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FEATURES



32. Dar Williams

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

By Jonathan Widran

44. 10 Managers

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

By Bernard Baur

10 MANAGERS SEARCHING FOR TALENT NOW!

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ALL DAR WILLIAMS PHOTOS BY: KEN SCHLES



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


Current

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

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

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

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

For individual registration, business booths, info on panels and lots more information, go to www.CallToArts.ArtistsHelpingArtists.org or send query e-mails to Info@ArtistsHelpingArtists.org. 

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

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

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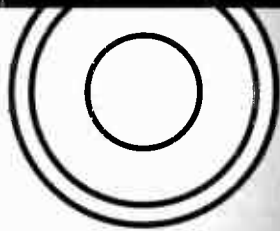


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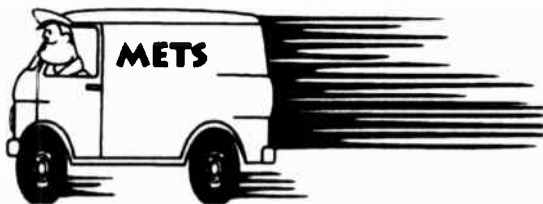
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Rolling Stones for Global Warming!


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

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

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

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

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

According to organizers, concert expenses were paid by real-estate heir and entertainment producer **Steve Bing**. For additional information on the NRDC, please log on to www.nrdcstonesconcert.org. 



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

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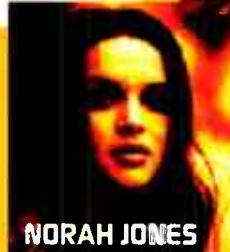
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Marvin Sperling has a fascinating threefold career that begins with his great love for making music and continues with his ongoing fascination for emerging studio technology. As a songwriter, bassist and producer, he's worked with top players like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

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

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

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

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

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

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

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

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

Contact MusicWorks Entertainment
 818-906-7712 



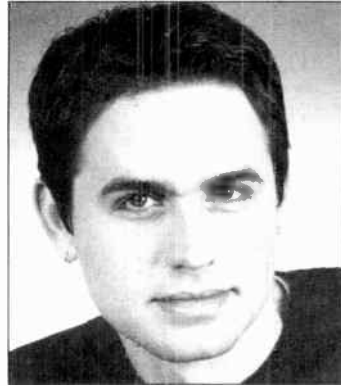
ASSIGNMENTS



Paul Freudenberg

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

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



William Marion

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



Lisa Levy

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

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

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

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

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


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

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



Brooke Primont

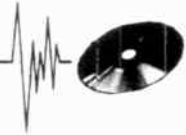
BMI has promoted **Brooke Primont** to Director, Writer/Publisher Relations. In her new position, Primont continues to be responsible for establishing and maintaining relationships with BMI affiliates. She is also the point person for songwriter events in New York, which includes hosting and booking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

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

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Jesse Lombardi

VP, GM

Electric Monkey Records

Years with Company: 1

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

Phone: 310-247-2540

FAX: 310-247-1240

Web: www.electricmonkey.com

E-mail: jesse@electricmonkey.com

Artists: Joel, the Latin Project

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

—Tom Kidd

KEYS 10 X PLATINUM



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

Four Wheels, No Axl

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

New Distro Launch

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

All Good Music Planned

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

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

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

Seeking Scorching Hip-Hop

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

Underground Submissions Sought

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

BIG C'S BIG DEAL



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

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

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

New Yardbirds Coming

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

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

Vesica Pisces Signed

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

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

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

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

Motion City Soundtrack Signs

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

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

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

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

TWEAKER'S DEAL



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



Waxploitation's Poet Name Life

Waxploitation has signed DJ and producer **Poet Name Life**. A longtime member of the **Black Eyed Peas**, Poet Name Life has produced tracks including **Black Eyed Peas'** "Had To Do It" for the upcoming **BEP** album on **Interscope**.

He is also known for producing and composing for lifestyle clothing company commercials and TV (**Road Rules**, **Real World**) and the HBO film **Mercy**. Most recently, he produced the theme to the new Xbox game, **Bruce Lee**. For additional information, contact info@waxploitation.com.

Full Surface New Signings

Producer **Swizz Beatz** has signed media personality **Big Tigger**, veteran R&B crooner **Keith Sweat** and reggae artist **Bounty Killer** to his **Full Surface Records** label. **J Records** will distribute. For further information, contact Lois Najarian at J Records, 646-840-5670.

Supersuckers Return

April 22 marks the return to record bins of the **Supersuckers**

with **Motherfuckers Be Trippin'** on **Mid-Fi Recordings**. Recorded in Seattle sound engineer David Fisher, **M.F.B.T.** is the follow-up to 2000's **The Evil Powers of Rock-N-Roll**. For further information, contact Ken Phillips Publicity Group, 323-845-9997.

Gen X Set for Release

Chrysalis will release the **Generation X Anthology** on April 8. Fronted by **William Broad**, who later morphed into the snarling lipped, spiky white-haired international punk rock star **Billy Idol**, **Generation X** was a hugely influential product of the 1976 U.K. punk explosion. This triple-CD collection brings together all of the band's singles and unreleased material that includes a second album and a live concert. For more info, contact Rebecca M. Barkin at EMI Catalog, 323-692-1186.

King Crimson Coming

King Crimson is set to release **The Power to Believe**, the band's first full-length album in three years, March 4 on **Sanctuary Records**. The current lineup includes guitarist **Robert Fripp**, vocalist/guitarist **Adrian Belew**, Warr guitarist/rubber bass guitarist **Trey Gunn**

SUMMER SALT ENTERTAINMENT GETS HITCHED




Summer Salt Entertainment has secured distribution for its expanding roster of recording artists with **Orpheus/EMI records**. Under the terms of agreement, the label will deliver product on a minimum of five recording artists per year. **Summer Salt Entertainment** is a global entertainment company which specializes in music-based films and television programs while simultaneously operating its own full-fledged music label. Pictured is **James Prater**, **Summer Salt Entertainment CEO**.

and drummer **Pat Mastelotto**. The material here evolved on the band's last tour before it was recorded in the summer of 2002. For additional information, please contact **Chipster Entertainment**, info@chipsterpr.com.

Oleander Released

Oleander has set March 4 as the release date for their newest

studio offering **Joyride** on **Sanctuary Records**. This is the third full-length album by the Sacramento-based quartet. Having recently wrapped a nationwide tour with **Nickelback**, the single "Hands Off The Wheel" debuted at No. 37 with **BDS** and is currently No 36 and climbing at **R&R Active Rock**. Other recent accolades include No. 7 **Most Added** at **Active**. For more information, contact **Chipster**, info@chipsterpr.com. 



"Four Major Labels Came to See Me Because I Joined TAXI"

Lizard McGee -- TAXI Member

Most musicians never get a chance to meet an A&R person in the flesh. I had A&R guys from Columbia, Dreamworks, Maverick and Hollywood all come to see my band, Earwig, play live.

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Poverty

Date Signed: February 15, 2002
Label: ARTISTdirect Records
Type of Music: Rap

—CONTACTS—

Management: Kurfir Management / Gary Kurfir, 212-320-3680
Booking: N/A
Legal: Lisa Socransky, Esq., 323-665-5596
Publicity: Tiarra Mukherjee / ARTISTdirect Media Relations, 323-634-4092
Web: www.povertyonline.com
A&R: Ted Field

Rapper Poverty's story begins with a trip to Maine; he went to visit his mother, who had been arrested. It was there that his future manager saw him perform at an open mic night. "So we recorded a local record and got it on the radio," states the 24-year-old MC. "We sold just under a thousand copies in less than a month. We couldn't even make them fast enough."

