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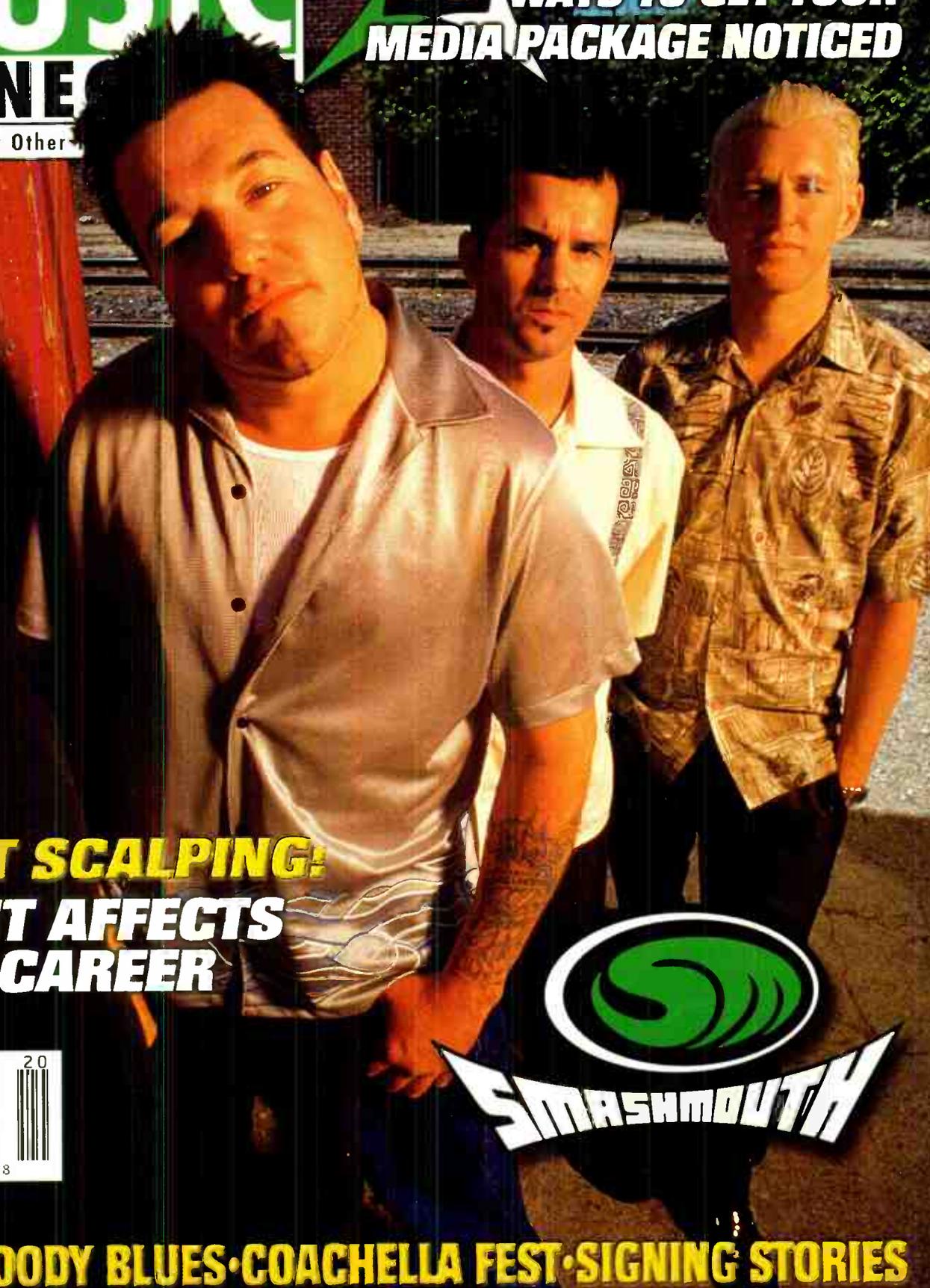
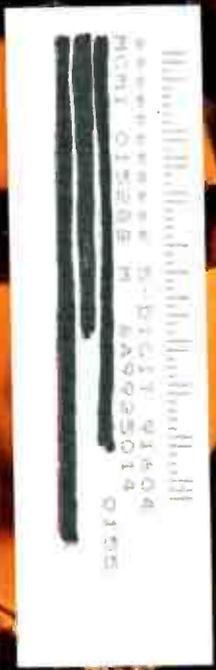
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MUSIC

