come To The Manger," which may well be a reason to buy this Christmas CD...or not.

Neil Diamond is out on tour at the moment promoting his new two-CD set, *The Movie Album: As Times Goes By. American Movie Classics* helped to launch the album with the TV special, *Neil Diamond: The Making Of The Movie Album*. Still, Diamond is a little worried about how fans will react. "They're not my hits," he points out, before adding, "I think my fans will approve, but I'm not betting the mortgage on it."



The Radio City Rockettes at Universal Studios.

The girls in the **Go-Go's** are currently working closely with filmmaker **Jonathan Demme** to tell the real story of their rise to fame. They want it to go down truthfully, without any sugarcoating. At least that's what guitarist **Charlotte Caffey** says. "The way *Boogie Nights* told the story of pornography is the way we'll tell the story of the Go-Go's—drugs, sex, and rock & roll. Otherwise it would be the *Spice Girls* movie."

Ice-T is now co-starring in a children's movie with **Gary Busey** and **Miranda Richardson**. *Jacob Two-Two Meets The Hooded Fang* is based on **Mordecai Richler's** classic adventure story. This is the second cinematic adaptation of the tale; the first, starring **Alex Karras**, was released in 1979.

Stefan Svensson, drummer for local band **Liquid Planet**, has joined *The Extreme Gong Show's* house band. The new syndicated program is hosted by **George Gray**, and can be seen on **The Game Show Network**.

Ann Reinking is reportedly creating a new dance piece for **Missouri State Ballet**. The piece is said to feature an original score by **Chicago's John Kander**. The premiere is tentatively set for February of '99.

New from the **Grand Ole Opry Collection** and **Mattel's Collector Edition Barbie Series** is **Rising Star Barbie**. She comes in a royal blue gown, trimmed with crystals and silvery embroidery and fringe. Her hair this time is a luxurious red. Most importantly, she comes with a reproduction of a Grand Ole Opry microphone and an actual CD single, featuring the song "Our Love." Call 800-248-5957 for ordering information.

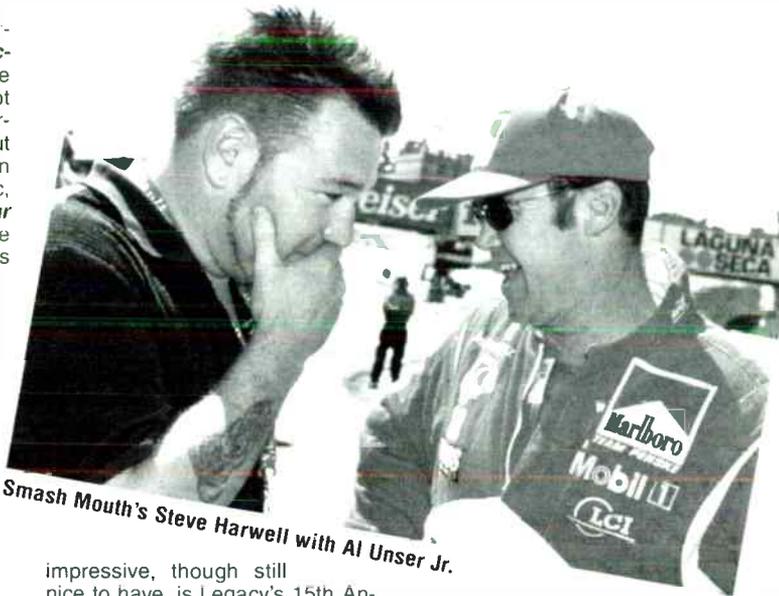
There's an undeniable link between the worlds of music and fashion. And to prove that point, **Rhino Records** has issued *Runway Hits*, where you'll find such fashion industry-conscious numbers as **Robert Palmer's** "Simply Irresistible" and **En Vogue's** "Free Your Mind." It's always nice to have



The 3 Tenors hit the Internet with their latest CD offering.

the hits in one place, though what's really nice is the inclusion of songs that were runaway hits without being runaway hits, such as **Xpansions'** "Move Your Body (Elevation)" and **Book Of Love's** "Pretty Boys And Pretty Girls." While it also works on the dance floor, *Runway Hits* might best be considered the perfect soundtrack to which you'd dress (or undress).

year Celebrating its 20th Anniversary is *Star Trek: The Motion Picture*. This is quite an impressive **Legacy** package, featuring not only an expanded score by Oscar-nominated **Jerry Goldsmith**, but also enhanced liner notes, modern film annotation, and a bonus disc, **Gene Roddenberry's Inside Star Trek** (expanded and on CD for the first time). Plus, the entire set is



Smash Mouth's Steve Harwell with Al Unser Jr.

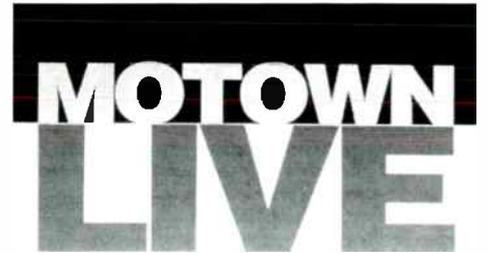
impressive, though still nice to have, is Legacy's 15th Anniversary celebration of the *Footloose* soundtrack. The Number One hits are still here—"Footloose" by **Kenny Loggins** and "Let's Hear It For The Boy" by **Deniece Williams**. This new edition includes a few tracks from the film that were not included on the original issue—**John Mellencamp's** "Hurts So Good," **Foreigner's** "Waiting For A Girl Like You" and **Quiet Riot's** "Bang Your Head (Mental Health)." Available wherever the Eighties still survive.

And one place where the Eighties are still alive and well is on **Broadway**. That's where the new musical *Footloose*, based on the previously-mentioned 1984 **Kevin Bacon** film, is scheduled to open. The real money, of course, is in touring, which is why the new production is slated to hit the road a mere two months after opening on the Great White Way.

The new box office blockbuster *Pleasantville* is one of the best marriages of soundtrack and film content I have ever heard. You should hear it, too. **Fiona Apple** has the lead single from the soundtrack—a very subdued rendering of the **Beatles'** classic "Across The Universe," which doesn't stray far from the original, but works very well as irony. She also has the soundtrack's other new recording, another inspired cover, this one being **Percy Mayfield's** "Please Send Me Someone To Love." As much as I love Fiona, the Beatles, and irony in general, that first single pales next to **Gene Vincent's** blazing "Be-Bop-A-Lula," also included here. Hearing this classic Fifties song sounding so fierce makes you wonder just how oblivious people of the era were to their reality. Which, of course, is exactly the point of the film.

Just so you know that we're keeping up on our sports, **Steve Harwell**, lead vocalist for **Smash Mouth** (pictured above), recently made a pit stop at the **Grand Prix of Monterey** to spend some time with **Marlboro Team Penske driver Al Unser Jr.**

Yep, that was **Bryan Adams** singing with the legendary **John Fogerty** recently on that hot new syndicated TV program, *Motown Live*. The show, hosted by **Robert Townsend**, is working its way through quite a list of big name talent from the hip-hop, R&B and pop worlds. Among the guests on the show's first season are **Gloria Gaynor, Monica, Chaka Khan, Mary J. Blige, George Clinton, Busta Rhymes, Kevin Black, Shaq, Wyclef Jean** and **The Temptations**. Add to all of that the comedic talents of host **Townsend**,



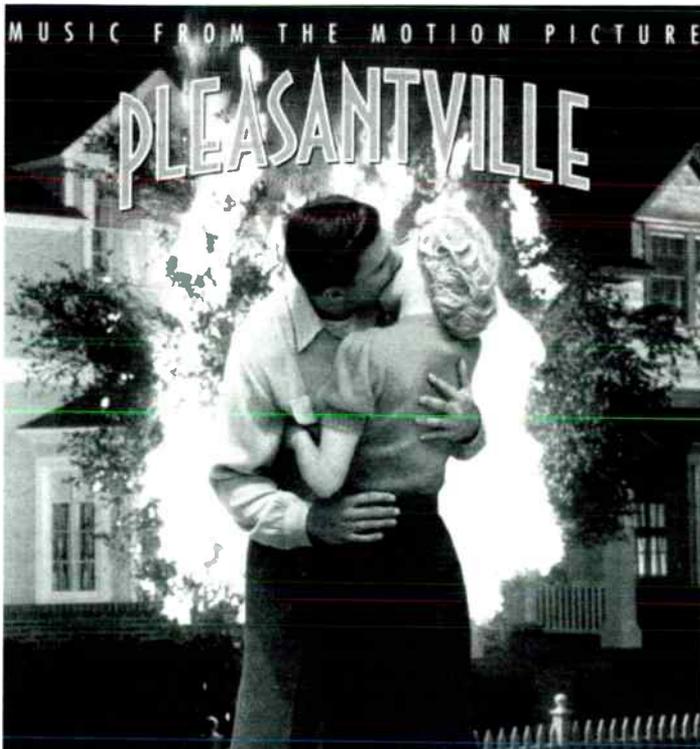
and you have one of the most entertaining programs on the air today. Check your listings for when this series airs in your area.

Mercury Records has released *Music From The Motion Picture Jack Frost*, which features three tracks from **Hanson**, as well as cuts from **Lucinda Williams, Bob Carlisle**, and the **Spice Girls**. The film, starring **Michael Keaton, Kelly Preston, Henry Rollins** and **Dweezil Zappa**, hits theaters on December 18th. **MC**



Buy it wherever it's fashionable. We previously warned you about the plethora of cinematic anniversaries being celebrated this

housed in collectors' edition holographic slipcases. It's a very impressive package, worthy of the *Star Trek* allure. Somewhat less





A "KURUPT" INFLUENCE?: Antra/A&M rap artist Kurupt paid a visit to the sales staff at Abbey Road One Stop in L.A. to promote his new double-CD *Kuruption*, which debuted in the Top Ten. Pictured (L-R) are: Oscar Campos, Kurupt, Olivia Butler, Sam Ginsburg and Jim Ianantuoni.



BROTHERS IN ARMS: Kenny Wayne Shepherd recently opened for Van Halen on several of the group's U.S. tour dates. Pictured backstage after an appearance in Wisconsin are Shepherd and Eddie Van Halen.



EVERYBODY WANTS A CRACKER: Virgin recording act Cracker played two sold-out shows last month at the House Of Blues in Los Angeles, during which Joan Osborne and Counting Crows' Adam Durwitz joined them onstage. Cracker's latest album, *Gentlemen's Blues*, is one of the year's best. Pictured (L-R) are: Johnny Hickman, Cracker; Ray Cooper, Co-President, Virgin Records America; David Lowery, Cracker; and Piero Giramonti, Senior VP, Marketing, Virgin Records America.



AN IN-STORE REUNION: The founding members of Black Sabbath recently made an in-store performance at Tower Records on Sunset Blvd. in Hollywood, where Ozzy Osbourne, Geezer Butler, Tony Iommi and Bill Ward autographed copies of their new aptly-titled live album, *Reunion*. More than 2,000 fans attended the event.



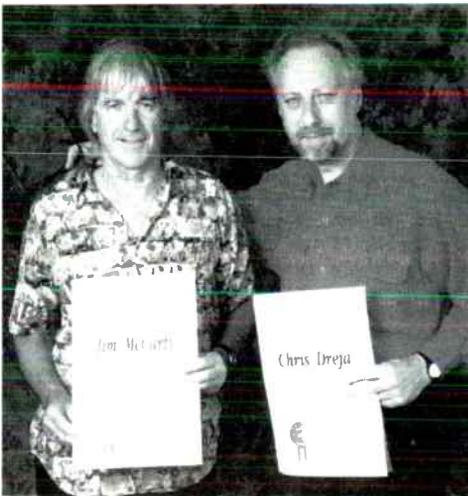
WORKING FOR A LIVING: WORK Group Co-Presidents Jeff Ayeroff and Jordan Harris were spotted at the Roxy for a performance from label artist Morley. The show was in support of her debut CD, *Sun Machine*. Pictured (L-R) are: Ayeroff, Morley and Harris.



NATALIE'S RED HOT: Former 10,000 Maniac focal point Natalie Merchant poses for the cameras, following her recent performance at New York's Webster Hall for the *Red Hot + Rhapsody* concert and television taping. Pictured (L-R) are: Stuart Pressman, Director Of Marketing, Verve U.S.; Nate Herr, VP, Verve U.S.; Natalie Merchant; John Carlin, Red Hot founder; and Brian Hanna, one of the album's producers.



WHAT'S THAT, WAYNE?: Cheap Trick recently performed a three-night stint at the House Of Blues in Los Angeles, and were joined onstage during their final performance by founding MC5 member (and current Epitaph recording artist) Wayne Kramer, who led a rousing encore of "Kick Out The Jams." Pictured backstage before the performance are (L-R): Tom Petersson, Wayne Kramer (with a special message for the camera), Bun E. Carlos, Rick Nielsen and Robin Zander.



YARDBIRDS DO THE WALK: Hollywood's Rock-Walk recently inducted Jim McCarty and Chris Dreja of the Yardbirds (pictured with their official certificates), as well as John Mayall, Mick Taylor and Peter Green.



NOT A TEENAGER ANYMORE: LaFace's latest recording star Usher, well, ushered in his 20th birthday during a party at Tavern On The Green in New York City. All the major executives within the Arista Records family were there to pay tribute to their hit-making artist. Pictured (L-R) are: Clive Davis, President and founder, Arista Records (see our feature story on page 26); birthday boy Usher; Sean "Puffy" Combs, Chief Executive Officer, Bad Boy Entertainment; and Antonio "L.A." Reid, Co-President, LaFace Records.



WHITNEY & BOBBY LIKE ROY A LOT: Roy Lott (far right), Deputy President, EMI Recorded Music North America and President of Capitol Records, was recently honored with the "Joel McCrea Humanitarian Award" for "Distinguished Achievements In The Entertainment Industry Assisting Arts Related Charities," during the fourth annual International Achievement In Arts Awards in Los Angeles. The ceremony benefitted The Whitney Houston Foundation For Children (Houston is pictured with artist-husband Bobby Brown, left and center) and the Starkey Hearing Foundation.

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Local Club Owners Pick Favorite Bands Of '81
PLUS
Your Quarterly Top 100
The Most Popular 10 Music Teams

1981—Local Heroes (Issue #25): In this vintage issue devoted to Southern California's best bands, we reported that the Knack had clearly lost it by this time, and that other major label debuts by the likes of the Pimpsouls, 20/20 and Oingo Boingo were making disappointing showings at retail cash registers. All was not lost however, as South Gate's own retrobilly renegades, the Blasters, led by Dave Alvin, were among the few local acts who were having a very good year, courtesy of their solid-selling Slash Records debut.

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• A&M's Top 1 Album Promo Dir. Mark Tindle

1994—They Are What They Eat (Issue #4): Promoting what was then their eighteenth album in 20 years (a classic Sixties collection entitled *Acid Eaters*), those original punk rockers the Ramones talked about what they saw happening in music at that time, when speed-metal and grunge were making a big impact. "Even though rock is in a healthier state than it was five or ten years ago," Joey Ramone said, "it's still a lot more formatted than it was when we were coming up. People just don't get loose and play, they're doing it in a way that will be salable." Gabba Gabba, Hey!

Clive Davis: 30 Years And Not Done Yet

By José Martínez

When it comes to listing artists who have helped shape the face of contemporary music, a dozen or so bands and artists quickly come to mind: the Beatles, the Stones, Dylan, Springsteen and Michael Jackson. When it comes to listing those behind-the-scenes who have had such an impact, the list is even shorter and looming near the top would have to be Arista Records President Clive Davis.

Born in Brooklyn, Davis was a Phi Beta Kappa graduate of NYU, where he received his B.A. magna cum laude, graduating with honors from Harvard Law School, before quickly rising through the ranks at CBS Records. By 1967, he became the label's president and believed an album-orientated trend was emerging and sought to rid the label of its conservative image by acquiring vibrant new talent.

As luck would have it, Davis ventured out to Northern California to attend the legendary Monterey Pop Festival and popular music hasn't been the same since. The venerable mogul quickly signed the Electric Flag, Blood, Sweat & Tears, Laura Nyro, and Big Brother And The Holding Company, which featured a then-unknown singer by the name of Janis Joplin. This impressive roster was quickly enhanced by the likes of Leonard Cohen, Santana, Sly & The Family Stone and Chicago, and in the Seventies, his label would ink Bruce Springsteen, Aerosmith and Billy Joel.

Through a series of groundbreaking distribution deals, Davis allied Columbia with such independent producers/managers as Lou Adler (Ode Records), James Guercio (Caribou) and Steve Paul (Blue Sky). His most important coup, however, was in securing Philadelphia International, which became the leading soul outlet of the early Seventies, and gave Columbia an unparalleled profile in the black music market.

Yet despite this remarkable success rate, Davis was fired from Columbia in 1974, following allegations that company funds had been used to pay for personal expenses. No matter, the self-made man would shortly start his own company, Arista Records, named after his high school honor society. Thanks to the label's early success with such artists as Barry Manilow, not to mention the signings of Dionne Warwick and Aretha Franklin, plus long-standing rock stalwarts like the Kinks and Grateful Dead, Davis would enjoy success with Arista that rivaled his previous triumphs at CBS.

Beyond the music, however, Davis has been continually honored by those within the industry, as well as those on the outside. He was named "Man Of The Year" by the Friars Club in 1992, for his many unprecedented and ongoing humanitarian efforts, including raising millions of dollars to combat AIDS. Radio & Records named him the "Most Influential Record Executive In The Past Twenty Years" in 1993, and Davis was acknowledged by the American Cinema Foundation as "Man Of The Year" in '94. One year later, he was named "Humanitarian Of The Year" by the T.J. Martell Foundation, the first person to ever receive the honor twice.