Taking his new manager's advice, Poverty, a.k.a. Tom Ferris, went west, to the City of the Angels "I couch surfed in Los Angeles for a while. I was just taking busses around and going to this kid Tycoon's house. My boy makes some beats. We were clowning around, making bullshit rap songs, and one of the CDs kind of got tossed through the mix." It eventually wound up on the desks of Interscope's Jimmy Iovine and ARTISTdirect's Gary Harris. All of a sudden, the young rapper had two labels interested. "I don't know how they got my album. We never even got the chance to shop it."

Though both Iovine and ARTISTdirect's Ted Field showed mad love, their rosters ultimately made Poverty's decision a little easier. "Jimmy Iovine was good to me. But the problem was they had Eminem, Bubba Sparxxx... I didn't want to be the fourth white guy on the label. And ARTISTdirect didn't even know I was white. Ted Field was driving around in his Bentley bumping my demo thinking I was black for two weeks."

The performer also felt that ARTISTdirect had a better sense of where he was coming from musically. "Interscope was talking about making me a Ruff Ryder. I'm not a Ruff Ryder; you know what I'm saying? I'm not affiliated with all that mess that's in the rap game. It's like the WWF!"

Poverty is a part of a growing movement in hip-hop that includes groups such as the Nappy Roots. "A lot of people that have been reigning the hip-hop game lately have been the same people, not letting nobody in, shutting everybody out. And when you've got that kind of power, it's easy for them to shut you down."

Poverty has toured recently with the Lyricist Lounge. His ARTISTdirect debut should hit stores this summer.

—Andy Kaufmann



The Sun

Date Signed: August 5, 2002
Label: Warner Bros. Records
Band Members: Chris Burney, singer, guitar; Bryan Arendt, guitar; Sam Brown, drums; Brad Forsblom, bass.
Type of Music: Rock & Roll

—CONTACTS—

Management: Brian Klein / Steve Stewart Management, Los Angeles
Booking: Kevin French / Big Shot Touring
Legal: Michelle Saifer
Publicity: Rick Gershon / Warner Bros. Records
Web: www.thesunband.com
A&R: Perry Watts-Russell

In what the band admits is like a Hollywood dream story, the Sun came to Los Angeles from Columbus, OH, last year, signed to Warner Bros. in August, and released an EP on the label six months later. How does something like this happen?

"It's phenomenally funny," says the band's lead man Chris Burney. "I wanted to get signed, I talked to indie labels, and turned them down. I moved to L.A. because Columbus is boring, and convinced a few other musicians to come out here."

Burney met Brian Klein through a video director friend, and Klein offered to manage the band. Soon after the other band members arrived from Columbus, Klein set up a showcase. "We rehearsed for six hours, and then Brian said, 'Can I have these label guys come in now?' And it just snowballed from there."

"I was terrified of signing with a major label," Burney continues, "because I know too many bands who have been screwed. But we met with Perry, who is a true A&R guy in the classic sense. He's one of the few that we met with who knew what he wanted from the band, not one of those guys who learns in school how to sucker a band and get more money for the corporation. I trusted him and I trusted Brian."

One of the first things Klein took care of, says Burney, was hiring legal counsel. "We didn't want a lot of money. All we wanted was a decent deal, an honest deal, and to be able to make a couple of records and prove ourselves as a band," says Burney. After talking to other labels, the Sun quickly chose Warner Bros. and arrived at a deal to release an EP and two albums. Eager to tour, the Sun accepted tour support, including gear and a van, as a major part of their advance.

With such an indie ethic and indie-type deal, why did the Sun choose to go with a major? Says Burney: "Health insurance."

—Brett Bush



Rhian Benson

Date Signed: January 2002
Label: DKG Music
Type of Music: R&B/Soul

—CONTACTS—

Management: Inclusion Records Inc.
Booking: Andre Fuller / Fullreal Entertainment, 310-259-8895
Legal: Diamond & Wilson, 310-820-7808
Publicity: Jessica Brenner / Susan Blond Inc., 212-333-7728 ext. 103
Web: www.rhianbenson.com
A&R: China Danforth, DKG Music

As the saying goes, every cloud has a silver lining. For Rhian Benson, the African-British crooner with a neo-soul sound straight out of Philly, the "cloud" was her mother's illness a couple of years ago. It took place shortly after Benson enrolled in graduate school at Harvard. "I was looking to take some time out to think about what I wanted to do with my life; going back to school is always a great way of doing that," she laughs. "I was three months into my program when my mother fell ill."

Benson returned to the U.K. to help care for her mother. "She's a lot better now — she's very fit and strong," reports Benson. "But it was during that time when things were rough for us that I really began to not be able to avoid this need to follow music; it's always been a dream of mine."

Skilled on keyboard and guitar, Rhian Benson had composed songs ever since childhood, but her return to London found her writing more than ever. And eventually, she felt the urge to start performing. "I found this one place that I really liked: I'd go there every Sunday and cover for the house band," she recalls. Soon, fortune smiled. "It just so happened that one night, a couple of partners from DKG, which is a new label that was starting, were in the crowd. They signed me to a development deal, which involved me going out to Los Angeles," she states.

What exactly are the terms associated with a development deal? "They pay a stipend monthly — obviously I've been uprooted by coming to the States, and there are costs associated with that. There's also a small amount that I'm able to set aside each month that covers stuff like voice lessons, outfits, and whatever classes I need to take to keep improving myself." The terms of the contract change (in Benson's favor) upon release of the album.

Rhian Benson is happy to have landed at DKG. "As soon as the opportunity came up, I was psyched — it was a little easier than I thought it would be, but challenging, too, in that I had to get up and go off to a new place," she says. "There were risks that I was taking. But I had a good feeling in my heart about the whole thing."

—Warren Clarke



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

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

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

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

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

OLIVIA IS IN THE ZONE!



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

UP WITH HILL AT WESTLAKE



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

LIVE AT THE VILLAGE



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

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Michael Raphael

Songwriter/Guitarist Champions Up-And-Comers

By Jonathan Widran

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

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

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

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

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

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

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

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

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



Gibson ES-333

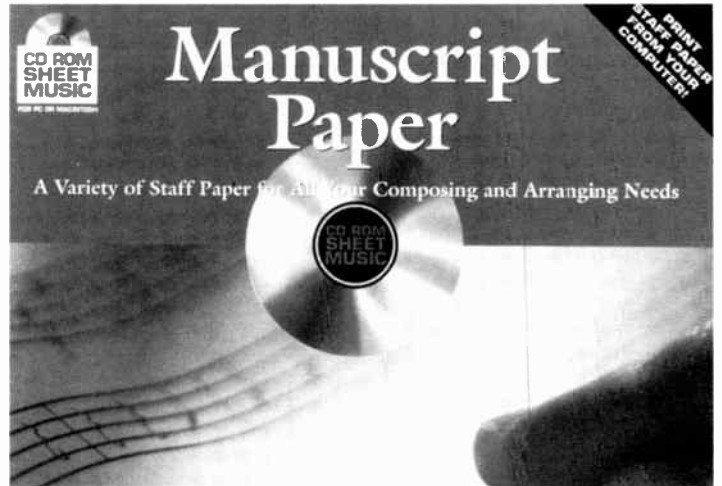
Gibson Memphis, manufacturers of the B.B. King "Lucille," the Herb Ellis ES-165 and other ES-series archtop electric guitars, now has the ES-333. The ES-333 is a more affordable version of Gibson's classic semi-hollow body ES-335 with the same double-cutaway body style and laminated top, back and sides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

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

For more information, contact Gibson at 800-4GIBSON or visit www.gibson.com.