CONNECT

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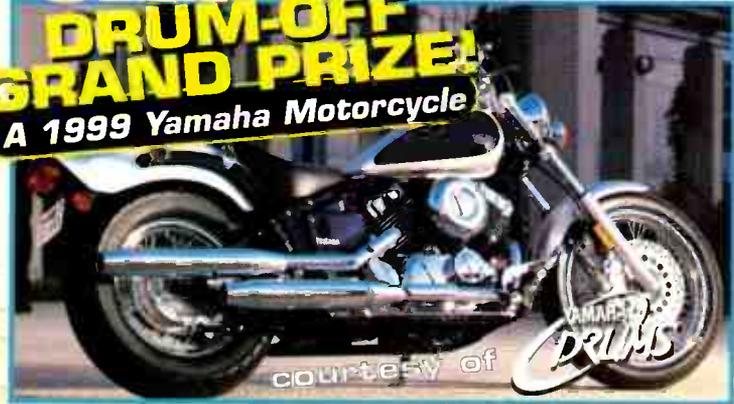


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FEATURES



40. Smash Mouth

Written off as one-hit wonders after the success of their 1997 debut album, Smash Mouth have come back strong with the hit single "All Star," off their latest Top 10-selling album, *Astro Lounge*. Just how do they come up with those maddeningly infectious tunes? *MC* talked to the band's chief songwriter, Greg Camp.

By Al Black

42. Ticket Scalping

Though ticket agencies have become an accepted presence on the entertainment industry landscape, *MC* takes a probing look at this phenomenon — a growing, multi-million dollar business — and discovered that it's not just the fans who are being scalped. Is it time for performers to take a stand?

By Rod Putnam



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—MICHAEL MOLLURA

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

Current

An evening to benefit the Israel Philharmonic Orchestra is being held on October 25 at the Skirball Cultural Center in the Magnin Auditorium. The event includes "Keyboard Conversations with Jeffrey Siegel" — a world-renowned pianist and commentator. Tickets are \$150 each and include reserved seating and an informal champagne and Viennese dessert reception with the artist. For more information and reservations, contact Susan Clines, 626-799-4167.

AMS Entertainment presents L.A. Rock War 2000. Twenty of California's best live rock bands will be competing for the title of "Southern California's Best Live Rock Band" and "Blues Band." Taking place on October 9-10 at the Hollywood Park Entertainment Complex, check out this two-day music expo that should be a blast. Send demos to P.O. Box 90503, City of Industry, CA 91715. The event is selling out fast so for more information contact AMS at 626-961-3782.

The Songwriters Guild Foundation presents Dr. George Gamez, Ph.D., author of *Creativity: How To Catch Lightning In A Bottle*, will conduct a special workshop called Creativity Playground for songwriters, on Wednesday, September 29 starting at 7 p.m. This experimental workshop will incorporate fun and exciting exercises to help songwriters explore their creative imaginations and rediscover the joy and pleasure of creating songs. Call SGA for more information about fees, schedules and audition requirements at 323-462-1108.

With the 20th Century quickly coming to an end, the search is on to find the hottest new music for the next millennium. So for the fifth consecutive year, Sam Goody is conducting one of the largest unsigned band competitions in the country. The contest is called Bandemonium, and for musicians looking for a big break, this could be the chance of a lifetime.

Bands can enter Bandemonium free of charge by sending in a demo tape along with their name, phone number and address to: Sam Goody's Bandemonium, 120 North Victory Boulevard, 3rd Floor, Burbank, CA, 91502. Entries must be received by October 31st. Visit the company's Web site at musicland.com, or contact 612-931-8325 for more details.