In 1996, he received the Bill Gavin Heritage Award, and was named "Pop Eye's Most Valuable Executive Of The Year" by the Los Angeles Times, and received Impact's first Lifetime Achievement Award. Named "Record Company President Of The Year" five times by Bobby Poe, Davis also became the first active record label President to receive a star on the legendary Hollywood Walk Of Fame, when he was inducted last year.

In a 1984 interview with *Music Connection*, in which he graced our cover, Davis noted: "I get as much excitement from music today as I ever did, and I've given up opportunities to be at the head of motion picture studios to stay in music, because I love it. I still get as much excitement breaking an artist or re-breaking an established artist as I ever did, and it just makes me feel good. It makes me want to come to work every day. And that's all I could ask for."

We quickly discovered that such enthusiasm hasn't diminished one iota as *Music Connection* caught up with Davis fourteen years later.

The father of four was in Paris, where he was about to present Whitney Houston's latest record, *My Love Is Your Love*, to the European press. Nearly midnight his time, this trans-Atlantic phone interview proved once again that there is no slowing down Clive Davis.



MC: How did you originally get into the music business?

Davis: By luck. I graduated from law school and worked for a firm whose client was Columbia Records. I spent two years at that law firm and then I was brought in as Assistant Council to Columbia, and then became Council, which was a tremendous opportunity for a young guy getting out of law school. I learned the business from that position really, and five years later I was made President.

MC: Was music a big part of your life in your early years?

Davis: Music was part of my life, but I never thought I would get into it. This was a lucky break. I went to school on scholarships, and grew up without parents from my teen years on. I really was trying to use the profession I had studied for and this was a lucky break that occurred.

You find in life, if you get such a break, you have to seize the opportunity, and then plunge in with a hard-work ethic. I never knew I had "ears" until after I was the head of Columbia Records. Another lucky break came when I went to the Monterey Pop Festival and discovered Janis Joplin and Laura Nyro, and very shortly thereafter towards Blood, Sweat & Tears. It wasn't the most carefully planned pursuit of careers, but it certainly was wonderfully rewarding. Fortunately, that opportunity was given to me, and I took it and went from there.

MC: At Monterey, what was it about those particular artists that attracted you and led you to sign them?

Davis: Well, I had never signed anyone. I

was going to enjoy two artists that had just joined Columbia—not signed by me, but with whom I would become closely associated with—Simon & Garfunkel. They were going to perform there, along with the Mamas & the Papas.

I had just made a label deal with Lou Adler, forming Ode Records, and we had one record out on it which was a hit, called, "San Francisco (Be Sure To Wear Flowers In Your Hair)" by Scott McKenzie. That drew me, as a friend of Lou Adler and his attorney Abe Somer. He was a young hotshot attorney and Lou was an incredibly gifted producer, and they said, "Just come out for the weekend."

I didn't know at all what was to await me. When I saw the social revolution coming out of Haight-Ashbury for the first time, when I saw the electrification and emergence of rock, I just knew that a revolution was coming. I seized that moment and never stopped.

MC: Once you began signing artists, was there something in particular that you began looking for?

Davis: Well, it depends on the category of music. During my Columbia years, it was pretty much all rock and self-contained artists: from Joplin to Blood, Sweat & Tears, Santana, Springsteen, Boz Scaggs, Billy Joel and Earth, Wind & Fire; all self-contained writer-artists who were unique, charismatic, different and special. Subsequently, I broadened my arsenal, so to speak, when I formed Arista in '75. I broadened it to include the entertainer side of the music world; artists who don't write their own material. That honed my ears for song-sense.

I continued signing rock artists like Patti Smith and the Alan Parsons Project, leading through Sarah McLachlan, etc. I signed the Grateful Dead to Arista and the Kinks, and just a host of rock artists. I began to do something, which was a lost art and not practiced as much. I began finding songs for artists whose genius was in vocal interpretations, and that led me to Aretha Franklin, Dionne Warwick and, ultimately, to Whitney Houston, among others.

MC: By the time you started Arista, you were already well-established in the music industry. How challenging was it to get a new label off the ground back then?

Davis: It was more challenging in the thought process. But I always knew that when I signed all the artists that I mentioned at Columbia, I was never outbidding anyone. I never really used the money that a large company would afford. I just decided that I would own an interest in my next venture.

MC: Do you think you would still have the energy to create a label in today's climate?

Davis: I think I create a new label every three years. When I look at the Arista family, yes, it still has Patti Smith, Sarah McLachlan and Annie Lennox, as well as the legacy of the Grateful Dead, and Whitney Houston, Aretha Franklin, and now young

Monica; and yet, it will have Outkast from LaFace, and TLC and Puffy, and Biggy and his legacy. I think the reinvention to include Arista Nashville, with Alan Jackson and Brooks & Dunn, requires refueling, broadening of perspectives, and being ahead of the ever-changing music frontier.

"[Starting Arista] was more challenging in the thought process. But I always knew that when I signed all the artists that I mentioned at Columbia, I was never outbidding anyone. I never really used the money that a large company would afford. I just decided that I would own an interest in my next venture."

MC: Has it ever happened that you heard a type of music and thought to yourself, "I don't get it?" I know for a lot of rock purists that moment came with rap music.

Davis: [Rap] is not what comes natural [to me]. There's a learned lie that you can ac-

quire expertise, but in some areas, you must trust other's judgment whom you rely on. I would have to say that for the rap field. The reason for starting Bad Boy, and for LaFace expanding, is because they're fields that were not natural to me.

MC: People often tend to remember the past fondly, and obviously there was some incredible music made 20 or 30 years ago, but do you think today's music is any less vital or passionate?

Davis: It's not affecting the social evolution of life as much. I feel it's pretty much resolving itself in all categories of entertainment, maybe except for rap, which is commenting and challenging and provocative and feisty.

Certainly the rock of Dylan in the Sixties and Seventies affected the times, affected the culture and attitudes of life. This is not as challenging a time; but on the other hand, it's diversified. There are elements of it right now that are innovative, like the absorption of rap into the rock field, as well as R&B, which is definitely innovative and cutting edge at the same time. There really hasn't been a new Dylan or Springsteen.

MC: Do you think people need to take a step back to appreciate today's artists, or did you know during the Sixties and Seventies, that you were in the middle of something unique?

Davis: I knew, because I was in the forefront. It was mind-boggling to me that I should be in a position to fulfill fantasies

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50 Money-Saving Tips To Create A BUZZ

You're an artist. You've got music you need people to hear. The one thing you don't have is the big money it takes to hire a \$1,000/month PR person or a \$500/week radio promotions person. What do you do? Music Connection put this same question to a plethora of musicians and artists from across the country. What they've come up with is an extensive list of things that you need to know to cheaply promote your music.

By Tom Kidd

1.

Get Tight

First off, don't even bother to start your self-promotion campaign unless the presentation is worthy of promotion. "The cheapest thing to do is make sure if you are playing live that you are well-rehearsed and fucking great," says Frank Rogalo of NC-17. "If you are making a tape, make sure it's great. Get people who have a clue, [but don't care about hurting your feelings], to comment. There are way too many bad CDs already, and way too many mediocre, self-deluded artists."

2.

Develop An Image

Is image everything? Let's hope not. But when people come to see you, you want them to remember the visual experience as well as the sonic. Develop an interesting image. Consult friends who have a sense of style. Above all, do whatever you can to make yourself special.

3.

Give Good Phone

Whoever represents your act needs to be good on the phone. Getting gigs and making new contacts depends on being able to win people over with your voice. You want to be friendly, efficient and professional, even when they say no. It takes time and practice, but it's a must for promoting yourself. And phone calling is often cheaper than printing and mass mailing flyers.

4.

An Alternate Personality

There are two kinds of people in the music business: artists and business people. The latter prefer not to talk to the former, who are seen as flighty and unable to speak business lingo. When you're making calls, it can be best to present yourself as that other, more stable, side of your personality. Consider this an acting gig. Give the personality a name. Make it fun for yourself.

5.

Follow-Up Calls

People who work at clubs and record labels are inundated with packages. It's your follow-up that will make you stand out. "It's taken me months or even a year to get [a club]," says local singer-songwriter, Shakeh. "But once I'm in, I'm in. For every 20 calls I make a day, if one comes through the way I want, then it's a great day."

6.

Make An Ad Budget

You need to advertise. And it's easier to watch your ad spending when you have it laid out in front of you. Check out this sample breakdown used by Stevie G., of Florida-based Strych-Nine:

- a) Annual ad in Musician's Touring Guide: \$200
- b) Annual ad in local Florida Music Director (JAM): \$40-\$100
- c) Hang band banner at gigs: \$0
- d) Band mailings for large gigs: \$75

- e) E-mailings for band happenings: \$0
- f) Flyer all gigs: \$50
- g) Annual band keg party (free beer): \$150
- h) Space on web sites: \$0-\$50 per year

And how about an ad in Music Connection? Once it's clear which methods are most effective, you can then determine where money can be shifted.

7.

Co-Op Ads

When advertising, two acts are definitely cheaper than one. If you can have the club reimburse you for ads, that's cheaper still. If they won't go for it, try this argument from Ray Carver, manager for the Regulators: "[Point out that] you are adding to the promotion of their club, because they normally advertise in local mags and newspapers."

8.

Radio Ads

Ray Carver also recommends that, with a limited advertising budget, your money should go to radio. "I have found that radio ads bring people out who normally would not show up if you ran ads in magazines and newspapers," he notes.

9.

Play Live

If you think you can get noticed without playing live, think again. Second to radio airplay, the most powerful awareness generator is gigging. If people like your show, they can be counted on to spread the word.

A band with a following cannot be ignored by A&R reps. "Play as much as you can," advises Leslie Knauer. "You never know what will happen."

10. Host A Benefit

Approach a club owner about a fundraiser for a local charity. Radio stations love this, and often have studio interviews with the bands to promote the cause. It's an excellent way to increase your visibility.

East Coast musician Jennifer Ann Doody suggests, "If you benefit a local publication and/or radio station, you can suggest they use open advertising space for the event—and hopefully mention your name a lot."

11. Target Other Acts

"Pick a successful act that is somewhat close to your sound," says Frank Rogalo, "and get cassette singles made of your best two songs with contact information, web site address, etc., and your best cover art."

"Man all the exits and hand them out en masse when people leave the show [of these other artists]." Rogalo continues, "A flyer goes on the ground, but most people will pop the cassette in and check it out—or give it away. Be subtle, and don't argue with security."

12. Choose Appropriate Gigs

"You can increase your fan base exponentially by choosing the right gigs to hit," says Chad Stewart from Parade's End. These should be "gigs that showcase bands which you feel have significant elements in common with your own music and image"

13. Play With Wealthier Acts

"Hook up with a band that has a lot of money for promotion and they can put your name on the flyer somewhere. There's no expense in doing that for them and neither for you," says Erin Connelly of Churchill's Window. The really industrious bands, and those who are exceedingly friendly, can hook up with one or two larger bands.

14. Play Open Mics

The Cat & Fiddle, Highland Grounds or the Kibbitz Room. People can and do get signed out of such places. And even if you don't get the big contract, you can always learn what's right by watching others do what's wrong. But don't do it for too long. As Leslie Knauer, longtime host of the Cat & Fiddle's Tuesday night open mic, warns, "Don't get stuck there."

15. Play In-Stores

"Do in-store performances to promote whatever you've got," says Erin Connelly, and she's right. Performing where your record is sold can be lucrative in more ways than one. You can pick up names for your mailer and sell product at the same time. This is, after all, your audience's only opportunity to get their CD autographed, isn't it? Call your local Borders music booker.

16. Play Street Corners

As Tim Sweeney notes in his *Guide To Releasing Independent Records*, sometimes you need to employ guerrilla tactics. "Try to spend several afternoons or evenings a month promoting your shows by playing on high-traffic street corners," he says. "Move around to different neighborhoods, distributing handbills. Have a friend take your picture, and then send it to local papers with an announcement of your gig."

17. Pay For Gigs?

Contrary to popular belief in Southern California, you don't have to pay-to-play. If you can promise a big enough draw, sometimes the club will pay you. This is more likely to happen as the buzz you build gets bigger, and more of your friends call the venue requesting information about you.

18. Snippet Tapes

"Make sampler tapes of your music with snippets of songs and pass them out everywhere," say Laurie & Jonathan of Dogwood Moon. Pass them out at local stores and your shows. In fact, give them to anyone who will accept one.

19. Affordable Tape Copies

You don't have to have cassettes printed professionally. "Gang your band members' cassette decks together to make cassettes," Frank Rogalo advises. "Print your labels on the best computer you have, and buy your cassettes from a raw supply house. You can get them for a few cents apiece."

20. Talk It Up

The cheapest promotional tool is yourself. People still love the personal touch, so a quick chance to shake your hand and meet you eye-to-eye will go a long way toward convincing people to come support

your work. As Kanary's Leslie Knauer says, "Talk about your band wherever you go, and give out those flyers at work, in line at the movies, the market, park, jail, anywhere you might be!"

21. Odd Hours

Not everyone is available to take your call during the week, and you've likely figured out that no one wants to talk with you on the weekends. In fact, the best time to reach people is usually after their work is completed on Friday evening. This doesn't work for everyone, but the only way you'll know if it works for you is to try.

22. Attend Meetings

A great way to find others who share your interests is to join a club and attend meetings. This covers the spectrum of human experience. Music organizations such as L.A. Women In Music can be very helpful, with both contacts and names to fill your guest list. The most secret and potentially helpful meetings are those held by Alcoholics Anonymous. The meetings in Hollywood and Malibu are rumored to be good.

23. Network

Go out to see other bands when you can, and talk with them. They may have a friend who does silk-screening for extra cheap, or a brother who dabbles in photography, etc. "If you're lucky, they'll start promoting your band along with theirs. Sometimes you can spread that behavior by starting it," says Jennifer Ann Doody. "Go to every party, gig and event that you're invited to," adds Emily O'Neary of The Emily O'Neary Band. "I can't stress enough the importance of networking."

24. Enlist Your Friends

Friends help friends. That's what singer-songwriter Paxton believes in, saying, "I have a whole army of people who gather information for me, regarding other people in the industry."

25. Meet The Press

"Buddy up to a local music writer and have him quote you in his articles," Laurie & Jonathan of Dogwood Moon suggest. Of course there's more to it than that, but it's of primary importance that you make coming to see you play as painless as possible. Put reviewers on your free guest list. Then find him or her before the show and hang out.

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"But be easy on the self-promotion," warns Jennifer Ann Doody. "If you see him after you play, say 'hi,' and hang out a bit more. If he even remotely likes your music, you'll be getting press."

26.

Secondary Markets

Music fans don't just like music. They like other things, too. Figure out where you like to go and look for others with your interests there. "We gave our CD out at a comic book convention and got our best reviews from poetry magazines," notes Canary's Leslie Knauer.

27.

Public Access TV

Many people turn up their noses at public access TV, but "it's a fabulous way to get exposed to the local community, and with music producers," exclaims Smokey Miles, best known as public access's Count Smokula. "A lot of A&R people and producers tell me they watch the show."

Acts that appear on public access get a 3/4-inch demo of their work for free—a \$250 value. Not to mention the experience of being interviewed on TV.

28.

Creative Marketing

This one comes from K. K. Martin, President of Ranell Records in Orange County, and former guitarist for A&M's Shark Island. We offer his sage suggestion without further comment: "I've found that handing out extra small t-shirts with our band's logo on them to buxom young women always works. You surely get a lot of male audience looking at the females, who are wearing your band's shirts!"

29.

Theater/University Projects

Contact your university theater department and other local theater groups to provide written and/or improvisational music for their productions. Scour the appropriate thespian magazines for leads.

"You can ask," says Jennifer Ann Doody, "to have a table in the theater lobby during intermission with band information, CDs, t-shirts, e-mail sign-up sheets, etc."

30.

Studio Work

Here's how Jennifer Ann Doody makes studio work help her. "Call local recording studios and ask them if they're looking for [musicians]. If they say, 'yes,' and ask for a tape, get one made, or offer to come in and

audition for them. Why? If you do well, they'll ask you back, and you can let them know that you'd like to donate your payments towards a session for your project."

31.

Use Student Talent

Students are usually more than willing to help out their favorite band or artist. They can make (a) band photos, (b) web sites, (c) CD and/or gig reviews in the local student rag, (d) creative flyers, (e) CD artwork, (f) band logos, and (g) silk-screen t-shirt designs. Where to find students? Ask around. Or, if you play out enough, they'll find you.

32.

Inexpensive Photos

Having band photos taken doesn't have to be costly. Get a creative photography student to take your pictures. Be clear that you won't be able to pay for their services, but you'll be happy to pay for the film. Then point out that his or her work will be on display everywhere you play. You may be able to get some real creative work—better than your tired band-on-the-street pic.

33.

Unusual Photos

If money is tight, do as singer-songwriter Shakeh does. Print a postcard with a cool picture on one side and information on the other. Her current photo has her face superimposed on a seemingly naked statue. "The key here is to be clever," she says. "I start mine out usually with 'Absolutely Free!!!' in big letters. It's true! This signed reproduction of Shakeh's 8x10 glossy is yours to keep with no obligation!"

"I tour up and down the West Coast and see them in club owners' offices and Borders BRC offices all the time."

34.

Indie Management

High-level management and promoters often demand high upfront money. And why should they work with a nobody when they can promote a known act? "Aggressive local management will work harder for you for much less," advises Mark Downie from Dean's Machine. "Just be damn sure they are not trying to take you for a ride. They have to have some track record."

35.

Design Your Logo

The ideal logo reproduces well in a variety of sizes. Instead of sending the logos away to be printed, ask your copy shop to print them, and buy the materials yourself. All you need are sheets of vinyl with one

36.

Sticker Shock

Give away your stickers at your shows, and anywhere people who like your music may congregate. As Dogwood Moon suggests, "If you're at the Hole show and your band sounds like Hole, make a sticker that says, 'If you like Hole...you'll like this!,' and put it on your sampler tapes."