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Tech 21 American Woman Overdrive

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

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

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

Tech 21 Inc., located in Clifton, NJ, can be reached at 973-777-6996 or you can visit their site at www.tech21nyc.com.



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BMI HAS A SNOW BALL



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

Eddie Lambert Joins Deston Songs

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

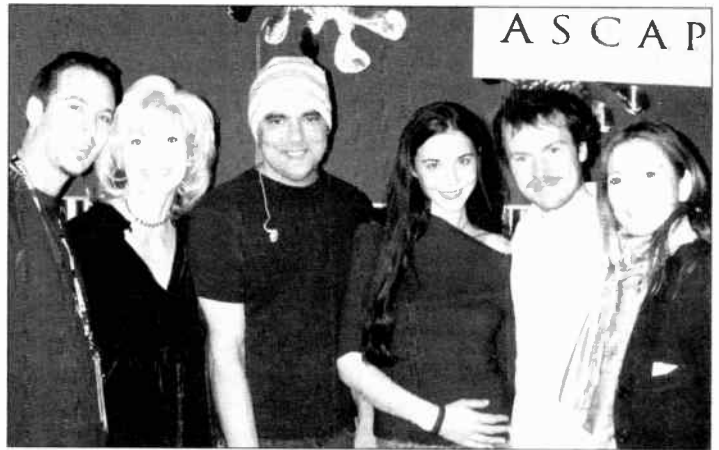
Lambert, a 30-year veteran of the music industry, was responsible for many famous music licensing deals including the Chevy commercials featuring Bob Seger's song, "Like A Rock," the U.S. Postal Service commercials featuring the Steve Miller Band's song, "Fly Like An Eagle" and numerous commercials featuring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

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

L.A. Song Alliance/Unreal City Launches

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

ASCAP SHINES AT SUNDANCE



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

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

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

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

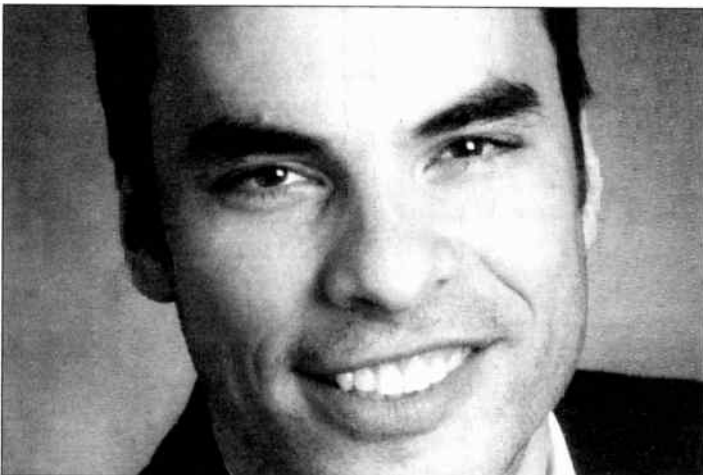
O'Gara and Regis McNicholas. For more information, you can check out the L.A. Song Alliance Web site at www.radioplayers.com/alliance/alliance_home.htm. Or you can contact Mike Gormley, 818-980-7159.

BMI Triumphs

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

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

JAKE OTTMANN NAMED CREATIVE DIRECTOR FOR EMI



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

SHARP SINGS FOR SGA



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

CHAD HUGO HANGS WITH BMG



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

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

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

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

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

SGA Events

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

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

ROSANNE RETURNS



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

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

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

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

L.A. Music Prods

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

Video Boost

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

JESSE DAMON'S ROCKS



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

SHANDON SAHM: FAMILY TRADITION



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



SONGWRITER PROFILE



NATALIE GRANT

Celestial Songs

by Dan Kimpel

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

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

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

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

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

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

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

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

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

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TODAY!



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



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



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

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Mushock - Phoenix, AZ
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Molly M - Bay City, MI.
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Published Every Other Thursday Since 1977

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Our annual **Band Directory** is consistently the most popular and requested issue among club owners, A&R people, managers and musicians.

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WEDNESDAY, MARCH 5

To arrange for a display ad in this very special issue, call 818-755-0101 and ask for our ad dept. The display advertising deadline is Wednesday, March 19, 2003.

Band Name: _____

Contact: _____

Phone: (____) _____

Address: _____

(Snail Mail, E-Mail or Internet Address — pick one only)

City: _____ State: _____ Zip: _____

Please check off the category (s) that best describes your music:

- Rock
- Alternative
- Heavy Metal
- Dance
- Blues
- Pop
- R&B
- Triple A
- Latin
- Funk
- Rap / Hip-Hop
- Country
- Jazz
- New Age
- Reggae / World Beat
- Other _____

CUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY. Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 4215 COLDWATER CANYON., STUDIO CITY, CA. 91604



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

Turner Classic Movies Presents

THE FOURTH ANNUAL
**YOUNG FILM COMPOSERS
COMPETITION**

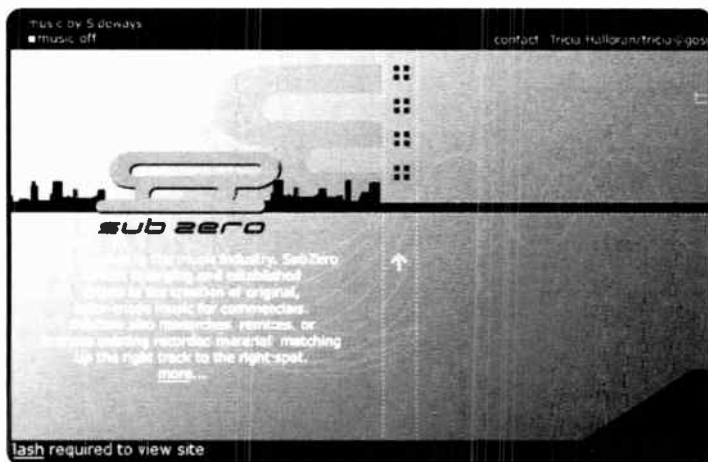
action

the Contest

Rules

FAQ

Turner Classic Movies, Film Music Magazine, Todd-AO, The Guitar Center and Tonos are proud present the 4th Annual Young Film Composers Competition. For those who live to make music, a unique opportunity for young composers to bring their musical vision to film. The winner of last competition, 27 year old H. Scott Salinas from Philadelphia, Pennsylvania, recently scored the silent film *Laugh, Clown, Laugh*, which will premiere on TCM on February 26, 2003 at 10:00 p (ET).



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

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

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

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

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

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

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

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

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

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

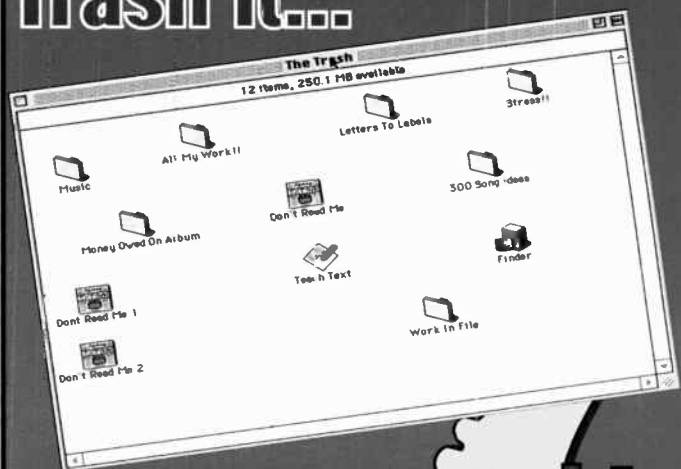
We invite you to e-mail us at CyberMusic@musicconnection.com if you feel you have a music or band site that is worth checking out. The site www.Indiefilter.net features Music Connection's recent article "Target Your Audience! Music Sites That Sell."