A group of forward-thinking record producers will be holding court October 15 during the opening evening of the MusicBiz 2005 futurists' conference. During an interac-

tion segment dubbed the "Producers Playhouse," multi-platinum producers Jerry Harrison, David Kahne, David Pack and other surprise guests will explore new technologies and recording techniques in a live, revolutionary recording session. Hosted by Arne Frager, owner of world renowned Plant Recording studios in Sausalito, California, and a veteran producer, the session is just one of the many draws to this conference. For more information contact 800-539-9032, or send e-mail to them at mb-5@hatschek.com

Recaps

The World Festival of Sacred Music — The Americas has announced its line up. Amongst the acts to perform throughout the festival are: Gamelan Sekar Jaya, Ulali, Lila Downs, Halau O Kekuhi, the Dalai Lama, Choir of Tibetan Monks, Marlui Miranda, Jihad Racy, Interdenominational Gospel Choir, and Esa-Pekka Salonen as well as others. The festival's opening celebration at the Hollywood Bowl will take place on Sunday, October 10, from 4-8 p.m. For detailed information regarding tickets, dates, and show times contact the festival hotline, 310-208-2784, or go the Web site at www.wfsm.org/americas

In related news, to celebrate the World Festival of Sacred Music, UCLA Extension presents a six-part series of lectures illustrated through performance, poetry readings, slide presentations and other multimedia effects. For more information contact 310-825-9971 or visit them at www.unex.ucla.edu

There is still time to purchase tickets for this year's U.C.L.A.'s Performing Arts series that includes some very special performances by Laurie Anderson, Pina Bausch and Philip Glass as well as many others. These shows are highly recommended and please note that tickets can be purchased by calling 310-825-2101.

Updates

A new contact number for Scruffy O'Shea's is now available for booking information. Please note that the new number is 818-719-0091 and the contact is Jimmy D.

Music Connection is currently seeking a Part-time intern to help us out. Though the job offers no pay, it will give one lucky student an opportunity to work in a music oriented environment and learn the business from the inside out. Duties will include proof reading, filing, data entry. Contact Michael Mollura, 818-755-0101. Or fax resumes to 818-755-0102. 

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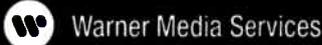
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If you or your organization is making a difference in the music community, please fax (818-755-0102), mail (4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607) or e-mail (muscon@earthlink.net) your information to Heart & Soul columnist Michael Mollura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

Lenny Kravitz For Kidz2000 and Beyond

Lenny Kravitz and celebrated artist **Royi Akiavia** have joined forces with **Kidz2000 and Beyond** — a non-profit organization that raises and redistributes funds while it improves awareness about the horrors of child abuse. Kravitz is donating all the proceeds from



his current U.S. tour to the Miami-based company. Artist Akiavia, who's work has been well received globally, was commissioned by Kravitz to create a limited edition of lithographs which will be sold to benefit the child abuse campaign. Above is a sample of Akiavia's work. For more info contact 305-864-6010 or visit www.kidz2k.com

Monica Marie Poised For Debut

National Network Against Violence recently attracted a stellar crowd, including prominent music figures, to a reception in Beverly Hills. Pictured below is newcomer artist, **Monica Marie** (Left), poised for her debut on Kohassett Records, in early fall; longtime icon, **Denise Williams** (Center), recent recipient of a 4th Grammy, and **Linda Komorsky** (Right), Vice President, Touch Tunes, a high-tech digital jukebox.

Marie's album includes a song



by **Diane Warren** and a cut produced by multiple Grammy winner **David Foster**. For additional information contact 323-469-3434 or send e-mail to normwinpr@earthlink.net

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BACKGROUND: New label D.R.E./Ikon Records is a merger of its two namesake labels, the former headed by Cool Dre (a.k.a. Andre McJimson) and entrepreneur Q-Ikon (Omari Sherif). The first label release, *Hitz From The Archives*, features previously unreleased tracks from a mix of established and up-and-coming hip-hop, rap, R&B and dance artists including Tupac Shakur, Kurupt, Layzie Bone, Master P, Portrait, Goldie & Booggy, and several others. The collection, two years in the making, will be released September 28 with a tour simultaneously.

Financing and Distribution: I'm just about to secure a distribution deal with Knockout Entertainment through WEA. Knockout is backed by A1 Capital Investments, a billion dollar investment firm on Wall Street. Basically, we're going to have the tools and finances to push. The distributor is going to spend about \$400,000 in marketing to break *Hitz From The Archives*. We shot a \$40,000 video for a song called "Worldwide Evolution." With that song, we're letting everybody around the world know that we're coming to your territory and creating this new evolution of sound and business approach.