37.

Flyers and More Flyers

"Never underestimate the power of having flyers everywhere," says Jim Agnew of White Trash Disco. "Go to the club you're playing a night or two before, and pass out flyers to everyone. Introduce yourself, meet new friends, and maybe score a date; all while building your draw."

BEWARE: City officials throughout Southern California are cracking down on the illegal posting of flyers on city property, so don't plaster your flyers all over town. Unless you don't mind getting fined or jailed.

38.

Get Wired

Post a web page and keep it updated with info, song samples, and a current calendar of events. Creating one isn't as daunting as it may seem. "We were extremely lucky to have been able to set up our own web site for next to nothing, because I was self-taught in the designing process," says Brian French of the May Kings. "Hundreds and thousands of people worldwide visit our site, listen to our music, buy our CD, and see what is currently going on with us, without leaving their own home."

39.

Link It Up

Web sites are for linking. "Submit your address to music-related sites and search engines," says Orange County singer-songwriter Tim Moyer. "Get linked to as many sites as you can. Submit your music to web radio stations, and you can sell your CD through many web-based record stores."

40.

E-mail Your Buds

Build up a list of e-mail buddies. "I have hundreds of people in my e-mail address book, and can now invite them all to upcoming gigs and events for free, something that would have cost me a bloody fortune just a few years ago," says Emily O'Neary.

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The music industry has always been driven by name recognition, and the publicist is the one whose job it is to get your name on the lips of those who matter. With that in mind, *Music Connection* is proud to present our annual list of independent publicists throughout Southern California. Our apologies to those we may have missed this time around.

Compiled by Constance Dunn

KATHY ACQUAVIVA MEDIA
16046 Londelius St.
North Hills, CA 91343
818-893-8458 FAX 818-920-0044
E-mail: kathymedia@aol.com
Contact: Kathy Acquaviva
Styles/Specialties: Full-service PR

ALBRIGHT ENTERTAINMENT
Trillium Building
6320 Canoga Ave., Ste. 1550
Woodland Hills, CA 91367
818-508-6874 FAX 213-850-5508
E-mail: rockstarpr@aol.com
Contact: Jeff Albright
Styles/Specialties: PR for rock, classic rock and music companies.
Clients: Mick Fleetwood, Vince Neil, Joe Walsh, Kansas, Robby Kreiger, The Doors (various projects), Men At Work, Gary Hoey and more.

ANDRANIGIAN MEDIA
P.O. Box 9996
Glendale, CAI 91226
818-507-0221 FAX 818-507-7623
E-mail: rakel1@aol.com
Contact: Shelli Andranigian
Styles/Specialties: Full-service PR; all styles.

BAKER/NORTHROP MEDIA
13351-D Riverside Dr., Ste. 611
Sherman Oaks, CA 91423
E-mail: mail@bakernorthrop.com
Contact: Cary Baker 818-501-0056 or Sheryl Northrop 818-703-1520
Styles/Specialties: All styles.

BURSTON-MARSTELLER
1800 Century Park East, Ste. 200
Los Angeles, CA 90067
310-226-3000 FAX 310-226-3009
Web Site: http://www.bm.com
Styles/Specialties: Television, film and corporate publicity.

CAROLYN PUBLIC RELATIONS (CPR)
6710 1/2 W. Olympic Blvd.
Los Angeles, CA 90048
213-852-1548 FAX 213-852-1567
E-mail: cpr@loop.com
Contact: Carolyn Broner

Styles/Specialties: Full-service PR
Clients: Navarre Corporation; film/TV composers, record labels and corporations.

TERESA CONBOY
P.O. Box 27766
Los Angeles, CA 90027
213-660-7748
E-mail: TCPR@earthlink.net
Web Site: http://www.
Contact: Teresa Conboy
Styles/Specialties: Blues, rock, alternative, jazz, authors/books, theater, celebrities and events.
Clients: Janet Robbins, Bob-A-Lew Music, Fiction, Terry Gladstone, Aloha Concert Jam Music & Cultural Festival, The Hutchinsons, Cajun Zydeco Music Festival.

COSTA COMMUNICATIONS
8265 Sunset Blvd., Ste. 101
Los Angeles, CA 90046
213-650-3588 FAX 213-654-5207
E-mail: rprfrm@aol.com
Web Site: http://www.costacom.com
Contact: Ray Costa, Jerry Brown
Styles/Specialties: Full-service PR; working with all levels and styles of music.

Clients: The Ventures, Society of Composers & Lyricists, Omega Records, GNP, Crescendo Records, Thump Records, Trini Lopez, Malo, Lisa Lisa, Old School Series, *Star Trek* soundtracks.

BOBBI COWAN P.R.
P.O. Box 805
North Hollywood, CA 91603
818-980-2372 FAX 818-980-2372
E-mail: prmavin@slash.net
Contact: Bobbi Cowan
Styles/Specialties: Books and general entertainment PR.

CREATIVE NETWORK
P.O. Box 2818
Newport Beach, CA 92659
949-494-0181 FAX 949-494-0982
Contact: Joseph Nicoletti
Styles/Specialties: Full-service PR and consulting; all styles.

DAVIDSON & CHOY PUBLICITY
4311 Wilshire Blvd., Ste. 202
Los Angeles, CA 90010
213-954-7510 FAX 213-954-7520
Contact: Tim Choy
Styles/Specialties: Music, theater and fine arts PR.

MEREDITH DAY
P.O. Box 232111
Encinitas, CA 92023
323-478-9400 FAX 323-478-9401
E-mail: meredithdy@aol.com
Web Site: http://www.meredithday.com
Contact: Meredith Day
Styles/Specialties: Artists and events; all styles.

DEF PRESS
430 S. Niagara St., Ste. 210
Burbank, CA 91505
818-843-8026 FAX 818-843-1727
Contact: Phyllis Pollack
Styles/Specialties: Hip-hop; accepting signed artists only.

DOUG DEUTSCH PUBLICITY
8033 Sunset Blvd., Ste. 31
Los Angeles, CA 90046
323-463-1091 FAX 323-463-1092
E-mail: bluzmon@pacbell.net
Contact: Doug Deutsch
Styles/Specialties: Blues, roots, rockabilly.

Clients: Alexandra Seelye, Danny Blitz & The Jet Age Hoods, Curtis, Jay E & Easy Street, Don Haney Band, Pat Hennessy, Jeffrey Halford & The Healers, KK Martin/Ranell Records, Howard and The White Boys, Carrie James Band, The Regulators/Southbound Records, Dave Robyn Band, Carl Verheygn/Mighty Tiger Records.

EDELMAN PUBLIC RELATIONS WORLDWIDE
5670 Wilshire Blvd., Ste. 1500
Los Angeles, CA 90036
213-857-9100 FAX 213-857-9117
Web Site: http://www.edelman.com
Contact: George Drucker
Styles/Specialties: Full-service PR
Clients: Universal, Warner Bros.

GOLDBERG MEDIA
27071 Crossglade Ave., Ste. 4
Santa Clarita, CA 91351
805-299-5109 FAX 805-299-5119
E-mail: gomedia@pacifinet.net
Contact: Cary Goldberg
Styles/Specialties: Primarily jazz (contemporary and traditional) and audiophile, but also works with new age, world beat and alternative.
Clients: JVC Music/XRCD, Scott Cossu (Miramar Records), Paul Howards (Os-Nix Records), Jah Wobble (30 Hertz Records), Jay Aston (Pink Gun Records), Arco Iris (Arco Iris Records), Lorenzo Dominguez (Sevilla Records), The Paras Group (Distribution).

NINA GORDON P.R.
1580 Manning Ave., Ste. 304
Los Angeles, CA 90024
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Contact: Nina Gordon
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Clients: Playboy Jazz Festival, and more.

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Los Angeles, CA 90048
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E-mail: greatscottpr@pacifinet.net
Contact: Rick Scott
Styles/Specialties: Urban, alternative rock, pop, smooth jazz.
Clients: Jennifer Paige, Earth, Wind & Fire, Richard Elliot, Marc Antoine, Four80East.

HANDS ON PUBLIC RELATIONS & MARKETING
6255 Sunset Blvd., Ste. 705
Los Angeles, CA 90028
213-467-6967 FAX 213-467-6875
Contact: Craig Melone
Styles/Specialties: All styles; indie labels.
Clients: Domo Records (Kitaro, Luis Perez, Luis Villegas), Myrrh Records (Marvin Sapp, Shirley Caesar, Kelli Williams), Coconut Grove/Whirling Records, Oglio Records, (Jackie

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11328 Magnolia Blvd.,
Ste. 3
North Hollywood, CA 91601
818-509-0192 FAX 818-509-1601
Contact: Parvene Michaels, Jeff Urdank, Fred Lazo.
Styles/Specialties: All styles; no unsolicited materials, please.
Clients: Lookout! Records, BYO Records, Theologian Records, Water Lily Acoustics, Solid Discs, and more.

JAZZMYNE PUBLIC RELATIONS
928 E. San Jose Ave.
Burbank, CA 91501
818-848-6056 FAX 818-841-7311
E-mail: jazzmyne@artnet.net
Web Site: <http://www.artnet/~jazzmyne>
Contact: Makeda Smith
Styles/Specialties: Full service PR for various projects, personalities and musicians.
Clients: Kevin Eubanks, A.J. Jamal, Ike Turner, Michael Pagan, Willie Gault's Alaye Calender, Charles Wright, Pan African Film Festival, Rap Sheet, J. Anthony Brown, and more.

JENSEN COMMUNICATIONS INC.
230 E. Union St.
Pasadena, CA 91101
626-585-9575 FAX 626-564-8920
E-mail: jensenpr@earthlink.net
Web Site: <http://www.jensencom.com>
Contact: Michael Jensen, Susan Stewart
Styles/Specialties: All styles; especially rock, R&B, pop, country and jazz.
Clients: Jon Anderson, Graham Nash, John Entwistle, Peace Jam, Steven Seagal, Peter, Paul & Mary, and more.

LEVINSON ENTERTAINMENT VENTURES INTERNATIONAL, INC.
1440 Veteran Ave., Ste. 650
Los Angeles, CA 90024
213-663-6940 FAX 213-663-2820
E-mail: levinc@aol.com
Contact: Bob Levinson, Jed Leland, Jr.
Styles/Specialties: All styles.

THE LIPPIN GROUP
6100 Wilshire Blvd., Ste. 400
Los Angeles, CA 90048
213-965-1990 FAX 213-965-1993
Contact: Ronnie Lippin
Styles/Specialties: Full-service PR; all styles.

LOBELINE COMMUNICATIONS
8995 Elevado Ave.
Los Angeles, CA 90046
310-271-1551 FAX 310-271-4822
E-mail: sky1phil@aol.com
Web Site: <http://www.lobeline.com>
Contact: Phil Lobel, John Tellem
Styles/Specialties: Events, live

tours, creative publicity and artist publicity.
Clients: Rugrats-Alive Adventure, Reggae Sunsplash, David Copperfield, Tony Robbins, and more.

M.H.I.
835 1/4 N. Alfred St.
Los Angeles, CA 90069
323-852-1428 FAX 323-852-1458
E-mail: publicity@mhi.net
Contact: David Millman, Kristen Fairchild
Styles/Specialties: All styles.
Clients: Chicago, Madness, Plimsouls, Tito & Tarantula, Rita Coolidge, Egli Music, El Centro, Acoustic Alchemy, Danni Ashe, and more.

BOBBI MARCUS, P.R.
131 N. Bundy
Los Angeles, CA 90049
310-829-9800 FAX 310-829-9222
E-mail: bmarcuspr@aol.com
Contact: Bobbi Marcus
Styles/Specialties: Film composers, soundtracks, jazz, tours and corporate events.
Clients: ASCAP, Steely Dan, Chick Corea, Patti Austin, Rachel Portman, Gibson Musical Instruments.

MCMULLEN & COMPANY
9744 Wilshire Blvd.,
Ste. 301
Beverly Hills, CA 90212
310-276-5214 FAX 310-276-6133
Contact: Sarah McMullen
Styles/Specialties: Music and corporate PR
Clients: Elton John, and more.

MIRROR PUBLIC RELATIONS
361 S. Oakhurst Dr.
Beverly Hills, CA 90212
310-274-1609 FAX 310-274-1627
Contact: Janie Bradford
Styles/Specialties: Full-service PR
Clients: Regina King, Claudette Robinson, Jo Marie Payton, Holland-Dozier-Holland.

OMEN FICTION MUSIC PR CONSULTANTS
1223 Wilshire Blvd.,
Ste. 411
Santa Monica, CA 90403
310-449-6929 FAX 310-315-9765
Contact: Gina Nemo
Styles/Specialties: Music pr consultants for bands and indie labels.
Clients: Warren G., G Funk Records, Universal Records (West Coast), Tower of Power, and more.

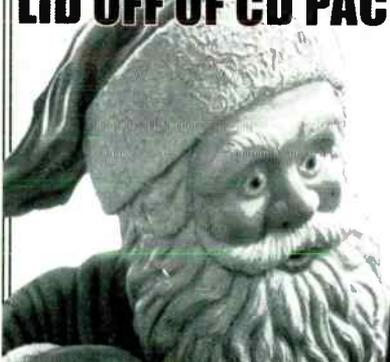
OVERSEAS ENTERTAINMENT
P.O. Box 2203
Beverly Hills, CA 90213
323-462-2784 or
213-969-5732
Contact: Pascale Lanfranchi
Styles/Specialties: All styles, especially alternative, country and urban music; media kits and bios.

PARKER PUBLIC RELATIONS
11500 Olympic Blvd.,
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Los Angeles, CA 90064
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E-mail: prespak@aol.com
Contact: Tom Kidd
Styles/Specialties: All, especially
alternative
Clients: Domo Records

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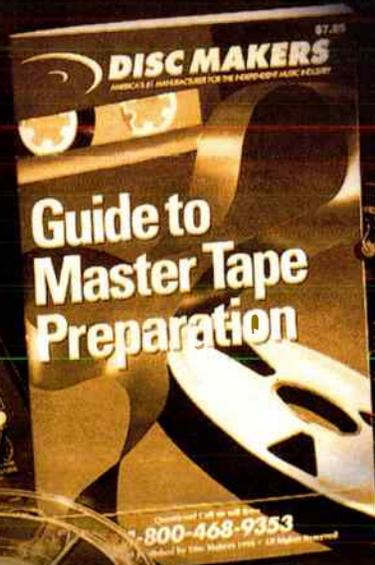
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World Radio History

◀ 27 Clive Davis

and work with a Joplin or Carlos Santana or a Bruce Springsteen. I knew it was a sound that had never been heard around the world, and it was reverberating so loudly that I had to pinch myself everyday.

MC: Over the last 20 years, radio has become very segmented. Do you feel that it's more difficult to break a new artist today?

Davis: It is more difficult today, because you do have to crossover from tightly rigid formats. But, on the other hand, music videos are playing a role today that we didn't have then. You do find that MTV is mixing it up pretty good right now, between rock and rap, and cutting edge [artists] of each genre. Whereas radio still seems pretty straightjacketed, MTV is pretty free-formed.

MC: But how difficult is it with every label fighting for the same few slots on MTV?

Davis: It's loosening up a little. I like the fact that at least the singer-songwriter has a role today, as compared to the heavy metal, glamour rock days. There are things to moan about it, yet there are things to really be stimulated by.

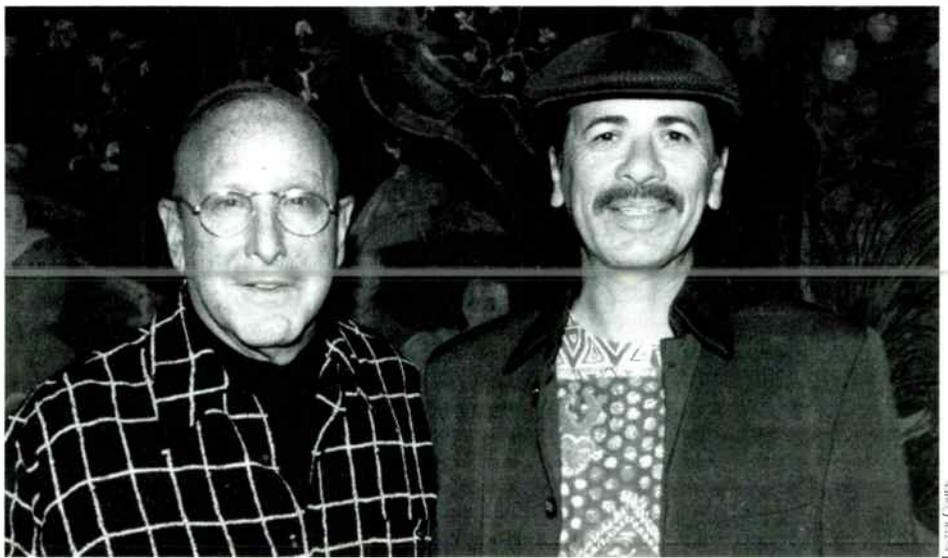
MC: The rap/R&B artists that are associated with Arista have been very successful this year, while rock artists like Marilyn Manson are saying, "rock is dead." What is Arista doing to get the rock side of the label going?

Davis: Well, we've been very selective, and I think it's served us well. There aren't too many Sarah McLachlans in the world, there aren't too many Patti Smiths in the world. But we just launched Pushmonkey from the Austin, Texas area, and they're beginning to tour the country. We do have Spiritualized coming up now, and they're beginning to grow. I think we'll be heard from.

We don't sign ten and throw them up against the wall and brag about the one that has a quick hit. Rock should be self-contained; writers that really have something to say. If you look at the quality of the artists I just mentioned, they're top-drawer.

MC: What has your experience been like working with L.A. Reid and Babyface at LaFace, and with Puff Daddy at Bad Boy?