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

BASEMENT'S BOOGIE

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

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

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

EXPERIMENTAL CROPS

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

From L.A. you've got **Logreybeam** and **Hologram**; from San Fran you've got **Girlie 8** and **Anon**; from the U.K. there's **ADJ** and **Jeff Nagel**. Throw in Toronto (**Mordka** doing live visuals) and you've got a good sampling of sound. But it takes place in Hollywood at King

King (6555 Hollywood Blvd.), and you can go to www.elmconceptions.com for further details.

IT'S YOUR NIGHTLIFE

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

SPACEY HENRY

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

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

AIN'T THAT GRAND

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

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

ELECTRIC LOTUS

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

Go to www.electrilotus.com for

menu, venue, and performance details.

SCHOLASTIC BLUES

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

BACK IN THE U.S.A.

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

CHEAP BUCK!

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

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





Shane Mack

NASHVILLE & JELLO

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

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

Go to www.knittingfactory.com or call 323-463-0204 for more details.

HIP-HAT

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


MOST CHILL SLACKMOB



Mickey Champion

CHAMPION

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

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

PROMOTER PROFILE



Toastacia Boyd
The Garage

213-353-4686; www.Rockula.com

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

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

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

MC: How is your approach different from other promoters?

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

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

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

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

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

MC: What's your vibe at the Garage?

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

MC: How do you pick bands to promote?

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

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





Natalie Cole

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

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

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

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

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

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

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



Eminem

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

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

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

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

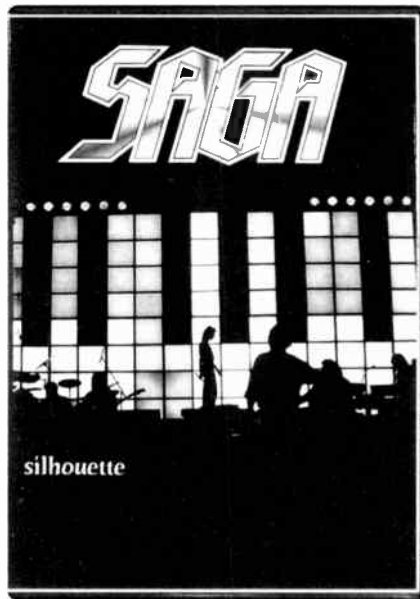
The "On the Loose" video was an MTV cornerstone during the channel's formative years. The DVD, featuring 10 music videos and 10 live songs, comes in anticipation of the band's new studio album, *Marathon*, due April 8 and in the midst of an exhaustive CD reissue campaign by **SPV Records**. For more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

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

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

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

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



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

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

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





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

For more information, contact Bryan Bridenbair at DreamWorks, 310-288-7403.

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

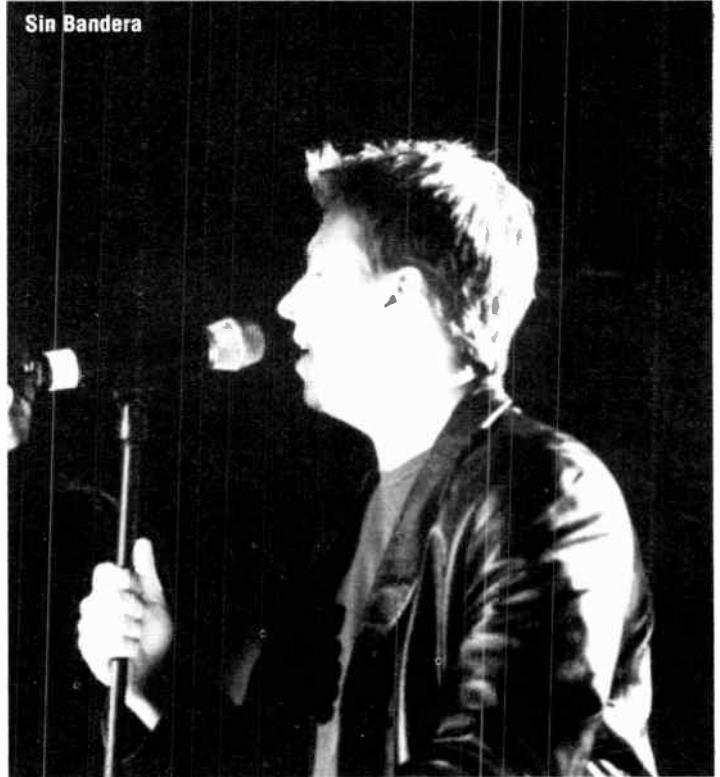
in Brazil and other live tracks. Disc two has live songs, background information, specials and interviews from concerts in France, Belgium, Switzerland, Germany, Czech Republic, Austria, Hungary, Portugal and Spain. For more information, contact Mark Morton at Chipster Entertainment, mark@chipsterpr.com.

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

Never one to turn down a cover opportunity, Smash Mouth leads with a rendition of "I Wan'na Be Like You (The Monkey Song)"

followed by a reprise of "The Bare Necessities" sung by actors John Goodman (Baloo) and Haley Joel Osment (Mowgli). For more details, call Maria Kleinman at Walt Disney Records, 818-560-1000.

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



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

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

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

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

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

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

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

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

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



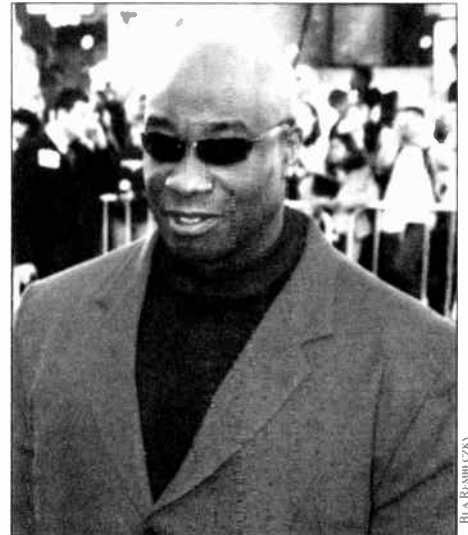
Ronnie Wood



By A. RAMIREZ/CAZ



By A. RAMIREZ/CAZ



By A. RAMIREZ/CAZ

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

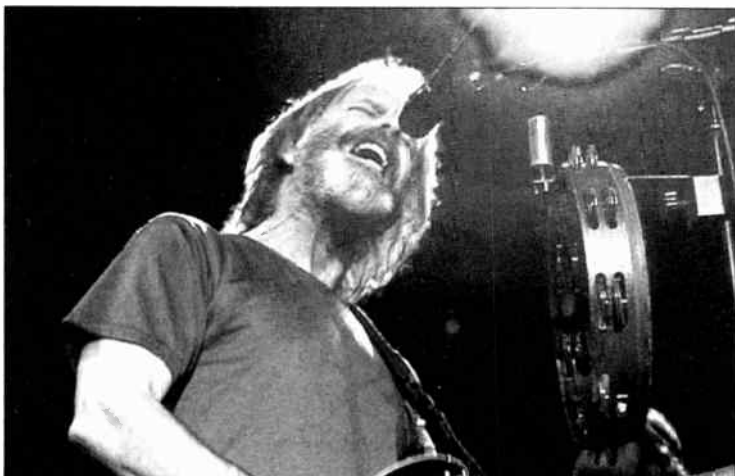


DAVID KATZ

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



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



SCOTT PERKINS

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



SCOTT PERKINS

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



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



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

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



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

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



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



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

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

Dar Williams



by Jonathan Widran

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MC: You mean New York conversations, now?

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MC: And the best decision you've made?