Teasing The Market: Just on what I personally had to get together with a few investors, before I even signed with my distributor, we spent over \$150,000 on getting the rights to this, the rights to that, mastering, producers, artist fees, you name it. We've also been spending a lot of money on preliminary promotions. We shipped over 100,000 postcards on the street. We did 20,000 stickers. We did about 5,000 posters. We did about

2,000 pieces of vinyl on MoKen-Stef and also Goldie & Booggy. We sent them doing interviews on stations like Z90 in San Diego and the Bay Area. There were a lot of club shows, which we're still doing. We've got a billboard that cost \$5,000 a month. We did a couple ads in *Rap Sheet* and *Gavin*. We've been basically teasing the market for the last six months. We're doing what we can.

Setting It Up: The normal set-up, as we say in the corporate world, is about three-four months, especially for a hip-hop record that goes to the streets. Street and advertising goes out first because it's dealing with media. Then we start working on the radio, which is mix show play. Once we build up enough play with that, then we start going for ads at commercial and "churban" radio, which is pop radio. Before you do that, you send out your video. Then, after that, we start doing release parties everywhere, and that's when you start selling records.

Retail: We're going to be doing a very serious retail marketing campaign. You should be able to go into any major retail chain and see our product right there on the main rack. That's how much money we're going to spend on the retail campaign. We're going to have boards and all that good stuff. We're going to do a lot of co-op advertising and end caps.

Unsolicited Material: Basically, we're going to be available where these kids don't need to have a manager or anything like that to reach us. We will accept unsolicited material without a problem.

We want to hear whatever is the new trend for the new year 2000. We want to hear what these kids in these clubs, streets, and neighborhoods are saying. We will be able to have access to that hot product before anyone in Hollywood. We're here in the community so these kids can easily come and knock on our door.

Neighborhood Watch: I was the first one to go into gang territory to hear these kids, to see them and to say that because there's a vibe and an energy around this neighborhood that's so strong, I want to sign these guys. If it's that strong in this community, there's many other kids that can believe in the product just like these guys here. So let's go ahead and do business.

Community-Based Expansion: Whether we have offices from here to New York, I always want to be community-based and in the middle of all that's going on in the streets. These kids are the ones who are buying these records, looking at BET and MTV all the time. They're the ones setting the trends for all us executives. So if I'm out here in the midst of it, then

I can also stay in touch.

Even my reps across the country, they're all based in their own little neighborhoods. I'm telling them to stay there and whatever new sounds or new trends they see developing in their territories, get it to us immediately.

Industry Support: A lot of people in the industry have given me a lot of love and support based upon my background in the business. You know, I was DJ Cool back in the day from like 1984 to 1989. Then from there, I went from DJ to promotions. That's how I got my name and that's how I started working with labels.

Working With Labels: I was part of the success story of Rufus Records, Delicious Vinyl with Tone Loc, Young MC. Then by working with Rufus, when they hooked up with Priority, that's when I started working independently with Priority for like five years. Then I went to Miami to work with Luke Records for a year as National Director. I came back in 1996 to work with Scotti Brothers and ended up getting promoted all the way to Vice President of Rap Music there before they got sold in 1997. Then I started doing some work with other labels like Venus Records. I was going through Mercury. I was Senior VP of Black Music there. Then I got tired of all the crap of dealing with a lot of the label stuff. That's when I started doing my own label and a lot of my colleagues in the business from my street reps to radio to mix jocks to magazines like *Impact* and *Urban*, there's a lot of people who supported me.

Thinking Differently: Why go by the norm? Everybody's doing everything by a standard book. Managers send in their demo tapes or they look at SoundScan and see what new label is selling records in what territory and go research it and get the record. My thing is why do all that extra work when you can be right in the middle of it? The name of the game is who is discovering the next hottest artist, next sound and next producer. I want these kids to know that we're right in their own community. Whatever's happening out there that you guys feel we should know about, come to us. We're here.

Going With The Flow: Having worked in the business for so long, the only thing I feel I have to do in the norm is how I market my product, from soliciting it to getting it to my street reps and to the clubs and so forth. It's basically shipping in the product and doing whatever you've got to do to get played.