Davis: I've learned a lot. They've made me



Clive Davis and one of his earliest artist signings, Carlos Santana.

very contemporary. I obviously had the vision and dream to diversify Arista after the years where we had Aretha and Whitney, and I realized music was changing. Again, it's not that I established 20 labels and am bragging about two or three.

Indeed, we're very selective and they are very selective in turn. We work very closely together. I depend on their creativity, I depend on their genius if you will, and all three—L.A., Babyface and Puffy—have shown that their batting averages are exceptionally high, and they are truly masters of urban contemporary music that has begun to speak for all America.

MC: You've had an incredible career with "black music," all the way back to your days at Columbia when you secured Philadelphia International.

Davis: That was at a time when I took over Columbia and they were signing all rock artists. They were not really into R&B, and yet we had established major album sellers. So I decided to merge the two concepts. I was not at all, at the time, thinking of going into the R&B world myself. I was looking for creative writer-producers, who could give us top-drawer material.

Whereas black artists of that era were not selling albums—they were selling singles only—I wanted to show that we could sell

albums from the hits that gifted writer-producers could provide. This led to the O'Jays, Harold Melvin & The Bluenotes and Teddy Pendergrass; and that led me to sign Earth, Wind & Fire. And that's how I got into R&B.

MC: How excited are you about the release of Whitney Houston's album, her first studio record in eight years?

Davis: Over the top! What do they say, "Off the hook!" She is going to dazzle everybody. It's just blazing.

MC: How much pressure was surrounding this record to make sure it measured up to expectations?

Davis: I think we backed into it truthfully. Whitney had done only movie albums, so the public was really getting a wrong impression, because when you have to fit a song to a movie you can only work at a particular tempo. It has to fit the character. Whether it was *The Bodyguard* or *Waiting To Exhale* or *The Preacher's Wife*; the preacher's wife isn't going to start singing hip-hop. Now, can Whitney do hip-hop? You'll find out with the new album.

Ever since the revolution of hip-hop, she has not had a chance to show her stuff, so to speak, because she was doing movie roles. We decided to do this duet with

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Mariah Carey for *The Prince Of Egypt* and that really proved to be the catalyst.

We just didn't know whether we would have a greatest hits album, which is long overdue for her, so we decided to have three new pieces of material; and when we put it out, there was an avalanche of response from everybody who had so strongly admired Whitney as the premiere singer in the world. Whether it was Wyclef or Missy Elliott or Lauryn Hill, along with Babyface and David Foster, everybody was stimulated to do the best stuff they've ever done. She started recording, and the buzz coming out of the studio became so deafening that everybody wanted to be in on the project, so we decided to go for a studio album.

MC: What have been the proudest moments or achievements in your career?

Davis: I would say those that rank up there range from the earliest, which was really Janis Joplin; the first artist that I signed. When her album, *Cheap Thrills*, came out, the reception was incredibly exciting. It was such a proud moment that someone I



Clive and Whitney Houston.

reer. The gifted renaissance woman that was to help shape punk rock. And the role of females in rock forever remains a highlight. Working with Whitney Houston, and in the case of Aretha, knowing everything she does is history. *A Rose Is Still a Rose* this year should be up for every Grammy, because it's [Aretha] at her all-time best. I'm not saying it outranks the great "Respect" and "Natural Women," but it's certainly up there. Those all, for different reasons, have to rank up there as the top moments, but I'm leaving out an awful lot.

had signed, spotted by myself really, became a recognizable front-runner in the rock revolution that was taking place.

Starting Arista was risky, but I didn't have to wait long because the first record was [Barry Manilow's] "Mandy," and it went straight to Number One, and we were nominated for two Grammy Awards. I was very proud that the first record of the company I had started went to Number One.

I think Patti Smith is definitely one of the highlights of my career.

MC: You mentioned that when you started Arista you wanted to have an interest in your next venture, how did you feel when the company was absorbed by BMG?

Davis: They have always treated me like a partner. They have always made it clear to me—both in writing and by word—that I'm their partner, and I've always maintained something akin to an equity interest in Arista. So I don't feel I work *for*, I feel I work *with* them. And they've made it very clear to me that they feel the same way.

MC: How far ahead do you plan for Arista, five, ten years?

Davis: I've never done that. I've always taken each year as it comes. This year is so gratifying, because we're hitting on all sides. This is not a fun business to be in, if you're not hitting. Our cup runneth over, because the last two years have been astonishing, and the fact that it still goes on is incredibly enriching and gratifying to me.

MC: It's always interesting to ask music business executives this question: Do you listen to music when you're on vacation, or do you prefer silence around you?

Davis: Music is always with me. I want to have silence around me, but I distinguish between phones and memos and an enormous amount of mail. I do go to St. Barts for two weeks a year, and I'll still listen to music, but it's better to do it in a bathing suit with the waves in front of me.

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42.

Compile Lists

There are lists out there, both on the Internet and in print publications, that will tell you who likes your type of music and/or who likes similar bands.

"I've gotten lots of industry e-mail addresses right out of *Music Connection's* various listings that have actually opened doors never possible before—and not for a single penny," says Emily O'Neary. "Confession: I've also stolen others' lists. For instance, a band or agency will invite me to a performance and leave all the addresses exposed at the top of their e-mail."

43.

Work The Trades

Writers for trade publications such as *Billboard* or *Music Connection* do so because they want to affect others. If someone writes something that applies to you, write and tell them. This also goes for the lists of phone numbers and businesses you find in the trades. Use those lists, write letters of appreciation. It's a low-cost way to get your name in the minds of the tastemakers.

44.

Don't Be Wasteful

Not everyone wants your CD, and it's best to find out before you invest in costly postage charges to mail your precious package.

"We e-mail the prospect first—providing they have e-mail—and wait for a response," says Stevie G of Strych-Nine. "If they don't have e-mail, we forward a letter of introduction first, requesting a good mailing address, phone number and contact name. If this information isn't produced, we don't send the CD."

45.

Use Local Radio

Try to get your music on local commercial and college radio stations, via their pro-

gramming for unsigned acts. If the station programmers play your song and like it, they'll usually give a promotional push to whatever gigs you have upcoming. This is the type of thing that money just can't buy.

46.

The Auto Club

If you're going to embark on a regional or national tour, there are low-cost resources available to help cash-challenged musicians put together a cost-effective road trip. Bernard Yin of the Glitter Panthers recommends your friendly neighborhood Automobile Club, or as it's better known, AAA. "The Automobile Club helps members plan travel itineraries, routes and accommodations. I know of a band that uses AAA to organize a substantial amount of their touring which alleviates the planning headache. Now that's a tip," he says.

47.

Check Your Attitude

People will judge you as well as your music. "Most people, whether they're reporters, DJs, club owners, or other bands, will help you with your project if you are enthusiastic and nice," offers Jennifer Ann Doody. "Go into every situation with an idea of how you can promote both your project and theirs, and you will probably walk out with a great opportunity."

48.

Songs Are Key

The cornerstone of your life as a musician is always a great song. It is the most cost-effective tool in your arsenal. "Your songs are the foundation of your mission," points out veteran singer-songwriter Alan O'Day, who topped the charts with the self-penned "Undercover Angel," in 1977. "They need to be well-constructed, user-friendly, and accessible little gems that beg to be heard more than once."

49.

Be Persistent

So you've got great songs, you're a polished performer, and you've started a buzz. But talent's only part of it, as Jennifer Ann Doody notes: "People become musicians, music reporters, DJs, etc., because they love music. Establish that common connection, instead of charging in with an 'I need you to do this for ME' attitude, and you'll meet with a lot more success."

50.

Have Fun

Self-promotion is hard work, but there's no reason for it to be a drag. If you start to tire of your efforts, take a break, then go back to Tip #1 and start again!

MC

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KEVIN WOODSHIRE

Sonichrome

Label: Capitol
Manager/Contact: Steve Stewart Management/Michael Goldberg
Address: 8225 Santa Monica Blvd., West Hollywood, CA 90046
Phone: 213-650-9700
Band Members: Chris Karn, vocals, guitar; Rodney Mollura, bass; Craig Randolph, drums.
Type Of Music: Pop-Rock
A&R Rep: Marshall Altman and Perry Watts-Russell

“A friend of mine passed me their demo, and as soon as I heard ‘Overconfident’ I knew I’d love the band,” gushes Sonichrome’s manager Michael Goldberg. “I caught a show at the Opium Den, introduced myself, and got together with the band the very next day. That was almost exactly one year ago.”

The trio’s Capitol debut CD, *Breathe The Daylight*, is a mixture of quirky pop and heartfelt emotion. Lead singer and chief songwriter Chris Karn points out that even before Sonichrome was signed, all of the band members were making their living with music-related activities. “I was a sideman for a while in General Public. The other two guys played in paid cover bands out in Orange County.”

Bassist Rodney Mollura had known drummer Craig Randolph since 1989, when they played in a band called Goldfish. The duo originally had met Karn during a club date. “We played in cover bands to make money,” explains Randolph, “but that experience has made us more comfortable onstage.”

Capitol A&R man Marshall Altman says that he first saw the band perform at the Dragonfly in Hollywood: “There were probably only three other people there, and when I walked in, the band was playing ‘Honey, Please’ [their first single]. I left singing that song, and it stayed in my head for a week. The more music I heard, the more I knew I wanted to sign them. Chris has great depth as a songwriter, and I’m sure his best material is yet to come.”

After inking with Capitol and recording their album, Sonichrome embarked on a tour with labelmates Everclear and Marcy Playground. As for advice for unsigned acts, Karn says, “Keep playing. Eventually it will become a social event. Try to keep things focused and positive. Team up with other bands. Never take ‘no’ for an answer. And find the A&R person who loves the same music, movies, styles and fashion that you love, because they’ll be the one who will bring you in and fight for you with passion.”

—Eric P. Fleishman



ERIC JOHNSON

Wank

Label: Maverick
Manager/Contact: Steve Stewart Management/Steve Stewart
Address: 8225 Santa Monica Blvd., West Hollywood, CA 90046
Phone: 213-650-9700
Booking Agent: John Branigan at William Morris (310-859-4486)
Legal Rep: Eric Greenspan
Band Members: Robert Dominguez (aka Bobby Amodeo), bass, lead vocals; Danny Walker, guitar, backing vocals; Stephen Bivens (aka Billie), guitar, backing vocals; Donald Dominguez (aka Spider), drums.
Type Of Music: Alternative
Date Signed: February, 1998
A&R Rep: Guy Oseary

If Hollywood moguls were to make a movie on how bands start out and make their dreams come true, well, they would probably base it on the band Wank.

The foursome was born in Orange County, and they started playing local gigs in 1986 under a variety of different names based on sexual innuendoes, but finally settled with the name Wank. Band vocalist and bassist Bobby Amodeo jokes, “We weren’t making it, so we thought if we changed our name enough, we might get lucky. But all our songs were the same.”

The self-starters also put together their own label, Bordello Pop. “It was a great way to learn the business, as well as making our own opportunities,” says Amodeo. “We learned a lot and I think that puts us at an advantage, now that we have a record deal.”

And they got that deal by playing hard. One gig in L.A. spawned CD sales, and an introduction to *Zeke’s Backyard*, a radio show on the influential L.A. station, KROQ. The single was “Forgiving,” but nobody forgot. “Mike Ness from Social Distortion asked whether we had a producer,” comments Amodeo. “He produced a song for us and we got a lot of press from that. We got management from Eileen Groby, who left ASCAP to work with us full-time, as well as Steve Stewart. They make a great team.”

Then, Eric Greenspan, attorney for such acts as Bad Religion, Jewel, and the Red Hot Chili Peppers, added Wank to his roster, and KROQ added “Forgiving” into heavy rotation. A few days later, A&R executive Guy Oseary of Madonna’s label, Maverick, offered them a deal.

“This whole thing really proved to me how much that time, luck, and whose friends with your band, really goes into making it all happen. We built ourselves up on our own, worked hard and earned it. It’s like we’ve been to college for ten years and just graduated.” —Laurie Searle



ROBERT SCHLACK

Zebrahead

Label: Columbia
Manager/Contact: Todd Singerman & Alex Guerrero
Phone: 310-659-5323
Attorney: Jim Zumwalt
Booking: Dave Kirby (212-581-3100)
Band Members: Justin Mauriello, vocals; Ali Tabatabee, rapper; Ben Osmondson, bass; Ed Udhus, drums; Greg Bergdorf, guitar.
Type Of Music: Modern Rock
Date Signed: Spring, 1998
A&R Rep: Tim Devine

Zebrahead’s bio says that “all you need to know about how Zebrahead came to be is that the guys used to be in various other Orange County, California bands [that you’ve probably never heard of] and something like fate brought all five together a couple of years ago.” Okay, fine. The band members reiterate the “you’ve never heard of the bands” bit, leading us to believe that they were either truly obscure or totally embarrassing.

Zebrahead’s members met each other in a common musicians’ stomping ground—they all rehearsed at the same studio. After their unknown bands broke up, they bonded together, adding rapper Ali Tabatabee, who they all knew from high school.

The band’s progress from rehearsal studio to club stage to recording studio is a testament to the power of finding people who truly believe in you, and are willing to take action instead of offer lip service. It also shows that there’s more than one way to get a record deal.

Zebrahead found enough support on their local club scene, and it was only a matter of the right gig at the right time to get things rolling. And it wasn’t even one of those “industry showcases” that got the band’s engines started.

After a gig at Fullerton’s Club 369, they were approached by the venue’s in-house booking agent, Randy Cash, who was greatly impressed by the group and set about the task of trying to open some doors for them. “Randy just came up to us after our set, and told us he thought we were really good and that there were some people he’d like to bring down to see us,” says lead vocalist Justin Mauriello. “He was really cool about it, and took us out to dinner and everything.”

Cash was also instrumental in bringing the tape to Todd Singerman, an Orange County-based manager best known for his work with Motorhead, and he took the tape to producer Howard Benson, who helped solidify interest with Columbia Records, and the rest, as they say, is history.

—Tom Farrell

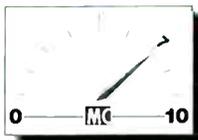


Tight, clean, yet gutsy blues-rock by a quartet comprised of Texas and Louisiana transplants. With Kenny Wayne Shepherd, Jonny Lang, and others showing how popular this stuff is today, Mudpie certainly stand a chance in the marketplace. The first cut had a ballsy Black Crowes feel that we liked a lot, with strong singing and playing throughout. Elmore James' "It Hurts Me Too" showed very tasty slide guitar. Does frontman Keith Wayne have a dynamic stage presence? This band's future depends on it.

Mudpie

Contact: Artist Hot Line 213-960-1005
Seeking: Label Deal
Style: Blues-Rock

- Production 7
Lyrics 6
Music 7
Vocals 7
Musicianship 8



Clever, insightful singer-songwriter Mark Islam shows a knack for catchy choruses, especially on the track, "Dirges In The Dark." But we found ourselves wishing that his voice was better, or at least as compelling as his original material. The songs are peppered with intelligent, socially-conscious lyrics that are consistently interesting, if not exactly radio-friendly. A charismatic persona did shine through on this disc however, suggesting that Islam is an artist who could attract a devoted following over time.

Mark Islam

Contact: Artist Hot Line 615-242-7678
Seeking: Label/Dist. Deal
Style: Alt. Folk-Rock

- Production 6
Lyrics 7
Music 6
Vocals 5
Musicianship 7

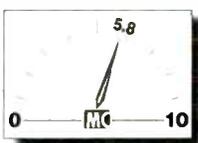


This brother-sister duo presented a very professional package that, if you like your pop with a decided theatrical flair, is well done. Binga's voice, especially, has a strong, expressive range. Overall, however, our committee found that the orchestrations had an international flavor that could very well present a handicap to landing airplay in the States. We suggest that an increased focus on developing a wider musical variety in their material is necessary to move Binga & Gogo to the next level.

Binga & Gogo

Contact: Artist Hot Line 818-999-1578
Seeking: Label Deal
Style: Adult Pop

- Production 7
Lyrics 5
Music 5
Vocals 6
Musicianship 6

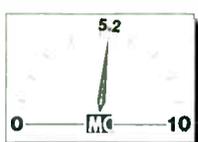


This Conejo Valley band specializes in bright, uptempo pop tunes that sounded pretty good while we were listening to them, but ultimately failed to leave a lasting impression. We agreed there was a sameness to each track that made it hard to distinguish one song from another. Still, Five Against Venus generate an infectious power pop sound that could make a much greater impact with stronger material. With more attention paid to the songwriting, there's no telling how far this band could go.

Five Against Venus

Contact: Artist Hot Line 818-386-9165
Seeking: Label Deal
Style: Alt Pop-Rock

- Production 6
Lyrics 5
Music 5
Vocals 5
Musicianship 5



Right out of the gate, this melodic alternative pop-rock outfit grabbed our attention with a powerful first track, "Kiss." The second cut, while a somber change-up, still kept our interest, thanks to some compelling imagery delivered by singer/lyricist Andy, as well as some interesting chord changes. We didn't hear a drop-dead killer single on this disc, but, overall, felt this submission was something we could listen to again for a fuller appreciation of Sweet William's talents and potential.

Sweet William

Contact: Artist Hot Line 323-852-1043
Seeking: Label Deal
Style: Alt. Rock

- Production 6
Lyrics 7
Music 7
Vocals 7
Musicianship 7



We immediately heard a Lisa Loeb quality on this three-song demo of originals by singer-songwriter Mindi Abair. But by the end of the proceedings, the clear, uncluttered arrangements and strong, first-person lyrics signaled an artist with an identity all her own—a real personality, especially on the alluring track "First Kiss." On the funky "Do You Miss Me," Abair showed off some smoldering sex appeal, as well. There's definitely enough going on here that, with some work, could make a commercial connection.