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

Contact Sacks & Co PR
212-741-1000

MC

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

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

Compiled by Eric Moromisato

MANAGERS

A/R/M-GRAYMATTER MANAGEMENT

1036 N. Laurel Ave., Ste 3
W. Hollywood, CA 90046
323-848-6960 ph
E-mail: saraqazi@yahoo.com; graymat
tr7@aol.com
Contact: Sara Qazi/Tracy Gray-Barkan
Clients: Brundleyfi
Styles: alternative rock
Services: personal management, busi-
ness management
*No unsolicited material accepted

ABBA-TUDE ENTERTAINMENT

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

ABBEY ENTERTAINMENT

7421 Beverly Blvd., Ste. 8
Los Angeles, CA 90036
323-936-8742
Contact: Stephen E. Smith
Clients: Finn Coren, Yello, Lel Diaz,
Estate of Johnny "Guitar" Watson
Styles: all
Services: personal management, film &
TV music supervision
*No unsolicited material

ALIVE ENTERPRISES

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

ALOE/WAXLER MANGEMENT

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

AMERICAN MANAGEMENT

19948 Mayall St.
Chatsworth, CA 91311
818-993-9943 Fax 818-993-6459
E-mail: jrwagner@earthlink.net
Contact: Jim Wagner
Clients: Freddie "Boom-Boom" Cannon,
Gallagher, Johnny Tilotson, Tommy Roe,
the Original Tymes, the Platters, Billy
Richard's Coasters, the Glenn Miller
Orchestra, and more
Styles: all
Services: personal management
*No unsolicited material

ANGELUS ENTERTAINMENT

269 S. Beverly Dr., Ste. 346
Beverly Hills, CA 90212
310-274-3449
Contact: Pete Angelus
Clients: Franky Perez
Styles: rock
Services: personal management
*No unsolicited material

ARSLANIAN & ASSOCIATES

6671 Sunset Blvd., Ste. 1502
Hollywood, CA 90028
323-465-0533 Fax 323-465-9240
E-mail: rslanian@4link.net
Contact: Oscar Arslanian
Clients: Fabian, Chris Montez
Styles: Classic rock
Services: personal management, publicity,
marketing
*No unsolicited material

**ARTISTS CONSULTANTS
PRODUCTIONS, INC.**

5743 Corsa Ave., Ste. 121
Westlake Village, CA 91362
818-889-9110 Fax 818-889-4710
E-mail: Artistcon@aol.com
Contact: Lou Robin
Clients: Johnny Cash
Styles: country
Services: personal management, consulting
*No unsolicited material

TOM ATENCIO & ASSOCIATES

5517 Green Oak Dr.
Los Angeles, CA 90068
323-468-0105 Fax 323-468-1005
Contact: Tom Atencio, Ryan
Styles: Alternative
Services: personal management
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AZOFF MUSIC MANAGEMENT

1100 Glendon Ave., Ste. 2000
Los Angeles, CA 90024
310-209-3100
Contact: Irving Azoff, Tom Consolo, Jude
Cole, John Baruck, Susan Markheim,
Irene Fukunaga, Gary Briggs, Benny
Glickman
Clients: Don Henley, Eagles, Journey,
Seal, John Fogerty, Bush, Paula Cole,
Christina Aguilera, Charlotte Church, REO
Speedwagon, Tonic, Jaime O'Neal,
Lifehouse, the Backstreet Boys, Christopher
Cross, DJ Quik, Sammy Hagar, Lucinda
Williams, Beth Orton, Warren Zevon, the
Fabulous Thunderbirds, Peter Wolf, Jodeci
Styles: all
*No unsolicited material

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(aka Bill Graham Mgmt.)
360 17th St. Ste. 200
Oakland, CA 94612
510-834-2600 Fax 510-834-1250
Web: www.bgmsf.com
Contact: Arnie Pustilnik, Jay Wilson, Nick
Brigden
Styles: all
Services: personal management
*No unsolicited material

B&L TALENT MANAGEMENT

509 South Orange Grove Ave.
Los Angeles, CA 90036
323-857-1003
Contact: Barbara LaBaron
Services: artist management
*Unsolicited material accepted

BARBARA BAKER MANAGEMENT

1346 Masseline Ave.
Los Angeles, CA 90019
323-939-9964 Fax 323-931 3273
E-mail: b.baker@atbi.com
Clients: Nina Hagen, Lorraine Lewis
Style: all, no rap
Services: personal management
*Unsolicited material accepted

BLACK DOT MANAGEMENT

6820 La Tijera Blvd.
Ste. 117
Los Angeles, CA 90045
310-568-9091 Fax 310-568-0491
Contact: Raymond A. Shields, Pat
Shields, John Turpin
Clients: Lalah Hathaway, producers, engi-
neers, marketing
Styles: R&B, jazz, adult contemporary, rap
Services: personal management, marketing
*No unsolicited material

BLAKE & BRADFORD

135 Morada Ln.
Santa Barbara, CA 93105-1919
805-898-9400
Contact: Chris Blake
Clients: Llama, Marcy Playground, the
Odds, Toad The Wet Sprocket, Craig
Northey
Styles: rock
Services: personal management
*Unsolicited material accepted

BORMAN ENTERTAINMENT

1250 Sixth St., Ste. 401
Santa Monica, CA 90401
310-656-3150 Fax 310-656-3160
E-mail: bormanent@aol.com
Contact: Gary Borman
Clients: Faith Hill, James Taylor, Lonestar,
Keith Urban
Styles: all
Services: personal management
*No unsolicited material

BRENT MUSIC MANAGEMENT

14431 Ventura Blvd. #306
Sherman Oaks, CA 91423
(submission address)
818-535-6696
Contact: Bobby Brent, Barrett Reiff, Elysia
Skye
Clients: Red-Letter, Ginger Griffith, Ron
Sanborn, Essra Mohawk, Ron Gentile,
Rhonda Schuster, Ali Taylor
Styles: always looking for outstanding
songs, all styles
Services: personal management
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THE BROKAW COMPANY

9255 Sunset Blvd., Ste. 804
Los Angeles, CA 90069
310-273-2060 Fax 310-276-4037
E-mail: Brokawc@aol.com
Contact: David Brokaw, Joel Brokaw,
Sanford Brokaw
Clients: Vicki Lawrence, Lou Rawls,
Mickey Gilley, Tom Wopat, Tony Orlando
Styles: all
Services: full service
*No unsolicited material

MICHAEL BROKAW MANAGEMENT

E-mail: mbmgt@aol.com
Contact: Michael Brokaw
Clients: Ministry
Styles: all
Services: management of: musicians,
lighting / set designers, graphic artists.
*No unsolicited material

**DENNY BRUCE MANAGEMENT &
PRODUCTIONS**

11715 Blix St.
Valley Village, CA 91607
E-mail: DBruceMgt@aol.com
Contact: Denny Bruce
Styles: established artists only
Services: personal management, produc-
tion, publishing, label consultant
*Unsolicited material not accepted

ELLIOT CAHN MANAGEMENT

5290 College Ave. Ste. C
Oakland, CA 94618
510-652-1615
E-mail: cahman@aol.com
Contact: Elliot Cahn, Kerry Silverman
Clients: Fisher, Mark Needham
Styles: great singing and writing
Services: personal management

**CALDWELL ENTERTAINMENT
GROUP, INC.**

260 W. Elmwood Ave. #T
Burbank, CA 91502
818-842-4175
E-mail: caldwelleg@aol.com
Contact: Ann-Riley Caldwell
Styles: pop, R&B, dance, jazz
*Unsolicited material accepted

CALIBER ENTERTAINMENT INC.