Celebrating The Company: The artists I have right now, I discovered based on the community and their reaction to these people. Most of these rappers and singers I've got are from people talking about them in gang territory. That's the way I discovered these guys. That's why I signed them and that's why we're putting them out.

Closing Words: We're small, we're indie, but I want everybody in the world to know that we're operating like a major. But we're going to do it with our own philosophy. That's exactly how we're going to hit the market.

— Tom Kidd

JUCIPHER GOES WITH CAPRICORN



Athens, Georgia's Jucipher have signed to Capricorn Records, which will re-release re-mastered versions of the band's self-released debut album, *Calling All Cars On The Vegas Strip*, on October 26, 1999. The label has also signed the Glands, Hayride, and Big Sister. Pictured in front row (L-R): Jucipher's Amber Valentine and Ed Livengood. In back row (L-R): Capricorn's VP of A&R Harvey Schwartz; Director of A&R Jason Walden, and Philip Walden Jr., VP of Business Affairs.

Star-Studded Benefit CD

Pearl Jam, the Beastie Boys, Brian Wilson, Brian Setzer and the Red Hot Chili Peppers are some of the artists contributing new tracks to *MOM 3*, a benefit album from Surfrider Records, marketed and distributed by Hollywood Records. Album sales will benefit the Surfrider Foundation, a non-profit organization whose mission is to protect and preserve the world's oceans, waves and beaches. The CD booklet, printed on recycled paper and created to be an eco-friendly package, contains ocean and surf photography by renowned photographer Jeff Divine. *MOM 3* is in stores now. For more information contact Surfdog Records, 760-944-SURF.

Megadeth Drummer Returns

Nick Menza, former drummer for mega-selling Megadeth, has resurfaced with a new project, *Chodley's Trunk*, along with long-time friend Anthony Gallo on guitar. "The music is much different from Megadeth. It has rap, thrash, hip-hop all rolled into one," says the enthusiastic drummer. Menza, who performed on the last four Capitol releases by his former bands, from *Rust In Peace* to

Cryptic Writings, will also release a solo album called *Menza Society*. Samples from both projects can be heard at menza.com. For further information contact 818-980-0240.

Liz Carroll Signs With Green Linnet

Award-winning, Chicago-based fiddler Liz Carroll has signed with Green Linnet. The artist is currently in the studio working on her debut with producer Seamus Egan of Solas. The disc is expected to feature such guests as Zan MacLeod, Altan's Daithi Sproule and John Doyle and Winnie Horan of Solas. The album is scheduled for release in early 2000. For further information contact Lisa Pardini, Green Linnet 203-730-0333.

SST On The Air

Two Internet radio stations hosted by SST Records are now on the air 24 hours, seven days a week. *Screw Radio* (screwradio.com) plays selections from all the records in the SST and Cruz catalogs plus comedy bits from the Screw Radio posse. *Hardcore Radio* (hardcoreradio.com) plays a more specialized selection of hardcore punk, also drawn from the SST and Cruz Records catalogs. Internet service is being pro-

ELEKTRA SIGNS MINT CONDITION



R&B band Mint Condition, known for their hit "Breakin' My Heart (Pretty Brown Eyes)," has signed with Elektra Entertainment Group Inc. Their label debut, *Life's Aquarium*, is in stores now. The self-produced album features a collaboration with Charlie Wilson from the Gap Band. Pictured (L-R): Alan Voss, Executive VP/GM, Elektra; Larkin Arnold, Manager; O'dell, Mint Condition; Sylvia Rhone, Chairman/CEO, Elektra; Stokley, Mint Condition; Ricky Kinchen, Mint Condition; Jeffrey Allen, Mint Condition; Larry Waddell, Mint Condition; Keri Lewis, Mint Condition; Merlin Bobb, Sr. VP of A&R, Elektra. For more information: Elektra Publicity, 310-288-3800.

vided by Long Beach Digital, 562-590-8432. For further information contact SST Records, 562-590-8853.