Mindi Abair

Contact: Artist Hot Line 310-552-0960
Seeking: Label Deal
Style: Alt. Pop

- Production 6
Lyrics 6
Music 6
Vocals 6
Musicianship 6

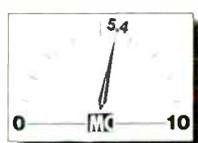


A four-piece from San Berdoo, Retracide waste no time in conveying their punk proclivities (and a taste for the herb?) on the ska-punk, "Uncommon Sense," which sports some hairy lead guitar chords, and vocals that suggest a mix of Joe Strummer and maybe the Dictators' Handsome Dick Manitoba. The gang vocals on "Giving In" were fun to hear, too, but after the dust settled, we found that we loved this young band's high energy more than their songs. Probably a great live act. Keep working.

Retracide

Contact: Artist Hot Line 909-328-3075
Seeking: Label Deal
Style: Alt. Rock

- Production 5
Lyrics 5
Music 6
Vocals 5
Musicianship 6



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3. Brief biography with a contact name and phone number
4. Lyric sheet

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CLUB REVIEWS

Curtis

The Gig
West Los Angeles

Contact: Doug Deutsch: 323-463-1091

The Players: Curtis, guitar; Don Mouck, bass; Scott Shepherd, drums.

Material: All instrumental, this music is very sophisticated and experimental, as it crosses genres with the ease of wind chimes. It's easier to follow than it is to explain, because it comes across so sweet and smooth. Most of the songs at this gig were relatively short and quick, which always left you wanting more. Curtis did a couple covers, including smoking versions of "Hideaway" and Duke Ellington's "Caravan," but his original material was no less interesting and displayed a tremendous virtuosity. This artist has a real knack for forming concise emotions with a wide range of music, and projecting them to his audience. While it seemed a little self-indulgent at times, it was never enough to turn you off. This concept is very interesting, because he covers a broad range of styles, but shapes them into his own signature sound.

Musicianship: It took this threesome about three songs before they started jelling, but once they settled in, it was smooth sailing. Mouck and Shepherd laid down abstract rhythms that were pleasing, with innovations that were startling. This dichotomy was not as contradictory as it seems however, because although fancy in structure, the music was simple in feeling. Curtis held it all together with his all-encompassing mastery. It seemed as if this guy could do almost anything—and he did—from rockabilly and blues rock to swing and jazz flavors.

Performance: Once he warmed up, Curtis, himself, became very animated onstage and intensely got into the songs. He was a pleasure to watch as he physically conveyed the essence of his material sharply and distinctly. The only improvement he needs to consider is to maybe talk a bit more between the songs. He usually went from one tune straight into the other, which left you wondering just what song he was doing. It would have been much better had he simply just stated a title before he began playing it.

Summary: This is mood music of the highest caliber. Not quite new age or jazz, but bordering on both, Curtis has apparently found a way to combine his many interests into one cohesive body of music. The thread that held it all together was the purity and simplicity of the feelings which, no matter how complex the music became, always came across well defined. This is a one artist who clearly communicates his message through his music.

—Bernard Baur



Curtis: Sophisticated and experimental instrumental music.

Golden Ticket

The Troubadour
West Hollywood

Contact: Bobby Brent: 818-762-7368

The Players: Raymy Krumrei, vocals; Andrew Morrison, guitar, backing vocals; Russell McCabe, guitar, backing vocals; Bruce Yolken, bass; Ted Stauf, drums, percussion.

Material: Golden Ticket plays a soulful brand of rock, with a taste of the Sixties from a view of the Nineties. Many of their songs seemed to combine the sound of Matchbox 20 with the soul of the Doobie Brothers. And although, at times, the lyrics were a bit too cute for comfort, they generally were intelligent and accessible. But this sensitive approach taken by Golden Ticket, is a slippery slope that when handled properly appeals broadly, but when muffed, ends up being like an adult version of the Backstreet Boys. More often than not, though, this band nailed its vision. With songs like "Supersize" and "Hollywood Ending," they showed what they could truly do when they hit the target; but when they missed, it was big time. They chose a Beatle song for their encore and effectively left the stage with the most memorable song of the set not being one of their own.

Musicianship: This was a fairly tight band with good players all around. Morrison and McCabe traded leads, though their styles were almost identical. Yolken and Stauf provided a solid rhythm, although Stauf was sometimes tentative. Nevertheless this group supplied a strong foundation for Krumrei, who has a voice similar to Rob Thomas of Matchbox 20. The sweetness of his vocals made him more of a soul singer than a rock & roll frontman, but it was also that quality that seemed to endear the songs to the crowd. Intimate, warm and touching, he wore his heart on his sleeve, with a vocal range that was impressive, and an expressiveness that usually hit the mark.

Performance: Krumrei's open vulnerability was extremely convinc-

ing when it worked, but like the patented sensitive man routine, it became way too cute when he crossed the line. Granted, the romantic rogue is a difficult persona to pull off, but that's exactly what he's trying to do, with only moderate success. As for the rest of the group, they had a lot of energy, but none of them looked like they belonged in the same band. Everyone had a look that didn't compliment each other. In fact, this group had no coherent visual image at all, making their performance less than it could have been.

Summary: Golden Ticket appears to have put a lot of thought into their music, but absolutely none into their image. With time, they will undoubtedly get it together to form a complete package, but until then, their music will keep them afloat. Their songs are their strong suit by far, but their overall concept still needs a bit of a tune-up.

—Bernard Baur



Golden Ticket: Strong songs, but they could use a visual tune-up.



Honey Davis: Excellent old blues in need of some current sensibilities.

Honey Davis

The Lighthouse
Hermosa Beach

Contact: Beatrice Lenes: 310-264-1906

The Players: Honey Davis, guitar, vocals; Gary Murphy, bass; Darryl Blouin, drums.

Material: Honey Davis is a throw-back to the era of the Sixties, playing blues in the vein of artists like Johnny Winter, Elvin Bishop and the late Mike Bloomfield. Sweet and soulful, Davis has a style that encompasses roots blues, but he also attempts to harden the edges with a rock approach. At this gig, he played both originals and covers, which displayed his own interpretative powers. His background as a player in African American churches, as well as his current stint on a local gospel radio station, comes through loud and clear on almost all of his material. Although many of his songs sound dated, they nevertheless invoke deep emotions. However, if he's hoping to break into the current market, he'll probably have to update his chops, and with his obvious talent that shouldn't be much of a problem.

Musicianship: This band is made up of seasoned musicians. Blouin not only kept the rhythms lively, with his stark use of snare and bass, but he also had the sweetest sounding voice this side of Marvin Gaye. This was in direct contrast to Davis' vocals, which were on the gruff side. Murphy played his bass with some of the fastest finger work I've ever seen, with runs that were phenomenal and a sense of rhythm that was outstanding. But at its core, this group was there to back Davis, and when he slid into his leads, time stood still. You can tell that this artist is not only into his songs, he's living them.

Performance: This gig was in the middle of the afternoon and there wasn't much of a crowd. As a result, Davis seemed to be more into his playing than relating to anyone there. Blouin and Murphy, howev-

er, played up a storm, dancing and moving for all they were worth. In fact, if it wasn't for these backup players, it would have been a pretty dull performance. As good as any music may be, stage movement helps to convey the feelings behind it. Davis seemed a little shy and totally hid behind his guitar. This wouldn't have been a problem, except for the fact that his hody language exhibited an inhibition that was disconcerting, and ultimately detracted from the music. Summary: Honey Davis apparently loves old blues, and plays them extremely well, but his hold on the past may create some obstacles. He's an emotional player, but he's not allowing current sensibilities into his music. If he can find a way to update his approach, he might find more doors opening for him.

-Bernard Baur

The Deadbirds

Scruffy O'Shea's
Marina Del Rey

Contact: Marilyn M. Levy: 310-273-6401

The Players: Kevan Jolson, vocals; Tommy Norton, guitar, vocals; Tim Leahy, bass; Gene White, drums.

Material: This band plays a punky mix of uptempo songs that are dominated by hard guitar sounds and shouted vocals. The lyrics here are not as important as in some more introspective music, but lend a very angry edge to the entire sound. The music never seems to let up its pulsing attack on the ears of the audience. In some bands this might lead to a boring set, but with the Deadbirds it just adds to the complete package. The main influence on the songwriting, and the group as a whole, seems to be T. Rex and Marc Bolan, but not the only influence as many different sounds are evident.

Musicianship: Kevan Jolson is a dynamic vocalist, who grabs the audience's attention and never lets

go. He snarls and stalks the stage, exhorting the audience to get up and join him in his fit of rage. Coming right on the heels of Jolson's vocals is the guitar playing of Tommy Norton, a great guitarist who can make his instrument sound like a voice shouting out it's maniacal rantings, but he can also play with a very tender touch when it's called for. Tim Leahy on bass helps move the melody along, as well as adding his edge to the emotional aspect of the music, while drummer Gene White lays down a solid base for the whole towering edifice of sound and feeling.

Performance: This band starts at a very high level and continues at this fever pitch throughout the show, and by the end of the set, it may feel like you have endured a storm of emotions. Jolson snatches the audience by the throat and throttles them into submission. This is a very interesting technique of entertaining a group of people and may even leave some question as to whether he is doing that at all. The band seems to be accomplices in this enterprise, adding their own hoots and hollers to the set and never allowing Jolson the space to back off.

Summary: Jolson is a dynamic, if slightly overbearing frontman, who has the ability to hold a room in the palm of his hand. The Deadbirds have some very good material and Norton is an excellent guitarist. These elements make this a band to go and see. Just be prepared.

-Jon Pepper



The Deadbirds: Unleashing a storm of emotions.

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CLUB REVIEWS



Green Vinyl Dream: Solid pop-rock that borders on mainstream.

Green Vinyl Dream *Scruffy O'Shea's* Marina Del Rey

Contact: Artist Hot Line: 818-712-9333.

The Players: John Hajewski, vocals, guitar; Zac, bass, vocals; Rick Holton, guitar; Jeff Heintz; drums.

Material: This band plays hard-edged pop-rock, and the songs have solid melodic elements which create an interesting blend of musical styles that are on the verge of being mainstream. The lyrics are a little on the fantastic side, but they also provide strong images for the music. Numbers like "Dandelion Wine" ring out and make the audience aware of the power of the words. Some of the lyrics are very symbolic representations of what the band is trying to get across, and, for the most part, these songs hit the mark.

Musicianship: Very tight musicality, Green Vinyl Dream shows a lot of promise in this area. The vocals of John Hajewski are not always the best, as his vocal range is a little limited, but he can usually handle the tasks set out for him. Both Hajewski and Rick Holton contribute some very good guitar playing, which adds some extra levels to the music. Zac on bass is always underneath the guitars, but never wiped out by their sound. Jeff Heintz is a solid drummer, with some surprising flourishes of imagination throughout the set.

Performance: This is a band with a lot of chemistry, where the interaction between the musicians is a very important part of the whole presentation. Hajewski is a frontman who brings a lot of personality to the proceedings, often making up for what small lapses he has in his voice with his stage sense. The whole pop sense of the

group is very good and those in the audience finds themselves sort of lulled into a sense of contentment and wonder.

Summary: Green Vinyl Dream is a solid pop-rock band, who, with a little work, could grow into one of the top bands of this sort, and in Los Angeles that is a very high standard to live up to.

—Jon Pepper

The Regulators

The Crest
Torrance

Contact: Artist Hot Line: 310-366-7526

The Players: Ron Farrell, vocals; Gary Jefferies, vocals; Cliff Smith, vocals; Johnny Barnes, guitar; Johnny Travers, guitar; Bob Bird, guitar; Randy Smith, bass, backup vocals; Chuck Radek, drums; Mark Aceves, drums; Chris Turbis, keyboards, backup vocals.

Material: Easyrider favorites, the Regulators, pump out hardcore biker rock. A little taste of Southern Comfort and a whole lot of hard rockin', this is the type of music that makes you party till you drop. Following the path of Skynyrd, Foghat and Steppenwolf, these guys are a new breed of outlaw rockers. Tough, dangerous and exciting, their music is not some simple rebel yell. The Regulators have been around for some time, and their music reflected it with a rock solid bond.

Musicianship: This band's level of musicianship is a product of all the years they've played together. It's not possible to comment on everyone, but special mention must be given to a few of the players. Randy Smith lit his bass on fire with brilliant licks that not only underscored the music, but drove the feel of each song home. Chris Turbis added that deep fulfilling Hammond sound, while Barnes and Travers both performed gut-busting leads with chops seeped in attitude. The vocals were perfection and Farrell knew exactly what the music called for. It's no wonder that this group won the 1998 title of "Best South Bay Band."

Performance: This gig was a benefit for Smith's fallen brother, with the proceeds going to the cost of a head stone. But even with almost half the audience not realizing the charitable purpose, the crowd who came to see this group was so enormous that the club had to shut its doors because they were beyond capacity. Don't let the "biker" tag scare you, because everyone's welcome...if you can get in.

Summary: Some may say this music is dated, but I would prefer to call it timeless because, at its core, there's a depth of feeling that is true. The Regulators may be firmly ensconced in the grand tradition of all the great biker bands; but after the one-hit wonders have disappeared from MTV, this band will still remain, because there's truth in their calling and honesty in their heart.

—Bernard Baur



The Regulators: Leading a new breed of outlaw biker bands.

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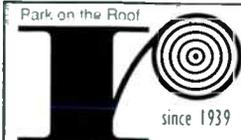
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ARTIST	LABEL
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SOUNDGARDEN	A&M
ICE CUBE	PRIORITY
MUO HONEY	SUB POP
2PAC	DEATHROW
BECK	OGC
OFFSPRING	EPITAPH
SIR MIX-A-LOT	AMERICAN
URGE OVERKILL	GEFFEN
DR. DRE	DEATHROW
THA DOGG POUND	PRIORITY
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BAO BRAINS	MAVERICK
69 BOYZ	NIP IT
RANCIO	EPITAPH
TOO SHORT	IN-A-MINUTE
KEOKI	MOONSHINE
C-BO	AWOL
MASTER P	NO LIMIT

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WELCOME TO

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THE WORLD'S LARGEST LISTING OF MUSIC CLASSIFIEDS!

Music Marketplace is your connection to a variety of music-related services including: Equipment For Sale, Musicians Available & Wanted, Songwriters, Pro Players, Instructors, Employment Opportunities, Specialty Products, Music Web Sites and more. It's easy to place your ads in Music Marketplace. Simply follow the instructions below.



FREE CLASSIFIEDS

Free ads are reserved for musicians looking to buy or sell equipment or to connect with each other. You do not qualify for free ads if you or your business charge any kind of a fee for your products or services.

- You may place your free ad 7 days a week, 24 hours a day.
- Choose only one of the following ways to place your ad:
24 hr. Free Classified Hot Line: 818-755-0103
E-mail: muscon@earthlink.net
FAX: 818-755-0102

- Deadline:** The free ad deadline is printed at the top of every page in the Marketplace section.

When placing your free ad, follow these simple guidelines:

- 1) State the category # where you want your ad to appear.
- 2) State your ad in 25 words or less. (Please remember to spell equipment & band names)
- 3) State your name, area code and phone number.

Note: Your name counts as one word, and your area code and phone number count as one word. You may leave up to three ads per issue, but only one ad per category. All ads placed are final and cannot be canceled or changed. Free ads will run for one issue only. To renew your ad, simply repeat the above procedure.



PRO PLAYERS

Pro Player ads are located throughout the free classified section and are easily identified by their "floating" location and "fixed" format. These ads are reserved for musicians, singers, songwriters, producers, engineers, etc. who wish to further promote their talent and services.

Each Pro Player ad is only \$30 per issue. White on Black ads are \$35 per issue.

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



ODDS & ENDS

Located at the very end of the Marketplace section, the Odds & Ends page is easily identified by the "1" box ads that fill the page. This popular section continues to sellout every issue. There is a waiting list, and reservations are a must. Call our main office at 818-755-0101 and ask for an advertising representative to assist you.



DISPLAY ADS

A display ad in *Music Connection* magazine will land in the hands of over 75,000 people, each and every issue. We have a variety of sizes, shapes and colors to choose from. Allow one of our friendly advertising representatives to assist you with designing a promotion campaign that fits your budget, and gets you fast results. Call our ad department at 818-755-0101.



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Disclaimer: Always be vigilant of people attempting to make a "fast buck" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if your ad is contacted by a dishonest or "shady" operation, drop us a note informing us of the details. No phone calls please. MC is not responsible for unsolicited or annoying calls. We reserve the right not to publish ads that we declare are in poor taste, or do not fit our guidelines.



EQUIPMENT

2. PAs & AMPS

- 1990 Marshall JCM 900 50 watt hi gain Mast...
ART SGX 2000 Nightboss w/X15 midi contrl...
Bass head, vinyl 1978 Unicord 255, very sml & lite...

3. RECORDING EQUIPMENT

- 3M 2" audio tape 986 2500' roll, new, never used sealed in pkg...
AKG Z451E 2x2K 5 capsule, mint cond, xint recording mic...

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Hourly • Monthly • Recording
104 Rooms • 24 Hr Access
Acoustically Designed Rooms
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TWO (2) NO. HLYWD, (new) (818-765-6882
LOCATIONS L.A. (near HIWD) (213) 222-0978
ALSO, L.A. LIVE-IN STUDIOS \$675+ (213) 222-0978

EQUIPMENT

monitoring/mixing on ea chanl 8x4x2, \$400 obo Kelly, before 10pm, 626-338-9595

4. MUSIC ACCESSORIES

- 12 spc Hilywd Encitrs rack, hvy duty castirs & handles, blk carpet extenor, mmd cond, \$100, Mark 310-376-4450
Anvil type ATA shockprf road case Houses 2 Marshl size heads blk hvy duty metal conrns & lrg castirs...

5. GUITARS

- 1985 Fender Contemp Strat, pearl wht w/case, \$350, Fred 310-523-0970
1996 ltd edtn Fender Strat III handrl only 225 made, quilt maple honeyburst, gold hrdrw, unplayd w/lgs attached...