16688 Arbor Circle
Huntington Beach, CA 92647
714-848-7726
E-mail: caliberentertainment@
hotmail.com
Contact: Dave Ortiz

CALIENTE ENTERTAINMENT

9348 Civic Center Dr.
Mezzanine Level
Beverly Hills, CA 90210
310-276-7505
E-mail: aa@jorgehinojosa.com

Contact: Jorge Hinojosa, Dan Backhaus,
Adam Albright-Hanna
Clients: Ice-T, Body Count, Ali G, Cream,
Inc., Paul Oakenfold, the Assassins
Styles: all
Services: personal management

CAMERON ORGANIZATION, INC.

655 N. LaGrange Rd.
Frankfort, IL 60423
815-806-0229 Fax 815-806-0235
Contact: Scott A. Cameron
Styles: blues, jazz
Services: personal management, artist
rights, estate management
*No unsolicited material

**FRANK CAMPANA PERSONAL
MANAGEMENT**

28035 Dorothy Dr., Ste. 210
Agoura Hills, CA 91301
818-879-0733
Contact: Frank Campana, Jack Alman
Styles: all
Services: personal management
*No unsolicited material. No phone calls.

**CASE ENTERTAINMENT
GROUP, INC.**

102 East Pikes Peak, Ste. 200
Colorado Springs, CO 80903
719-632-0227 Fax 719-634-2274
E-mail: rac@hpi.net
Web: www.newpants.com and www.old
pants.com
Contact: Robert Case
Clients: Silence, Lisa Bigwood, C. Lee
Clark, Kathy Watson, Todd Harris,
Sherwen Greenwood, Harley Krishna,
Chad Steele.
Styles: pop, rock, country
Services: personal management, record
promotion
*Unsolicited material accepted

CLASS ACT PRODUCTIONS

P.O. Box 55252
Sherman Oaks, CA 91413
818-980-1039 efax 775-242-4766
E-mail: pkimmel@gr8gizmo.com
Contact: Peter Kimmel
Clients: Karma, Floodgate Productions,
Terpischore, Jason Serfling
Styles: all
Services: personal management
*Call for approval before sending material

**DAN CLEARY MANAGEMENT
ASSOCIATES**

1801 Ave. of the Stars Ste. 1105
Los Angeles, CA 90067
310-470-3696 Fax 310-859-0804
E-mail: danclearymgmt@earthlink.net
Contact: Dan Cleary, Angela Bradley,
Christi DeClerq
Clients: Natalie Cole, Jeremy Davenport
Styles: all
Services: personal management
*Unsolicited material accepted

COLLIN ARTISTS

P.O. Box 10782
Beverly Hills, CA 90213
323-660-1016 Fax 323-660-0667
E-mail: collinartist@earthlink.net
Contact: Barbara Collin, Alex Samms
Clients: Nancy Wilson, Andy Bey, Sweet
Baby J'ai, Vanessa Rubin, Don Braden,
Terri Lyne Carrington, Jeri Brown, Victor
Fields, Ronald Muldrow, Barbara
Morrison, Julie Kelly, Eldad Tarmu, Dale
Felder, Chris Ho, Andy Milne, Wendell
Harrison, Incendio, Brasil Brazil, Bonne
Musique Zydeco
Styles: jazz, blues, world, Latin
Services: personal management, promo-
tion, consulting, booking.
*No unsolicited material

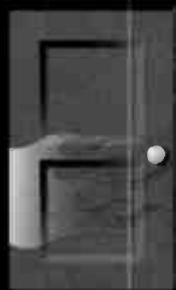
DARK CITY MUSIC

323-822-1229
Contact: Russell Beer
Styles: industrial, rock
Services: personal management

aerosmith
beck
bono
t. bone burnett
eric clapton
bootsy collins
counting crows
sheryl crow
snoop dogg
missy Elliot
melissa ethridge
foo fighters
peter gabriel
guns n roses
hoobastank
mick jagger
jane's addiction
jewel
nickie tee jones
k'd lang
kanye
daniel lanois
live
courtney love
marilyn manson

mya
keb mo
dave navarro
nelly
nine inch nails
the offspring
beth orton
ozzy osbourne
william orbit
dionne warwick
rage against
the machine
no doubt
tom petty
and the heartbreakers
sam phillips
stone temple pilots
red hot chili peppers
the rolling stones
santana
brill secker orchestra
suzanne roche the richer
smashing pumpkins
bruce springsteen
steely dan
james taylor
the wallflowers
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14625 Dickens St., Ste.207
Sherman Oaks, CA 91403
818-752-8020 Fax 818-752-8026
E-mail: dbmi@aol.com
Contact: Doug Buttleman
Clients: Marc Bonilla, The Verve Pipe,
Remy Zero, Pleasure Club, Will Hoge,
Brian Vander Ark
Styles: rock, modern rock, pop, adult
*No unsolicited material

BILL DETKO MANAGEMENT
378 Palomares Ave.
Ventura, CA 93003
805-644-0447 Fax 805-644-0469
Contact: Bill Detko
Clients: Terry Michael Huud, Split Milk
Styles: all
Services: personal management for musi-
cians and film composers

DIRECT MANAGEMENT GROUP
947 N. La Cienega Blvd., Ste. G
Los Angeles, CA 90069
310-854-3535 Fax 310-854-0810
Web: www.directgmt.com
Contact: Martin Kirkup, Steve Jensen
Clients: the B-52's, Boney James, kd
lang, the Gabe Dixon Band, Tracey
Chapman, Blinker the Star, A.I., Particle,
Matt DeCoster
Styles: all
Services: personal management
*No unsolicited material

DITO GODWIN PRODUCTIONS
1156 Beswick Way
Ashland, OR 97520
541-552-0508 or 805-279-0634
Web: www.ditogodwin.com

DREAMSTREET MANAGEMENT
4346 Redwood Ave. #307
Marina Del Rey, CA 90292
310-305-2699 Fax 310-821-5448
E-mail: dsmsm@aol.com
Contact: Daniel Markus
Clients: Hiroshima, Teddy Pendergrass
Styles: all
Services: personal management
*No unsolicited material

EAST END MANAGEMENT
12441 Ventura Court
Studio City, CA 91604
818-985-5060 Fax 818-985-5069
Contact: Tony Dimitriadis, Robert
Richards
Clients: Tom Petty & the Heartbreakers,
Billy Idol, Fleetwood Mac
Styles: all

WARREN ENTNER MANAGEMENT
5550 Wilshire Blvd., Ste. 302
Los Angeles, CA 90036
323-937-1931 Fax 323-937-1943
Contact: Warren Entner, John Vassiliou
Clients: Faith No More, Kidney Thieves,
Primer 55, Amanda Ghost, Steve
Balsamo, Headstrong, Trailer Park Pam,
the Disciples
Styles: rock, alternative
Services: personal management
*Unsolicited material accepted

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

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

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

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

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

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

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

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

KEN FRITZ ENTERTAINMENT
431 Howland Canal
Venice, CA 90291-4619
310-301-9891 Fax 310-301-9893
E-mail: thecat88@aol.com
Contact: Ken Fritz
Clients: Indigo Blues (a two act drama).
Styles: all
Services: personal management, theatri-
cal productions
*No unsolicited material

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

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

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

GENUINE REPRESENTATION
11271 Ventura Blvd., Ste. 225

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

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

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

GOLD MOUNTAIN ENTERTAINMENT
3575 Cahuenga Blvd. West, Ste. 590
Los Angeles, CA 90068
323-850-5660 Fax 323-874-6246
Contact: Ron Stone
Clients: Bonnie Raitt, Lisa Loeb, Baha
Men, Lili Hayden
Styles: all
Services: personal management
*No unsolicited material