Verve Pipe Teams With AT&T

To help launch their sophomore release for RCA Records, the Verve Pipe has teamed with Internet retailers, AT&T's a2b Music, for a download promotion. Fans can download the single "Hero" from the band's Web site or from select Internet retailers. The track will remain on their hard drive for 30 days. When they order the band's self-titled CD, fans receive an e-mail with a password to a protected page where they can download one of three live tracks ("La La," "Generations" or "She Loves Everybody") from the new album permanently into their hard drive. For more information, visit the band's Web site at www.thevervepipe.com

Dream Works Signs With CDKnet

DreamWorks Records Nashville has become the first major music label to utilize CDKnet's new CDK 2.0 multimedia technology, which enables users to view full-screen, full-motion music videos at 30 frames per second with Red Book quality audio. Lisa Angelle, an artist who has written songs for the likes of Wynonna

Judd, is the first signing to benefit from the new agreement. During August, she autographed copies of her CDK 2.0 CD singles at the Interactive Music Xpo at the Jacob Javits Center in New York City. For more information contact Maureen O'Connor, Rogers & Cowan 310-201-8816.

Emusic Punks Out

One of the leading Internet sellers of downloadable music, Emusic.com, has signed digital distribution agreements with ten independent punk labels. This will make the catalogs of Blackout!, Cacophone, Coolidge, Fearless, Frontier, Scooch Pooch, Taang!, Radical, Thick and Torque Records available for sample and purchase in the MP3 format. Among the offerings will be releases from Guided By Voices, Pavement, Blink-182, NOFX, Pennywise, MXPX, the Adolescents, Circle Jerks, Suicidal Tendencies, the Mighty Mighty Boss-tones, the Lemonheads, Season To Risk, Nashville Pussy, and Scream featuring Dave Grohl. For further information contact Steve Curry, 650-216-0278.

Pretty Things Tour

Legendary British garage band Pretty Things have embarked on their first U.S. tour since 1975. The band's set at the Whisky recently drew from many of their recordings over the last 35 years, including the new *Rage Before Beauty*, re-

HIROSHIMA MARKS 20TH ANNIVERSARY



With the release of its Windham Hill jazz debut, *Between Black And White*, multi-cultural ensemble Hiroshima marks its 20th year in the recording industry. In support of the album, the band is on an extensive tour, which kicked off during August at the Historic Mountain Winery in Saratoga, CA. The national tour will continue through mid-December with stops on the West Coast in Paso Robles, San Francisco, San Diego and Los Angeles. Seen celebrating with the band on its continuing success are (L-R): Dan Kuramoto, Hiroshima; June Kuramoto, Hiroshima; Steve Vining, President, Windham Hill Group; Johany Mori, Hiroshima; Ron McCarrell, Vice President, Windham Hill Marketing; Kimo Cornwell, Hiroshima; Patrick Clifford, Vice President, Windham Hill A&R. For more information contact Janeane Ardolino, Windham Hill Publicity, 310-358-4852.



leased earlier this year on **Snapper Records**. Pretty Things 1999 features the same personnel as 1966: **Phil May** (lead vocals); co-founder **Dick Taylor** (guitar); Jon Povey (keyboards); **Wally "Waller" Allen** (bass); **Skip Alan** (drums); and recently added guitarist **Frank Holland**. Appearing with the first wave of British garage R&B that included **the Rolling Stones**, **the Yardbirds** and **the Kinks**, Pretty Things were the first choice signing for **Led Zeppelin's** then new label **Swan Song** and first choice for their management by **Peter Grant**, who is later said to have designed Led Zeppelin's image around the earlier band.

Pretty Things is expected to hit stages on the East Coast later in September. For more information: Veronique Cordier, V Entertainment 212-736-7505.

Rhino Releases Harry Chapin

Coming in October from pop culture label **Rhino Records** is **Story Of A Life: The Harry Chapin Box**, a three-CD career overview of the renowned singer/songwriter and anti-hunger activist. This box is the first-ever Chapin retrospective and features 47 tracks spanning 1966-1981 including such Top 40 Chapin hits as "Taxi," "W.O.L.D." and the 1974

#1, "Cat's In The Cradle." Also included are rarities such as the **Chapin Brothers'** "Someone Keeps Callin' My Name" from 1966 and live tracks like "30,000 Pounds Of Bananas" and "Flowers Are Red." Besides his ear for a hit tune, Chapin garnered an Academy Award nomination for his late Sixties' film **Legendary Champions** and a pair of Tony nominations for producing the Broadway play **The Night That Made America Famous**. He was killed in a car accident in 1981. For more info contact Tom Muizquiz, Rhino Records 310-474-4778 ext. 6234.