24 HOUR LOCKOUT STUDIOS AVAILABLE
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West LA FULLERTON
(310) 445-1151 (714) 680-3036

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EQUIPMENT

\$300 w/case 213-595-3807
Ovatin Balladeer 12 string acous/elec gut w case Blk custom finish w/Mthr Pearl inlays & binding, xint cond, \$600 obo 310-390-1101

6. BASS GUITARS

- Fender Jazz bass, specl, frets, w/no lines, Vintg P/J pickup, blk w/bk head stnck, great tone & growl, \$450 310-396-6811
Fender Mustang bass, '68, pre racing stripe, red, xint cond, org w/innr, in case for last 25 yrs, \$800 frm, Will considr trade Bryan 805-269-0917...

8. KEYBOARDS

- Fender Rhodes keybrd wrld in playable cond Will pay \$350+, depending on cond 626-332-0033
Korg 01 w/ FD for sale Great cond, comes w SKB hrdcase & org disks \$1 000 obo Brian 323-662-1933

9. HORN/WINDS

Selmer, Paris, MK VI tenor sax, v 1972, non-org lacquer, org In-pk case, \$2,500 Lv msg 760-323-1629, ejaco@47073

10. DRUMS/PERCUSSION

- 1 of kind, custom made Aristar 2, total pro kit, 6 pc, paid over \$3,500 must sell having baby, \$1 500 obo 818-977-8532
6-8 pc Tama drum set wntd. Willing to spend pretty penny kiron@carroll-kiron.com

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Send a demo to: ERIC SIMON
P.O. Box 370899
Montara, CA 94037

MUSICIANS AVAILABLE

- Kawai R100 drum machn, perfct cond, \$100 818-219-2668
Orig progresv funk rock band sks drmr to complt trio, Kings X, JBrown, Fishbone Great chops & know when to use them Jim 818-997-7016

11. COMPUTERS/SOFTWARE/ETC.

Mac Pwr PC 7100 w/CD rom, 48 meg ram, Audiomedial II, ProTools, Snd desigrn, modem, \$700, 310-410-2921.

12. TRADES/FREEBIES/ETC.

Pro photogr, ex-pro muscn. Will trade head shots/promo shots for any photogrpch equip you may have. 818-761-6698

13. GUITARISTS AVAILABLE

- #1 supsratr gut infl by hit songs & success, lking for hctstst pt around 818-928 1232, AHot45@aol.com
IA gutt plyr hungry for success. Are you ready? Lv msg Arik 818-948-3001, arikuguitar@aol.com

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MUSICIANS AVAILABLE

Deftones, Korn, WuTang, Hategbrd, Zep, Manson-not Marilyn, pain, suffering, life. I'm the 1. triple5eraphim@hotmail.com
Beginning fem guit sks other fem guits to play/write songs. Infil MXPX, Hendrx, 18-21, 818-972-2765.
Bluesy rock guit lking to form/join band. Infil incl SFV, old Clapton, Allmans, Petty Albert 818-828-5961.
Crabov gear, crabov image, crappy skulls. Infil rnk hrdcore, angry music. Dedicatd & committ to real thing. Let's make noise. 562-214-2144.
Exp guit, fem, avail for pro sit Voccs MyNovember@aol.com
Exp lead guit, over 40, great elec, slide, acous, harmnca, vocs. Sks working projs. Roots rock, blues, cntry only. Rob 818-567-4563.
Fem guit w/int chops, massiv voc chords & phat all supr stylish pop sngwrng sensibls sks bass. DJ, drmr. Be the best. Claire 213-384-2039.
Fem guit, 2nd keybrdst, alto vox, sks local working tou 40 band. 3 yrs touring tou 40 exp. Reliable. pro 818-752-9110.
Gifted blues rock guit sks working estab blues or

MUSICIANS AVAILABLE

rock cover band. Xtensv credits & exp. Aeon 310-392-3680.
Guit avail for jazz, fusion, instrum or challenging projs. Exp pro plyr. John 213-874-4925.
Guit avail. Lking for bass plyr who sings. Into HR, Pumpkins, Foos, melode. HR 818-681-0597, pgr 818-204-9126.
Guit lking to fill in your missng gap. No metal/punk! Infil Alae, MCassstevens, BMason, DHuff Was 323-957-9130.
Guit plyr, lead/rhythm, & vocs, avail for pro & working sits only. Rock, blues, R&B, covers or orig. Pro gear, reliable. Pgr 818-868-1149.
Guit plyr, pro exp/equip. lking for 90s rock band. Infil 3Eye, Matchbx, Garbage. Srs inq only. Willie 818-780-8671.
Guit skng drk lounge acid jazz proj. Capbl of playing anything. Infil Mancini, Doors, Portlshd. Steve 818-781-6420.
Guit w/ix avail to tour or for estab proj. Killing Joke. Tricky, Cure, Manson. 323-936-1950.
Guit, 30, great ear, read, infil tour exp, killr snds, rite att, demo & refs. Sks estab rock pop progrsv proj. Studio & tour. 310-392-6979.
Guit, lead, dbls on lead vocs. Sks working spectly disco. top 40, classic, cover grp. Have exp, equip, image, quick study. 626-331-3108.
Guit/sngwrtr avail for gigging band. Radiodhd, Beatles, Fleetwd, Alanis, Friendrs, Organzd, pro, committ. Producr int. 310-479-5333.
Henley, Crow, DWas inspird guit avail for real deal Jackson 310-281-6551.
HMl guit/voc sks musicians or band into hvy hrd hitng style metal in vein of JudasP, Metallica, EDC etc. Pro mindd muscns only. Mike 818-783-6721.
Journeyman guit/sngwrtr/architect. 14 yrs exp. 28 Ancient musicl ancestry, evolutn of Hendrx, Clapton, Page, Vaughn, Halen. Pure bred warrior. Pro sit only. 818-954-9669.
Lead guit lking for gd band w/potent. I'm reliable, well seasond, thought highly of, play Strat thru Fender. LV msg 310-226-2926.
Ozzy, Sabbath, Rush, Yes, Crimson, Beatles. Any takers? Mark 310-452-0540.

MUSICIANS AVAILABLE

Pro lead guit/wrtr w/tons of exp, sks pro orig band Dead, Matthews, REM, Phish, Improv, Top notch muscns, gd vbe. Paltt 714-377-9096.
Rhythm guit sks working HR or classic rock band. I play LPauls & Marshi ans. Committ & dependbl. Troy 714-846-4793.
Seasond guit. Yng lk. Gd vox. Great pen. Sks band, deal, sessns, gigs. Killr rock, passport Chops. nbnk grrssn hbr nnytpunk skngn 323-456-4616.
Versatl guit avail for live & studio gigs. Album credits, endorse, infil magazine appearncs & airplay 818-915-8501.
Versatl pro guit avail for all styles of studio sessns. showscng, except cntry. Dave 818-769-2947, www.daveodegaard.8m.com
Versatl, exp, open mindd guit sks int & challengng sits. Chuck 323-668-0873.
Well known lead guit nds band that plays rockn roads music. I step out & fall back & hold it down. Team plyr 818-636-1417

MUSICIANS AVAILABLE

hooks & melodys. Brian 626-931-5431.
Pro bass plyr, strong bckng vocs, great gear. Sks signd bands/pro sits. Killr groove, responsbl team plyr, vbe creatv. Xtensv credits. 310-398-2311.
Unique bass avail. Fretld/frets, reads charts, maj label + nat'l touring exp. Into electrca, dub, elec jazz. 310-396-6811.
Versatl pro w/maj artist touring exp. Lking for live & studio work. 909-481-4816.

15. STRING PLAYERS AVAIL.

STRAITJACKET

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Pro guit, violin & mandolin plyr avail for sessns. Demo avail. speedjr@msn.com. 562-439-9786.

16. KEYBOARDISTS AVAIL.

I'm keybrdst-classicl & popular, symphnc, big band, other instrum groups & conductor. khim@zaz.com br
Keybrd/samplr w/Ministry to Sndgrdn. NoHo lck-out WPA. Viper. Rm shows bld. 818-764-6958.
Keybrd/sng/sngwrtr w/2 albums, avail for band w/maj label deal. 818-342-3100.
Keybrd/voc lking for orig band. Srs only. Strong melodys, meaningfl lyrics & positv msg. 310-358-7194.
Pro keybrd plyr avail. Programng, drum loops, sampling. Pro sits only. Xtensv exp. 310-208-3772.
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Drums - Percussion - Vocals

Excellent feel and meter. Click friendly Acoustic/V-Drums/midi/samples. Extensive live and studio background. Very good harmony singer. Easy to work with, reliable pro. resume and demo available. Paid situations only.

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No phone call or walk-ins please

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Drums - Acoustic/Electric

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-A+ exp. creatv drmr srs muscians to collab. pps form/join HR band. From Matthews, PJam to Zep etc. Rick 562-596-1846.
-Drmr & bass avail for band/pro sit, gigs, recording. Solid pocket plyrs. Srs only. Infl Beatles, Costello, hooks & melodies. Brian 626-931-5431.
-Drmr & bass avail for band/pro sit, gigs, recording. Solid pocket plyrs. srs only. Infl Beatles, Costello, hooks & melodies. Jason 909-603-3771.
-Drmr & bass plyr lng for full band into HR, HM Pros only. 818-352-2365.
-Drmr avail for rite sit. Pwrpop dance groov. Pumpkins, Garbage, Live, Prodigy, Peppers, Rage

MUSICIANS AVAILABLE

- etc. A+ gear, exp, att. Mark 818-995-8616.
-Drmr avail. Hvy grooves, tight meter. Into Sublime, Rage, Deftones, Voodoo/Skulls, Santana, Beasties. Zep. Much stage & studio exp. Jeremy 818-345-4337.
-Drmr avail. Infl Tool, Korn. VM 909-445-4675.
-Drmr lknng band. 27. Scorpio w/drk hair. I enjoy campng, music & lng walks on beach. My bro knows Chuck Barris. 210-488-7660.
-Drmr lknng for drug free/sober band w/out songs only. No metal or punk. Vly rehrls pref. Rock or blues pref. 818-886-5767.
-Drmr lknng for groovng funky band that's dedicatd. Infl Primus, Sndgardn, Urge, Sublime. Brian 323-512-5486.
-Drmr w/15 yrs exp nds studio or tour work. Tourd lng term w/inatl acts. Resume avail. Stoner 714-773-4861.
-Drmr, 26, exp hrd hittr, grooves ala Bonham, Chambrin, Grohl. Skng srs plyr w/ready to recrd CD. Brian 213-748-7893, staller@usc.edu.
-Drmr/perc avail. CBS recording artist. 17 CD credits. 2 balloted Grammy noms. All styles, authentiy, s fire. Acous & midi. Will travel. 415-431-3320, Russxdrums@hotmail.com.
-Electrc drmr avail. STS 5/7 Simmons Alesis D/4 avail. Avail for working sessns & gigs. 805-390-6473.
-Electrc drmr srs techne-orientd pro gm/drmr. Infl by crazy pop culture, french champ, cuban cigars, xotic wntien & route kazottie. Pro only. 310-399-6831.
-Ex-Berklee pro drmr. Rock, soul, funk, blues. Avail for live & studio. Credits avail. Doug Pgr 310-556-6152.
-Fem voc & drmr w/recrdng, touring exp, avail. Pros. nly w/directn & momentum. No garago bands or drugs/alcohol pls. 310-523-4909.
-Me, drmr. Me love music. Passon, guts, sensitivity, exp. pushing envelope, total dedicatn. Rich 310-839-8457.
-Pro drmr lknng for band w/unique orig snd w/great 3 prt harmnys. Mgmt. indus connex pls. Steve 310-204-5977.
-Pro drmr/perc. Acous/electrc. 323-585-7114.
-Pro hi caliber versatl drmr w/vocs, sks top notch plyrs or complt rock/blues rock band. Dynamics & great songs. 70s infl. 310-329-8492.
-Pro perc/drmr avail for sessns, pro gigs, touring. 310-477-8785.
http://members.aol.com/holjonnmt/Home.htm
-Progresv rock drmr avail, in OC. Pref proj type: DTheatre or ELP. Eslab & mnng pref. Garland 714-957-1988, bstormc@msn.com.
-Pwrfl, dynamc drmr w/bckgrnd vocs, sks turbo chardg alt barud alal Live. Foos, Hendrix, Estah srs pros pref. Kevin 818-750-6589.
-Randy, 30 yrs swing, jazz, R&B, contemp jazz, rock, cntry. Avail for WLA based pro sits. 310-396-3139.
-Rock in Spanish Drmr avail. Soda Stereo style

MUSICIANS AVAILABLE

- only 213-850-0567.
-Rockin drmr. Stones, Blk Crowes, Beatles, Floyd, Zep, Aero, Kravitz, Molwon, Ringo, Watts, me, Bonham. 11 yrs, only xint sngwrng. Andrew 818-550-7044.
-Solid drmr lknng for non flakes. Single & db. bass. Pantera to Wallflwrs. Very open mindd. The only thing I want is kckin songs. 818-773-0257.
-Song orientd drmr sks promsing band. Have xint gear & att. Creatv & flexbl w/voc potentl. Tim 909-686-8345, palmatier@earthlink.net

18. HORN/WIND PLAYERS AVAIL.

- Harmnca, rock & pop SWonder style. Read music &/or charts. Matt 213-525-7218.
-Horn sectn avail. Any style, ska, swing, disco, funk, alt, latin. Charts providd. Seasond pro plyrs. 562-804-5723.
-Sax, harmnca, vocs avail. Alto, tenor, baritone. Jazz, blues, rock, reggae. Joseph 310-235-1196.

19. SPECIALTIES AVAILABLE

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MUSICIANS AVAILABLE

-Exp banjo & dobro muscin skng srs mndd CW or progresv cntry band. Have xiensv stage exp. Raleigh NC area pls. Srs only oglesby@qualexphoto.com

20. VOCALISTS AVAILABLE

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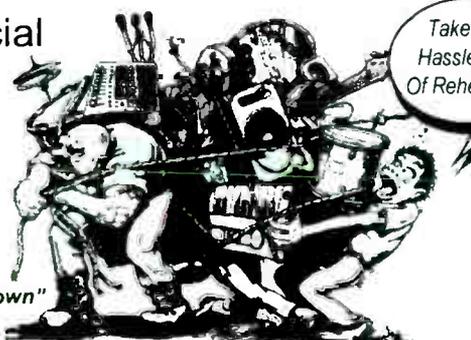
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MUSICIANS AVAILABLE

- *#1 voc, 24, creatv genius, brilliant melodies, lyrics, songs. Alt, aggress R&R, great image, gear, Nirvana, Bowie, STP, Lady Peace, Beatles, Alan 818-226-7079
*#1 voc/guit/sngwrtr avail. Beatles meet Pistols, drinking beer in Nirvana's basement, 818-893-0168.
*A1 vocs, dbls on pref & keys, to join/form band. Style open, exp gtr. L. msg Dillon 562-678-7117.
*Avail voc, exp from cntry to R&R lknrg lkr hand or rht hnd or d&B. Xtremly gd lknrg. Shelly 323-654-7521
Award winning sngwr/sngwrtr/guit relocating to LA from FL. m 39. Info CTrick, Jellyfish, MaggiesD, Matchard, Torc etc. Have demo & video. mezz-zantne@aol.com
*Bass-baritone avail for legit, solo/ensemble, studio work, espcky Christn. Xint site readr. 805-298-2890.
*Clear, melodic fem voc, controlld vibrato, 3 octvs, alto. Also rhythm/lknrg pickng acous guit If this fits your bands nds, call. 310-316-9313, susanmccw@aol.com
*CNtry male voc, exp w/strong vocs. Demo avail. Gd stage manner, old & new cntry. Sks pro cover or on g sit. Don 818-248-4486.
*Dynamic orig fem voc, have poeic lyrics, nd adult band. Love to blend hvy drk snds w/soull lite vocs. Tool, Zep, Manson, Christine 323-851-4318.
*Dynamic voc sks band, Infl, Ck Wheel, Oasis, Ride, Everything Girl, Tricky, Massv Attack, Jangle. Steffen310-236-7278.
*Eclectc singr, moves lke Hutchence, Mercury, Snds Ik Zander, Wood, Plant, Tall, shrt hair, contemp lk. Sks signd, recrdng & tourng act. Jimmy 818-595-1661.
*Fem pretty boy singr, undrgrnd poet/artist, sks loud crazy creatv full on muscv/artist boy to start band &or ?. Srs only. 805-942-8085.
*Fem pro voc/instrum. Will enhance & wake up that demo or recrdng w/azng, R&B, scat & this/tht. No drugs. Kc 323-292-5562.
*Fem singr w/hery strong voc talents lknrg for working band to sing lead/bckgrnd, 213-288-7432, tenajsang@aol.com
*Fem sngwr/sngwrtr skng to join/form org pop rock band. Nohio area. Perfrmnc orientd. Cynthia 818-753-5965.
*Fem voc & drmr w/recrdng, tourng exp, avail. Pros only w/directn & momentum. No garage bands or drugs/alcohol pls. 310-523-4909.
*Fem voc ala Manah, Ceilene, under 30, very

MUSICIANS AVAILABLE

- attractv, lng hair. Wntd for alt R&B lunkdck proj. Early Prince, Parlimnt. 818-872-0688
*Fem voc avail. Pro. Xtensv recrdng/live exp. For sessns, jngles, bckup, albums, composr, gen'l proj. Studio music perfrmnc grad U.M. Srs only 818-705-3042.
*Fem voc sks band. Have all orig matrl. Linda 818-762-1825.
*Fem voc w/likng for alt, hiphop & everythng in betwn, skng bands &/or products that rd singr. NelAnn@aol.com
*Fem voc/guit sks plyrs for recrdng, plyng out. Altrock infl orig matrl. Alison 310-473-2226
*From industrl, drk romantic, eclectic to goth, punk Doors, Hole, Switch Symphny, Sabbath, Dedicatd & fearlss talent. Simara 323-850-5308
*Hypnotc, aggressv, yng voc sks dynamic grp of pros. Must have matrl, exp. Infl Maynrd, Morrison, Nowell. Alex 310-209-1890.
*Lead voc lknrg for estab HR band. Guit & keybrd exp. Infl Plant, McCartney, Anderson, Perry, Collins, Mercury. Robert 714-937-5424.
*Male crooner w/Darrin style vocs. Lknrg for Vegas style big band. Knows most big band, rat pack standrds. Lee 818-558-7273.
*Male pop singr avail for demos, other sessn work. Have talent, exp, range. Pop, R&B, cntry, foreign langs. GMichael sndalike. Steven 213-876-3703.
*Male singr, nice vox. Avail for band, jngles, solo. Infl Depeche to Sinatra. Styles: big band, swing, pop, dance. Mark 310-287-4767.
*Male voc, dbls on guit/keyts, to join/form band. Infl everythng from Beatles to Bjork, Goo Goos to Garbage, KROQ to KCRW. 562-436-7087.
*Phenomenal lyrics/voc sks 21st century band or muscns w/imagnatn pls. No more 80s heshers. Infl Spiritz, Pumpkins, Radiohd, Bowie, Floyd. Hal 323-465-4211.
*Pro melodic rock singr lknrg for R&R band. Pros only. Formr trck of Gloria Bennett. Infl PStanley, Hagar, Coverdale. No time wastlers, prius. 562-690-8545.
*Pro singr avail for demos & recrdng, live gigs. Eve 323-665-5048.
*RainOrShine, rock band w/compltd CD, nds bass/voc. Lead vox +. Elec/acous rock, delicate to dealenng. Christn ethics chngnt. Scott 818-345-4036, www.ezfmtdi.com/rainorshine
*Fem an espanol voc lknrg to chngt band. Pros only, No atts, no drugs. AJay 818-297-7654.