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

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

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

ANDI HOWARD ENTERTAINMENT
22761 Pacific Coast Hwy., #240
Malibu, CA 90265
310-317-0768
Contact: Andi Howard
Clients: the Rippingtons, Eric Marienthal,
Paul Taylor

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

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

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

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

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

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

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

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

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

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

KENNY KERNER ENTERTAINMENT
8306 Wilshire Blvd., #645
Beverly Hills, CA 90211
310-652-1744 Fax 310-652-1744
E-mail: kkenner111@earthlink.net
Contact: Kenny Kerner
Clients: Seven, Boi (Record Producer),
Joey Rosa, Atwater Sound (Recording
Studio)
Styles: all
Services: personal management, artist
development, recording studio
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Fri. 10 Aug 2001 16:38:29

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Tue. 13 Nov 2001 10:45:51

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Best wishes,
Geddy

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Vapor Trails - Rush

Atlantic Anthem Records

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 10585 Santa Monica Blvd., Ste. 100
 Los Angeles, CA 90025
 310-550-8200 Fax 310-550-8511
E-mail: rwenr@aol.com
Contact: Ron Weisner
Clients: Rick Springfield
Services: personal management
 *No unsolicited material

WIGWAM ENTERTAINMENT GROUP
 120 N. Harper Ave.
 Los Angeles, CA 90048
 323-655-7822 Fax 323-655-9419
E-mail: WigwamLA@aol.com
Contact: Jerry Levin
Styles: jazz
Services: personal management
 *No unsolicited material

WILD WEST ENTERTAINMENT, INC.
 11333 Moorpark St., Ste. 412
 Toluca Lake, CA 91602
 818-819-2646 Fax 818-623-4494
E-mail: wildweste@aol.com
Contact: Morris Taft
Styles: urban, alternative and modern rock, pop, R&B, electronic, hip hop, Latin, world music, Latin alternative
Services: personal management (artists and producers)
 *Unsolicited material accepted. Please call or e-mail first.

WORLD SOUND
 (Formerly Wyatt Management Worldwide)
 17651 1st Ave. S., Ste. 102
 Seattle, WA 98148
 206-444-0300 Fax 206-244-0666
E-mail: wmw@wyattworld.com
Web: www.worldsound.com
Contact: Warren Wyatt
Clients: Carmine Appice, Mike Tramp, Don Tiki, Michael Ruff, Gypsy Soul, Makana, The Last Dance, Keali'i Reichel (worldwide consultants), Willie K, Amy Gilliom, Ernie Cruz Jr., Bobby Friss, Vanilla Fudge, Cactus
Styles: rock, pop, alternative, Heavy metal, World, Hawaiian, singer-songwriter.
Services: personal management and consulting
 *Unsolicited material accepted

WRONG ENTERTAINMENT
 1007 N. Vinedo Ave.
 Pasadena, CA 91107
 626-798-0053 Fax 626-798-2052
E-mail: wrongent@aol.com
Contact: Mike Crowley
Clients: Endism, DJ Adverse
Styles: alt. rap, alt. hip-hop
Services: personal management
 *Unsolicited material accepted Please e-mail for permission.

ZADA MANAGMENT
 11732 Kiowa Ave., # 1
 Los Angeles CA 90049
 310-826-4883
E-mail: Georgiegir186@aol.com
Styles: all

Services: personal management
 *Call Jack before sending material
 *Unsolicited material excepted

BOOKING AGENTS

AGENCY FOR THE PERFORMING ARTS
 9200 Sunset Blvd., Ste. 900
 Los Angeles, CA 90069
 310-273-0744 Fax 310-888-4242
Contact: Jim Gosnell
Styles: all
 *Call before submitting material

COLLIN ARTISTS
 P.O. Box 10782
 Beverly Hills, CA 90213
 323-660-1016 Fax 323-660-0667
E-mail: collinartist@earthlink.net
Contact: Barbara Collin, Alex Samms
Clients: Nancy Wilson, Andy Bey, Sweet Baby J'ai, Vanessa Rubin, Don Braden, Terri Lynne Carrington, Jeri Brown, Victor Fields, Ronald Muldrow, Barbara Morrison, Julie Kelly, Eldad Tarmu, Dale Fielder, Chris Ho, Andy Milne, Wendell Harrison, Incendio, Brasil Brazil, Bonne Musique Zydeco
Styles: jazz, blues, world, Latin
Services: personal management, promotion, consulting, booking.
 *No unsolicited material

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

CREATIVE ARTISTS AGENCY (CAA)
 9830 Wilshire Blvd.
 Beverly Hills, CA 90212
 310-288-4545 Fax 310-288-4795
Styles: all
 *No unsolicited material. No phone calls.

HARMONY ARTISTS INC.
 8833 Sunset Blvd., Penthouse West
 Los Angeles, CA 90069
 310-659-9644 Fax 310-659-9675
Contact: Jerry Ross, Mike Dixon, Michael Berton, Adrienne Crane
Styles: all
 *Call before submitting material

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

INTERNATIONAL CREATIVE MANAGEMENT (ICM)
 8942 Wilshire Blvd.
 Beverly Hills, CA 90211
 310-550-4000 Fax 310-550-4100
Styles: all

JAM ENTERTAINMENT AND EVENTS
 2900 Bristol St., Ste. E201

Costa Mesa, CA 92626
 714-556-9505
Web: www.jamentertainment.com
Contact: Dennis Morrison
 *Unsolicited material accepted

KRUEGER'S ENTERTAINMENT
 138 N. Maude Ln.
 Anaheim, CA 92807
 714-921-2873
E-mail: kruegersrogers@cs.com
Web: www.kruegersentertainment.com
Contact: John Rogers
Styles: country, rock, swing, ranchero, Mexican, Hawaiian
 *Unsolicited material accepted

LUCKY ARTISTS BOOKING
 745 W. Katella Ave.
 Orange, CA 92867
 714-997-4952
Web: www.milano-music.com
Contact: Angie Dunn
Clients: Limbeck, Melee, Endure, Broken Red Vynl
 *Unsolicited material accepted

MACH TURTLE PRODUCTIONS
 405 Culver Blvd., #223
 Playa Del Rey, CA 90293
 310-574-0776 Fax 310-823-2227
E-mail: jamie@machturtleprods.com
Web: www.machturtleprods.com
Contact: Jamie Murray
Styles: Surf/Instro

MAINSTAGE MANAGEMENT
 8144-A Big Bend Blvd
 St. Louis, MO 63119
 314-962-4478 Fax 314-962-6960
Web: www.mainstage-mgmt.com
E-mail: Main@mainstage-mgmt.com
Contact: Deborah Sharn, Terry Kippenberger
Styles: theatrical events, folk, international, pop, family
 *Call for approval before sending material

MARIS AGENCY
 17620 Sherman Way., Ste. 213
 Van Nuys, CA 91406
 818-708-2493 Fax 818-708-2165
Contact: Steve Mariscal
Styles: pop
 *Please call first.

MCCONKEY ARTISTS AGENCY
 1604 N Cahuenga Blvd., Ste. 108
 Hollywood, CA 90028
 323-463-7141 Fax 323-463-2558
E-mail: info@vinegowerrecords.com
Web: www.vinegowerrecords.com
Contact: Mack K. McConkey
Styles: all
Services: complete talent agency services, entertainment consultant and publishing

WILLIAM MORRIS AGENCY
 151 El Camino Dr.
 Beverly Hills, CA 90212
 Fax 310-859-4000 or 310-859-4440
Styles: all
 *No unsolicited material. No phone calls.