MUSICIANS AVAILABLE

- *Signd singr/sngwrtr, here from Europe, sks band Infl HAndy, Radiohd, Portshd, DJSpooky, Trick, early Funkdck, Maj bkng agents involvcd. Nikaedemus 818-999-2496
*Sngtr sks srs band. Infl Bauhaus, Ck, Radiohd, Jangles, Tool, Ample dedicatn, stage/studio exp, lyrics, pipes & range. Have tape/video. Mitch 323-462-3686, drmrnathr@aol.com
*Sngtr w/lots of soul lknrg for blues/rock band to gig in LA/OC Orig or cover. No egos or atts pls. Ken 949-551-9435.
*Sngtr/sngwrtr sks muscns to form org/cover band. Piano, guit, bass, drmr, lap steel nnd Infl cntry/rock, bckgrnd vocs +. Tony 562-690-5669.
*Sngtr/sngwrtr w/az vocs & 80 strong songs, formng modern rock/roots band. Products int, contax & drive CD avail. Robert 323-436-2776
*Top notch voc, gd lk, credentials/refs w/blue eyed soul ala VMorrison, Storyvl, lknrg for signd band. I'm ready to go! Bruce 562-436-3316.
*Versatil fem voc avail for duo/partnrshp. Cntry, classic rock, top 40, 70s disco. 6 yrs exp. Have Korg X2, use seqncs. Sheri 407-568-5209, scrn1222@aol.com
*Voc avail, Beautfl sngtr/sngwrtr, message music lknrg for melodic rock band to sing for, 213-960-2097
*Voc lknrg lknrg for non flakes, Sndgrdn to En Vogue. Very open mnd. Lknrg for xtreme talent & drive. Got mlk or got talent? 818-773-0257.
*Voc, rhythm guit sks bass & drmr to jam or start band, OC area only. Infl Janes, Foes. Chris 714-773-4861.
*Voc/guit sks multi-pop, fuzz-beck, sample hiphop, poppy pop all type band. No CD/cvr demo, pls don't call. Must be ready to be signd. 213-550-9550.
*Voc: big band, GNwvell orch, MNanton trio. Rcmleto trio. Etneemel@aol.com
*Yng, exp, classly traind soprano skng prj to perf-rm show tunes, Gershwn medleys & songs from Big Band era, wiveladiva@aol.com

MUSICIANS WANTED

- *Blk fem voc nnd by fem muscn/sngwrtr for Prince style proj. Must be attractv w/writing, dancng abils. Not all-fem proj. 818-754-2449
*CNtry band sks male lead voc who plays rhythm guit, prof acous. Covers for now for gigs, poss orgs later. Jeff 818-348-6671.
*CNtry male voc/sngwrtr wntd by gntlr/bnd/stngwrtr for wrlng/recrdng duo. Infl Thierndon, Lone Star, Whayes, Brooks/Dunn John 818-557-0722
*Cruise ship band lknrg for voc. Must be in great shape, have great stage presnc, voc chops. Non smokng pref. John 562-907-9746.
*Cyber girl wntd. Exotic, erotic fem voc nnd for tribal house proj. I'm keybrdstr, from NY, w/ierce, hrd beats. No disappntmnts. 818-765-3423.
*EARTHLING & THE STAR BABIES sks glam girls to be part of show Bckng vocs, sexy image, wllng to shock. Lv name/#. 323-957-4646
*Exp lead vntd/sngwrtr sks sngtr/sngwrtr to form pro band. Dead, Hattues, REM, Phish. Great muscn-shp, gd vibe. Patts 714-377-9096.
*Fem co-lead voc wntd for RIDDIM WORLD, a commrd world beat music proj. Live & studio work. 310-559-5052.
*Fem singr or fem voc grj wntd. Pop sngwrtr w/basic irax already recrdcd. Lknrg for right voc & att, must have tape. Michael 213-650-4035
*Fem voc wntd by exp piano based earthy pop/balad sngwrtr for focusd prj recrdng & perfrmng proj. Jimmy 818-487-8477.
*Fem voc wntd by guit/keybrdstr for sngwrng & perfrmng. Infl Massv Attack, CMeth, Lords/Acid, Let's create somthng new. 818-761-7824.
*Fem voc wntd for dance proj. Izzy 562-678-3102, djzzy@aol.com
*Fem voc wntd to form wrlng duo & band w/exp guit/sngtr/sngwrtr. Sundays, Til Tues, Garbage meet PMurphy, Bowie, BERRY. 818-569-3272.
*Fem voc wntd w/prior voc trainng for mlodr rock band. Lloyd 310-470-2309.
*Fem voc wntd, Infl BloodyVal, Zep, Janes, Cure, Slowdive, Spiritlzd, Floyd, Hendrx etc. Pgr 818-490-2937, code 7.
*Fem voc/lyricst w/maj connex wntd by sngwrtr/keybrdstr. Must have deal in works. 818-342-3100.
*GEORGIA SATELLITES. Stones type band. Formly on RCA. Nds guit. 323-782-4024.
*Guit plyr & drmr lknrg for bass & singr for org band. Infl Zep, STP, Aero. 323-258-8195, 818-752-1552.
*Guit whiz sks talentd blues rock funk singr for kick ass club band. KWS, PProgers, JBrown, George 213-423-9038.
*Guit/sngwrtr w/hvy instrl sng lknrg for singr to collab/form band. Guit plyng helpfl. Prj sit. SWestwrd, Zombi, NIN, John 818-377-5276.
*Iron Maiden tribute band sks voc. Srs only. Mike 818-988-6254.
*Lead voc wntd for HR band, David 818-951-4627.
*Lead voc/lyricst wntd. Daitry type, mid-hi tenor. By guit/wrltr/sngtr & drmr w/PA. Veteran stage & studio exp. StHBay. 310-732-0615.
*Lknrg for fem voc in LA area. We're techno, trance, industrl band w/ FT recrdng/midi studio. Joey 213-525-8200.
*Lknrg for singrs, rpprs for R&B, hiphop & jazz prjs. Must be on time for prjs. Pls no flakes. Great exposr. Ken 714-703-3544.
*Male pro voc wntd for UFO cover band. STRANGERS IN THE NIGHT. Paid gigs, pro plyrs, pros only nd apply. Victor 714-985-1825.
*Male singr w/edge & soull bckgrnd for funk band w/unique snd & studio. 310-737-0062.
*Male voc wntd to complt xplor live band. We have guit, bass, drums, songs, practic spc. Mark 310-450-7223.

21. VOCALISTS WANTED

- *2 fem bckup vocs wntd for estab rock band w/CD & pendng gigs. Infl Queen, Zep, Alanis. Mike 310-379-2965.
*20 somethng. Pwrpop act, Westbrg, Mellencmp, Ramones. Stage presnc +, team plyr. Rhythm guit skill +, not req. Rob 213-660-6213.
*22 yr old pop/R&B singr lknrg for fem singrs. 18-25, to start grp. 818-220-3941.
*A voc wntd. Dynamic, hvy, diverse & simply quite fluty. Infl Maynard, MPatton, CCornell, BStreisand. Estab band, complt w/producwr w/sntifies. Before 8 pm 818-508-0341.
*AA blk fem model/sngrs wntd immed for my fem grj. Must be 18-22. I have maj recrd deal. George 818-662-9337.
*Alt pop band sks yng fem singr. 18-27, w/lks, Infl Veruca, Oasis, Snkr Pimps. Great songs, atty, label int. 213-482-9968, 818-786-0776.
*Are you as sick of lknng as we are? Then you just may be our guy. Progress, melodic, odd, hvy rock. Full band! Kurt 818-891-7016.
*ARCA 51 lknrg for focusd, reliable, rock voc, 30+ & wia life. Show men, don't tell me. Dennis 818-271-2330.
*Asian or Latina fem nnd to sing simple hook on hiphop song & poss stage appearnc +. 18-30 yrs. Pgr 310-609-0870.
*BAD MEDICINE. Jovi tribute, nds pro JBJ clone for top pay gigs bkd thru Dec. Vocs most critical, lks/guits. No egos, team plyr. 310-376-4450.
*Band sks dynamic, srs voc, infl range from Kinks to Bowie. Snd: 3 min pop songs w/edge. Walt 609-468-4069.

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Bass doctor, been tied to the "Whipping Post" feel "Like A Hurricane", exp "Old Love" you nd to jam w me & my dmr Homer 310-836-4883. Bass ndd by singr/sngwr Great songs w vibe Grooving, pulsing bass lines. Very real, srs & passiont Singable Beatles, X 323-965-2765. Bass ndd for audins for alt melodic band w matrl ready to arrange Srs inq only Rebecca 818-891-3954. Bass ndd for orig hvy groove HR/metal band R&R meets unknown. Must be srs. Lv msg. Blaze 323-966-6916. Bass ndd for rock band w/mgmt, bkng agent great songs, vocs, gear, album/touring credits, rehrls & showcng Infl Floyd, Dead Pro only Dalziel 323-883-1953. Bass plyr for adult metal band w/theatrl stage show, voc abil a+ KingD, Type O, Cradle Rhls/Stephen 818-623-9202. Bass plyr ndd mmed for ska, reggae, punk band SUMMER DOGS Infl Sublime to P Tush Doug 213-203-4359.

MUSICIANS WANTED

Bass plyr ndd Pro w exp R&B, rock, soul band Steady payng gigs Aaron 323-463-8003. Bass plyr w/bkng vocs for estab orig rock band We have CD, passion & vision Pwrpop, funk, prog-rv rock, uniquely mktbl Jet 323-465-2589. Bass plyr wntd by MR CROWLEY Tribute to Ozzy. Must know matrl & have lk that fits part Shows pendng 714-533-9444. Bass plyr wntd for cover band Play mostly in Ventura cnty area, Mike 805-371-5500. Bass plyr wntd for exp orig band w/fem singr Gd harmny, lite modern rock, pop LngBch 562-985-0705. Bass plyr wntd for funky rock orig Ventura, SB band Infl RHCP, Korn, 311, etc Several songs already Bill 805-659-4668, crown111@yahoo.com. Bass plyr wntd for modern rock cover band Exp plyrs w/gd att, ability to learn matrl quickly only Strong bckgrnd vocs + No hired gung 310-373-0611. Bass plyr wntd for very cool, groove orientd, somewhat psychdlc w world infl Very orig Bennett 310-842-7467. Bass plyr wntd Matthews, Blues Travlr, JBuckley, Radiohd, Zep Killrs shows loyal followng, Jan recd release 323-464-6441. Bass plyr/bkgrnd voc ndd to work w/incredbl 19 yr old gut plz, Funk, soul blues, from the raw gut music Label infl 818-592-6536. Bass w/bkg bottom sd wntd by talentd solo artist, singr sngwr gut, For HR bckng band Recrdng & perfrmnc Srs plyrs only 310-455-2597. Bass wntd for band Infl Fshbone, Peppers, PFunk, Korn, Beasties, Tang, PublicE, Colltrane Jason 323-653-1619, Jr 818-994-9131. Bass wntd for emotive, mysticl, aggress proj from pre-prod to shows, Tom 818-951-9418, pivotal@concentric.net. Bass wntd for estab rock band, Classc to curr rock format Vocs a+ Giggng in Vly & sth Ventura cnty utreas 805-522-1794. Bass wntd for estab rock band, Classc to curr rock Vocs big+, WVly area, 818-594-1867. Bass wntd for HR band Various infl No ego, team

MUSICIANS WANTED

plyr, dedicatn Brett 818-780-5150. Bass wntd for newly formd acous based pop rock proj w/pro plyrs Vocs & 5 string a+, creatv sit Eric 310-410-2921. Bass wntd for orig bluesy HR trio Estab w gigs, matrl & rehrl Srs pros in 30s only VM 818-386-5910. Bass wntd in jult band Infl incl McLachln, Apple, Merchnl, Cole, Alanis Janine 818-985-3523. Bass wntd to start orig band, 19-23, srs only Infl Zep, 70s Aero, Miles, Mahavishnu 323-962-8338. Bass wntd to tour San Fran to Seattle in spring 99, 2-3 wk tour Psychdlc blues rock, ajlove77@hotmail.com, http://www.angelfire.com/bz2/ajlove77. Bass wntd Infl BloodyVal, Zep, Janes, Cure, Slowdive, Spiritzld, Floyd, Hendrix etc Pgr 818-490-2937, code 7. Bass, Boe Glasschld, as Ray C Brown wntd If you got any info on him pls contact me 818-487-9936. Bluesy modern rock band sks bass plyr w/bkcp vocs No beginnrs, ready to perfrm & recrd 213-653-7275. Chrstn bass plyr ndd for ministry orientd rock band Rob 626-792-8603. Chrstn bass, & drums Bride meets Biohaz in cut-tn edge rhythm band Sld vocs, lyrics Lets us do it album Flamon 805-558-5241. Creatv bass plyr ndd by gut singr/sngwr, All styles rock & blues Working w/producer Under 30 pref, 213/818 pls call 310-540-1804. Elec/acous bass wntd Working pop, R&B singr/sngwr w/CD, sks tastefl team plyr w/commt, great att, inc income, Michael 323-850-8181. Fem band skng bass Band already gigghg, Style like DMatthews meets Floyd & Pretendr, 818-752-3110. Fem bass plyr to complt all fem orig rock band w/gigs & CD Vox a+ Strong commt Jonas 949-659-9979. Fem bass wntd for incredly gd pwrpop/HR band, Bkcp vox req, Infl Hole, X, Blondie, Nirvana, 323-257-1909. Fem wntd w xint chops, massv voc chords & phat alt sup stylsh pop singwr sensibls sks, bass, DJ, dmr, Be the best, Claire 213-384-2039. Fem srs solo artist w/mgmt & more lkg for Nellie Hooper & Willm Orbit, pro drum program wizards only pls, Drum & bass, techno 323-964-4330. Fem/male bass for industrl strength perfrmnc art actl friendly Musicy from Prodigy to Garbage, Visually from Rocky Horror to Ziggy, Galactic Dan 310-915-9001. For heaven, bass plyr wntd for bluesy rock, groove orientd, thundr around the ankles 80s turn 90s turn 00s Scantel 323-465-R139. From industrl, drk romantic, eclectic to goth, punk Doors, Hole, Switch Symphy, Sabbath Dedicatn & fearlss talent Bass ndd Simara 323-850-5308. Full band w/focus, mgmt, connex, songs, gigs sks bass to begin asap Infl from Radiohd to Bjork

MUSICIANS WANTED

Smart music, no ego problms Jen 323-931-0455. Funky, bloozy, rockin bass plyr w/ythfl image wntd Ala JLang KWShepard, SRV Have pwrfl fem vox, mgmt, upcomng gigs, tours recrdng Francesca 818-558-0070. God fearng bass plyr who wnts to rock wntd to form new unbrdktbd rock band Infl Btatlcc, Radiohd, U2, funk Jeff 310-478-0655. Great rock pop band, great songs, lkg for great bass plyr, vocs a+ SthBay locatn 7TH WORLD 310-521-6658. Guit & singr lkg for exp bass plyr Infl Infl Sonic Yth, Janes, Dino Jr Kevin 310-312-0928 Chad 213-878-0594. Guit plyr & dmr lkg for bass & singr for orig band Infl Zep, STP Aero 323-258-8195 818-752-1552. Hip bass plyr wntd for escalatng proj Flexibly & open to travel pref Fitqueen@aol.com. Hole, Doors, NIN Skng fearlss bass w/brain, soul, talent 323-845-0227. Indie pop band nds bass plyr Have releasd EP, have shows bkg in 1999, We like Bluetones, Kenickie, Stereolab, BloodyVal Lv msg 313-694-1414. Lkg for bass plyr for estab hnd w songs & good Infl Weezer, Pixies Pavemnt Derek 310-452-2127. Lo slng, pick pyng, aggress bass wntd for 80s hit band w/much tour, recrdng exp Rehre Chatsworth Spke 818-700-8616. Lo slng rock bass star for 90s rock band Style Foes, Offspring, Nirvana, Pumpkins, Shrt hair, 21-31, label int, airplay, maj atty 949-646-6204. Ndd! Bass, male/fem rockng folk grooves Commt to recd, tour & whatever Uprkie ok too, Chapman meets Joplin, marries Ethrdge Phaedra 323-860-0290. Orig alt pop band lkg to tasty bass to complt Have WLA locatn, gd dmr & catchy songs Costello, XTC, CBiggs 213-483-7443. Pop rock artist formng band, lkg for funk latin bass plyr Under 30 w/gd personlty, 818-997-6639. Pro band w/CD & new demo sks exp bass plyr w/strng groove, Band in genre of Tool, Deftones, F.Racky 818-752-5694. RainOrShine rock band w/compd CD nds bass/vox, Lead vox a+, Elec/acous rock, delicate to deafening Chrtn ethics desirshble Scott 818-345-4036, www.ezfindit.com/rainorshine. Rock band, CD, world wide ur, lkg for team plyr, solid groove, energy a must Aero meets Matchbx No weaklings, Mark 310-534-5920. Rockin bass plyr ndd for R&R garage band No flakes, Lv msg 626-336-0156, 562-699-9698. Signd pop artist lkg for bass, male/fem For Innitu album & tour, Mail to: Bass, 7044 Hawthorn Ave, #107, Hilyud, CA 90028. Signd singer putng together phunkadlc fuzzed out trphagrad rock hybrid, Nd dmr, guit & bass Wacky w/McLaren, Vlibert, Sly & Robbie, Coldcut, Arliquide, Nik 818-347-7011. Singr/sngwr w/a+ vocs & 80 strong songs, formng modern rock roots band, Products int, contax & drive CD avail Robert 323-436-2776. Skng bass plyr to complt orig poprock band Pros & stage presnc a must Have licout, recrdng studio, label int, upcomng gigs, Walllwws, Matchbx 818-283-0203. Solid bass plyr & dmr wntd for HR act Pro plyrs only, No flakes, drugs or att, Raymond 213-464-2747. Srs bass plyr ndd for cabaret rock grp ALWeber meets Boingo, Drk, funny, operatc theatrl Trsh 818-889-1027. Uprite bass plyr ndd for jazz gigs w singr, 323-656-2025. Voc/guit sks bass plyr w/bkng vocs for melode

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HR band Album recrdng live shows Do you want to make it? 818-249-1165

24. STRING PLAYERS WANTED

Fern fiddle plyr ndd for pro working crary music grp Voc abnl & appeare a must Pnn 696-355-7956

25. KEYBOARDISTS WANTED

Absolutely orig hand w/sproky pop rock snd sks dependbl person w/open mind & stage presnc Infl Cure, Porno, Pil Keaton 818-957-8295

MUSICIANS WANTED

581-4861 Keybrdst w/bckup vocs wntd for estab rock band w/CD & pendng gigs Infl Queen Zep, Alanis Mike 310-379-2965

MUSICIANS WANTED

meets Boingo Drk, funny, operatic, theatrl Trish 818-889-1027

26. DRUMMERS/PERCS. WANTED

#1 drmr ndd for band w/great songs, vocs early mid 20s great connex image CD radio play Nirvana. STP Beatles Alan 818-226-7079

MUSICIANS WANTED

for gigs & recrdng Must have perfect time, very srs only 213-656-3170

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MUSICIANS WANTED

Band on verge lking for very solid dmr who's happy playing hrd or soft, can listen to woman, pay only for gigs. George 213-951-7069.
BLACK MONDAY curr skng dmr Infl Social D. Rev Holron, Bad Relign, etc. Equip & transpo a must. Jorge 213-204-0272, jorge@blkmunday.com
Casuals/wheart! Dmr w/whful att nnd for immed local gigs. Exp at playing jazz standrds, pop, rock etc. & reading chord charts. 818-379-3307
Christn dms. Dee Dnt! 19yrs & 6lfrs nd dmr. You hit hrd, use brain. Not typical. We play beautfl spacy rock, Pasadena, non ministry. 213-857-7420
Christn drums, & bass. Bride meets Biohaz in cutting edge rhythmic band. Solid vocs, lyrics. Let's do an album. Ramon 805-558-5241
Christn fem dmr wntd for new pwrpob band. Offbeat like Beatles, crazy like Monkees. 818-879-0160

MUSICIANS WANTED

Christn hvy band nds exp dmr to practice on wkends. All ongs & place to play. If int in minstrng sks word thru music. SleepChord@aol.com
Christn rock band from Alabama sks college age. 1-25, exp dmr to make commit. We'll be touring summer '99. rexxg17@aol.com
Do you believe in rock? Can you hit hrd? Are you solid, dependbl? STEAMROLLER nds you Rock will rang, we're going w/itwldw 818-845-5275, http://www.steamroller.net
Dmr for srs band. Covers & ongs. Male, under 30, strong commit, no flakes, no drugs. Label int. 626-796-1442.
Dmr nnd for audins for all melodic band w/matr ready to arrange. Srs inq only. Rebecca 818-891-3954
Dmr nnd for indie type band. Snd ala Folk Implosn. Built to Spill. 310-898-7558.
Dmr nnd for ong hvy groove HR/metal band, R&R meets unknown. Must be srs. Lv msg, Blaze, 323-966-6916.
Dmr pls join this melodic & rhythmic quick music rock grp. Mark 323-469-7607.
Dmr to write, recrd CD, gig. You're curr practicing, pro, strong improv. I have skills, connex, studio, Infl Police, Tool, Rush. 818-882-7326.
Dmr w/bcking vocs nnd for wkend dance cover band. No F/T muscians pls. Must not be working on other muscl prjs. 310-285-8462.
Dmr w/pwrtfl aggrsv style wntd by talentd solo artist, singr/sngwrtr/guit. For HR backing band. Recrdng & perfrmnc. Srs plyrs only. 310-455-2597.
Dmr wntd by singr/lyncst & keybrdst/guit for

MUSICIANS WANTED

groovin' orig band. Patient, dedicatd, team plyr. EWF. Artist, Gabriel meets Floyd, Journey, Suprtamp. 310-390-9796.
Dmr wntd for alt/pop band. Great songs, ready to go. Alex 323-460-6814.
Dmr wntd for emotive, mysticl, aggrsv proj from pre-prod to shows. Tom 818-951-9418, pivotal@comcast.net
Dmr wntd for estab band w/label, mgmt, studio, tours. Must be srs, open to secong. Have image & drive! Infl electro, goth, industrl. 323-465-2403.
Dmr wntd for estab gut pop band. Infl Pavment, 10,000, Replace, Beatles, Beck, Fleetwtd Gigs. 714-744-3275.
Dmr wntd for fem trio. All style w/ongs. Ready for demo. Ali 310-473-2226, cindykelleher@webtv.net
Dmr wntd for melodic rock band, message music. 213-960-2097.
Dmr wntd for orig melodic/strait ahead rock band w/time at maj studio. Craig 805-297-6707.
Dmr wntd for orig slthr rock type band ala Eagles, Doobies, CSN. Must have great meter & att. 805-581-4861.
Dmr wntd for R&R band to recrd CD on indep label & play gigs. Rehre in StaFe Springs. 714-314-4560.
Dmr wntd to complt trio grp of gut & fem voc/bass. Infl Iggy, Sonic Yth, VelvetU, BloodyVal. 310-281-6072.
Dmr wntd to start orig band. 19-23, srs only. Infl Zep, 70s Aero, Miles, Mahavishnu. 323-962-8338.
Dmr wntd to tour San Fran to Seattle in spring '99. 2-3 wk tour. Psychedic blues rock. ajoye77@hotmail.com, http://www.angelfire.com/biz2/ajoye77
Dmr wntd Infl BloodyVal, Zep, Janes, Cure, Slowdive, Sprittdz, Floyd, Hendrix etc. Pgr 818-490-2937, code 7.
Dmr wntd Volt, Depeche, Radiohd, Echo. Srs only. Chris 818-787-8815.
Dmr, 21-27, nnd to join hvy progessv rock band. Focus on musicianshp, directn. No drugs, srs only. 310-576-2053.
Drums nnd. Simple & grooving. Real poss will nnd to incorp snds w/orgnizn. Lock on w/pulsing bass. Beck, Beatles. 323-965-2765.
Estab orig bluesy/HR band sks pro drums. Estab & focusd on success. Pros pls! VM 818-386-5910.
Estab punk band skng talentd dmr. Play quick, transpr's well. OC based. Contract, shows, winter tour bkd. EP CD out. Scott 949-515-8089, pgr 714-662-8193.
Fem dmr nnd for industrl slrength perfrmnc art act. Click friendly, Muscily from Prodigy to Garbage. Visually from Rocky Horror to Ziggy. Galactic Dan 310-915-9001.
Fem gut & male bass plyr w/ong matr sk dmr w/vocs for rockn pwr trio. Caron 310-393-1510, Caron_Murray@and.org
Fem srs solo artist w/mgmt & more lking for Nellie Hooper & Willm Orbit, pro drum programing wizards only pls. Drum & bass, techno. 323-964-4330.
Funky, bloozy, rockn dmr w/whful image wntd. Ala J.Lang, KWSHepr, SRV. Have pwrtfl fem vox, mgmt, upcoming gigs, tours, recrdng. Francesca 818-558-0070.

MUSICIANS WANTED

God fearing dmr who wnts to rock wntd to form new unpredicbl rock band. Infl Beatles, Radiohd, U2, funk. Jeff 310-478-0655.
Guit, singer, bass skng dmr to form band. We've been playing for 6 yrs, have shows, songs, name. All we nd is you. Male/fem. 626-280-2229.
Hole, Doors. NIN. Sing 1 who no fortgts, talentd, has brain, soul. 323-845-0227.
Hrd hitting dmr & solid bass wntd for HR act. Pro only. No flakes, drugs or att. Raymond 213-464-2747.
Jazz dmr nnd to gig w/singr. 323-656-2025.
Metal band w/shows skng dbl kick dmr w/gh off time meter. Ed 310-837-9657.
Nd dmr. Very gd plyr. Orig rock band. Then circle will be complt. Pls help. Dave 818-753-7570.
NeedLE lking for dmr. Most import factor your talent. F*k everything else! Hvy, aggrsv, w/some industrl int. Creatv inq encourgd. Jeremy 310-216-0383.
Orig band, fem voc, demos, gigs. Skng groove/poetk versatl, melodic & hvy rock 90s dmr. Pros only. No drugs. Easy going, team plyr. 310-316-1359.
Perc wntd for hrdcore band, Infl Korn, Deftones, Fishbone, Suicd Tend, DKennedy's, Cadillac's Cafe Tacuba. Mariano 818-513-8199, Dan 818-829-5847.
Perc wntd for RIDDIM WORLD, a commerci world beat music proj. Live & studio work. 310-559-5052.
Pop band sks dmr w/diverse playng styles for upcoming LA/OC showvcs. Infl Beatles, Phish, Queen, ELO, Turtles, Jellyfish, Ween. JBrown Jeff 310-301-9628.
Pop rock artist lking for funk rock latin dmr w/gd time, personality. 818-967-6639.
Rhythmic tribal hypnotic feel wntd by exp singr/sngwrtr & acous gut for shows & showvcs. JBuckley meets Dishwalla. 213-913-1633.
Rock hrd, tread litely, groove smooth. Xceptnt dynamics. Kit/hand perc nnd for AAA band ala CCrowds, Wallfwr's, Matchbx. 213-467-5413.
Roots rock acous/elec duo lking for perc or perc/dmr for gigs, recrdng. Raw, raunchy & energetic. Stones, Dylan, LRussell, Clay 323-965-8285.
Signd singer putng together phunkacid fuzzed out tnp/hp/acid rock hybrid. Nd dmr, gut & bass. Work w/McLaren, L.Vilbert, Sly & Robbie, Coldcut, Airtiquide. Nik 818-347-7011.
Singr/sngwrtr/guit sks to start band. Nds lead gut, bass, keybrdst, drums. Dylan, Lennon, Floyd main int. 323-466-5296.
Skng dmr. Infl Zep, Cure, Pumpkins. Srs only. Tom 323-641-0160.
Solid dmr for full band w/great songs. Must have equip & transpo HR to hrdcore, very open mindd. No flakes. 818-773-0257.
Solid dmr nnd by unique alt/pop proj in OC. Image, ltrng, dedicatn, Blossoms, Semisnc, Oasis CD, video, shows. Very srs. 714-666-2524.
Versatl pro nnd for hie energy modern alt rock, funk, reggae grp. Infl Peppers, Rage, Hendrix, Marley. Recrdng, gigs, WstSide. 310-392-3680.
Wntd, dmr, 4 pc kit, no cage, must be into Stooges, Buzzcocks, Blondie, Pistols, Who, Mgmt, label int. Call only if same style/int. 562-927-9915.
Wntd, hvy dmr. Bonham style. For progsv HR band. John 562-439-8821.

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27. HORN/WIND PLAYERS WTD.
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Trumpet plyr wntd for hrdcore band. Infl Korn, Deftones, Fishbone, Suicd Tend, DKennedy's, Cadillac's Mariano 818-513-8199, Dan 818-829-5847.

28. SPECIALTIES WANTED
Guit tech nnd for solo artist. Must be able to tune & setup gear. Responsbl, careful & exp only. \$25/gig. 818-761-5639.
Soprano sks adept plyr of ancient instrum: hammr dulcimer, rebec, lute, portativ organ, vielle. For melodic duo covering medieval/Rennsnc, secular, balads. Nelda 323-662-7162.

29. SONGWRITING
23 yr old male singr/lyncst skng gut &/or keybrdst to compose lyrics for demo. Alanis, BJoel, Clapton, Mike 818-342-3993.
Award winning poet/lyncst, featured on many netwrk TV shows, avail for pro prjs. All styles.

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Kevin 818-846-3519.
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•BMI pop sngwrtr w/16 trk studio lknng for collabs lknng for artist/wrtr to team up w/. Must be pro & have tape. Michael 213-650-4035
•Doors tribute band sks orig music in simlr vein. Tony 310-239-4009.
•Fem sng/sngwrtr lknng to collab w/producer/sngwrtr. Songs for film, TV, artists to majs Must have studio. 213-856-8927.
•Fem sng/sngwrtr. 24 w/tons lyrics, lknng for collab of modern rock music Pls be srs. I am Joanne 818-386-9241
•Fem, 20, voc lknng for multi or collab for recrdng of deniu. Have contat: Style Altnis, Imbruglia Cardigans, Carla 310-835-2312.
•Gd lknng solid drrm & attractv fem voc lknng for gd songs. gd matrl. 626-796-1442.
•Great vox nnd for great songs Melodic, hook laden songs w/att. Hearing n believng. Matt 818-505-1077.
•Keybrdst/sngwrtr/arrangr wntd by Asian fem sng/sngwrtr for pop recrdng proj. Madonna, Celine, Gloria. Sade nfi Deals pendng. Lv msg 818-750-7703. EHOseU.com
•lknng for co-wrtr for CW music. Charlotte 805-584-3850
•Lyrcist avail to provide lyrics to tracks. Any style 818-513-9587
•Lyrcist wntd by recrdng artist/keybrdst w/2 albums. Must have maj connex to get songs placed. 818-342-3100
•Music/sngwrtr skng collab to write melodies & lyrics for R&B Prince style music. Shwrd copywrt 1/2. 818-754-2449
•Sngwrtr nds translator. No knowldg of foreign lang nnd AAA, pop. Pays \$30/song 323-871-8095

30. COMPOSERS/ARRANGERS WTD.
If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

•23 yr old sng/lyrcist, determnd to be successfl, lknng for collab w/studio to recrd. Mike 818-342-3993
•Paid compos/musicians nnd for trance/tusion proj. Infi Mahavishnu, MGaye, PGlass, latin jazz, int'l. 310-821-9694.

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

EVAN J. BEIGEL
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Young cutting-edge composer/producer with professional studio affiliation. Degree in music. Specializing in unique pop/rock and soundtracks. Credits include albums, feature films, short films, chamber music, and orchestra.
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•23 yr old male sng/lyrcist skng producer/co-wrtr to compose my lyrics for deniu Infi Alanis, EJoel, Clapton. Mike 818-342-3993
•BYE, soufl sexy grp. 4 fems, lknng for productn trax etc India 213-719-5640
•Fem lyrcist lknng for producer to workw. 818-513-9587.
•Fem sng/sngwrtr lknng to collab w/producer/sngwrtr. Songs for film, TV, artists to majs Must have studio. 213-856-8927.
•Fem sng/sngwrtr wntd songs sks producer w/studio access. Egyptn, Afrcn, Indian-R&R, Maj recrd labels/mgmt int. Star quality 310-281-7174.
•Fem voc w/lknng for alt, hiphop & everythng in

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•Cloud Nine http://members.aol.com/cloudnines/index.htm
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- The Rolling Tones of St Maarten www.freeyellow.com/members3/rollingtones
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- Harrison School of Music <http://www.beachnet.com/harrison>
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- Musicians Institute <http://www.mi.edu>
- Lisa Popeil, Voiceworks <http://www.popeil.com>
- Jon Sinclair, Vocal Hypnotherapy <http://home.earthlink.net/~sinclaircaps/vocal-hypnotherapy.html>

MISCELLANEOUS

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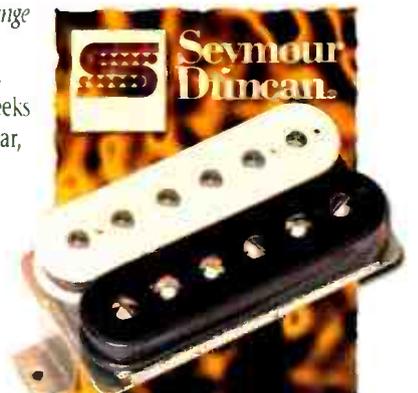
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