MUSICIANS CONTACT
 P.O. Box 788

Woodland Hills, CA 91365
 818-888-7879
E-mail: muscontact@aol.com
Web: www.musicianscontact.com
Contact: Sterling Howard
Styles: all, originals or covers
Services: Established 33 years as a referral service between musicians and employers

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 (Performers of the World)
 8901 Melrose Ave., 2nd Flr.
 West Hollywood, CA 90069
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E-mail: info@powagency.com
Contact: submissions
Styles: all
 *Unsolicited material accepted

HOWARD ROSE TALENT AGENCY
 9460 Wilshire Blvd., Ste. 310
 Beverly Hills, CA 90212
 310-858-3838
Contact: Howard Rose, Steve Smith
Clients: Elton John, Jimmy Buffett, Chicago, Dan Fogelberg, Boz Scaggs, Steely Dan, Stevie Nicks, Active Rock, Christian Rock, Video Promo, & Production
Styles: all
 *No unsolicited material

ROGUE ENTERTAINMENT
 2040 W. Berwyn
 Chicago, IL 60625
 773-944-5175 Fax 253-498-3324
E-mail: rogueent@hotmail.com
Web: www.rogue-entertainment.com
Contact: Eric Maloney
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10 MANAGERS

SEARCHING FOR TALENT NOW!

by Bernard Baur

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

McConkey Agency

MACK McCONKEY

McConkey Agency
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Fax: 323-463-2558
NO PHONE CALLS

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

WHAT HE'S LOOKING FOR

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

DOES AGE MATTER?

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

SERVICES

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

CONTRACTS NECESSARY?

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

RECENT INDUSTRY CHANGES

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

ADVICE

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

CONTACT

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

Michael Dixon Management Gaia Music Group

MICHAEL DIXON

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

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

WHAT HE'S LOOKING FOR

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

DOES AGE MATTER?

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

SERVICES

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

CONTRACTS NECESSARY?

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

RECENT INDUSTRY CHANGES

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

MOST IMPORTANT ASPECT

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

CONTACT

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

Blue Metallic Entertainment Group

SEAN AGNEW

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

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

WHAT HE'S LOOKING FOR

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

SERVICES

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

CONTRACTS NECESSARY?

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

RECENT INDUSTRY CHANGES

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

MOST IMPORTANT ASPECT

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

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

ADVICE

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

CONTACT

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

McLane & Wong

BEN McLANE

McLane & Wong
E-mail: bcmclane@aol.com
Tel: 818-587-6801
Fax: 818-587-6802

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

WHAT HE'S LOOKING FOR

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

DOES AGE MATTER?

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

SERVICES

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

CONTRACTS NECESSARY?

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

RECENT INDUSTRY CHANGES

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

MOST IMPORTANT ASPECT

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

CONTACT

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

KBH Entertainment Group

BRENT HARVEY

KBH Entertainment Group
E-mail: brent@kbhentertainment.com

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

WHAT HE'S LOOKING FOR

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

DOES AGE MATTER?

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

SERVICES

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

CONTRACTS NECESSARY?

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

RECENT INDUSTRY CHANGES

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

MOST IMPORTANT ASPECT

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

CONTACT

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

Heavy Harmony Music

RHONDA BEDEKIAN

Heavy Harmony Music
Tel: 818-887-7073

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

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

WHAT SHE'S LOOKING FOR

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

SERVICES

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

CONTRACTS NECESSARY?

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

RECENT INDUSTRY CHANGES

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

MOST IMPORTANT ASPECT

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

CONTACT

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

Krebs Communication Corporation

DAVID KREBS

Krebs Communication Corporation
E-mail: david.krebs@mindspring.com
Tel: 212-997-5900
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A legendary manager, David Krebs has over 30 years in the business. Credited with discovering Aerosmith, AC/DC, Ted Nugent and Def Leppard, Krebs has nurtured the careers of some of music's greatest rock bands. Currently representing the Trans Siberian Orchestra and a variety of artists, he is now forming a label that will focus on the Baby Boomer market.

WHAT HE'S LOOKING FOR

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

SERVICES

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

RECENT INDUSTRY CHANGES

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

MOST IMPORTANT ASPECT

Recognizing charisma and nurturing it. It's not



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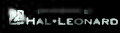
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Rob Mullins: Consummate jazzman with a contemporary flair.

Rob Mullins
Monsoon Café
Santa Monica

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

Web: www.planetmullins.com

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

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

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

each song as large as a movie score.

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

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

—Bernard Baur

Jen Bye
Viper Room
West Hollywood

Contact: Liz Pereira, 323-656-5353

Web: www.jenbye.net

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

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

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

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

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

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

—Albert Vega



Jen Bye: Hard-hitting pop that isn't afraid to rock.

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CLUB REVIEWS



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

Midnight To 12
Crazy Horse
Irvine

Contact: Randy Brewer, 626-358-5100

Web: www.M212.com

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

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

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

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

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

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

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

—Richard Frias

The Cannons
The Key Club
West Hollywood

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

Web: www.thecannonsonline.com

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

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

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

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

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

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

—Scott Perham



The Cannons: Raising the bar on traditional reggae music.

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3. Recording Equipment
4. Music Accessories
5. Guitars
6. Bass Guitars
7. Misc. Strings
8. Keyboards
9. Horns
10. Percussion
11. Computers/Software/Etc.
12. Trades/Freebies/etc.

Musicians Available

13. Guitarists
14. Bassists
15. String Players
16. Keyboardists
17. Drummers/Percussion
18. Horn Players
19. DJs
20. Specialties
21. Vocalists

Musicians Wanted

22. Vocalists
23. Guitarists
24. Bassists
25. String Players
26. Keyboardists
27. Drummers/Percussion
28. Horn Players
29. DJs
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 32. Composers/Arrangers Wanted
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•Label band seeks singer & bassist. ACDC, White Stripes. 323-960-5061.

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

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

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•Drummer wanted for female

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- Christian, soul stress seeks R&B, hip hop, neo soul producer for demo project. 760-368-1060, jaeidiaz@aol.com
- Female singer/dancer seeks brilliant producer. Stefani, Madonna. 310-396-2530.
- Hip hop group, 19, seeks producer to assist in creating demo worthy material. Sadly, no pay. Domonic 323-223-9893.
- Prolific, young, passionate female singer/songwriter seeks producer, studio & collaborator. Rock, Pop. Have many hit songs I'd like to record. 818-704-9444.

34. ENGINEERS WANTED

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

- Engineer/intern wanted for part time sessions on Westside. Low stress, low pay. Midi, Pro tools. Equal opportunity 310 281-1171, 310-288-6610.

36. AGENTS/MANAGERS WTD.

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

- Best kept rockin, blues secret in town is "Toni Dod & southbound Blues". Legitimate agents or managers wanted. Toni 818-845-2176. www.go.to/tonidodd
- Latin, hip hop group on West coast with universal flow seeks urban management. Dr. Dre, Dogg Pound. info@southpsychoicide.cmo
- PEACE MAFIA seeks pro manager/agent with credentials for unique, desert rock band. Have video, hit maker producer & hit songs. 775-677-0211, www.peace-mafia.com
- Serious management wanted. We are getting airplay on major station & need someone to help

us get to the next level. 310-752-8379.

- Singer/songwriter and all around musician seeks agent/manager. Loads of solid material, vocals and musicianship. Bill 323-257-9229.

- Top manager wanted by female singer/dancer/songwriter with edgy pop rock style. Stefani voice, Madonna world appeal. 310-396-2530.

37. INVESTORS WTD.

- Female blues, roots guitarist/vocalist seeks investors for recording & showcases. Have experience, distinctive style, great songs & international press. Gigi 800-598-0678, www.gg.com
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39. EMPLOYMENT

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