Metal Mania Series Announced

Longtime **Milwaukee Metalfest** producer **Jack Koshick** has the **Metal Mania Series**, a sequence of events to take place in select cities across the country. The series follows Koshick's branching out into New Jersey with the **March Metal Meltdown** in Asbury Park and this year's **Metalfest**. Planned dates include the **First Annual Texas Metalfest**, November 5-6, 1999; **March Metal Meltdown II** in 2000 at the Asbury Park Convention Center, and **The West Coast Metalfest** planned for May 2000 at an undecided location in Los Angeles. For more information contact 609-426-1277. 

BRANT SIGNS WITH PEER-SOUTHERN



LESTER COHEN

Award-winning composer, performer and recording artist **Claudia Brant** has signed a long-term production agreement with **Peer-Southern Productions** in the United States. Brant's first recording under the agreement will begin before the end of this year. Pictured (L-R) are: **peermusic COO Kathy Spanberger**; **peermusic Senior Director, Talent Acquisition, John Lloyd**; **Claudia Brant**; **Brant's attorney, Ben McClane**, and **peermusic's West Coast Creative Manager, Latin Division, Catherine Schindler**.

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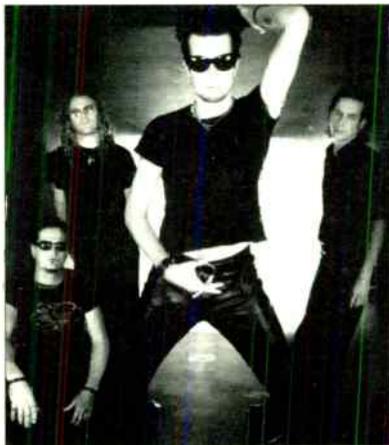
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CELISTE WELLS

Chlorine

Date Signed: Fall, 1998
Label: Time Bomb Recordings
Phone: Michele Bedrick 949-499-8333
Web site: timebombrecordings.com
Manager/Contact: John Greenberg /Union Entertainment
Phone: 818-905-6699
Booking Agent: Dan Weiner/ Monterey Peninsula Artists
Phone: 831-375-4889
Band Members: Mark Fain, vocals, guitar; Chris Henrich, guitar; Jared Mueller, bass; Eddie Travis, drums
Type of Music: Rock
A&R Rep: Pete Giberga

This ain't no greasy-haired, Nineties sissy band — Chlorine is raucous rock & roll rooted in Aerosmith, Cheap Trick and early Cult. A Texas-bred group, they started out three years ago in Houston, where they played venue after venue. As word of their dynamic show spread, the group pulled back, let the buzz grow, then returned to the gig circuit, this time playing to crowds of up to 2,000.

When they went to Chicago's music industry convention, Mobfest, they were able to snag an L.A.-based manager who started hooking up shows for them in Los Angeles. Still living in Texas, the rock outfit came to the City of Angels a few times a month to play the Viper Room.

Never mind the long commute, this is a band whose frontman Mark Fain admits to "always being willing to do whatever it takes for the sake of the band, and more than happy to take on the business side of music. When we were living in Texas, we would be on the phone every day to the labels in L.A., hustling. From the beginning, we took control of our sound and had merchandise to sell to the fans."

After getting some A&R folk in L.A. interested, Chlorine was able to snag a few development deals at major labels, which left them feeling "jerked-around," but did net them a couple of great-sounding demos.

Eventually Chlorine signed to Time Bomb Recordings, a Southern California label that Fain describes as "a place where we are totally comfortable, mostly because the people at the label are true music fans, and friends."

And now, with the backing of their label, the band insists on staying involved in the day-to-day business of their band and in proving their ability to stay in tune with their careers.

—Constance Dunn



Swimmer

Date Signed: July, 1997
Label: Maverick Recording
Manager: Lisa Katselas
Address: 468 W. Broadway #3G, New York, NY 10012
Phone: 212-475-7535
Booking Agent: Joe Brauner, APA
Phone: 212-582-1500
Legal Rep: Fred Davis, Davis & Shapiro
Band Members: Andy McCarron, lead vocals, guitar; Jeff Thall, guitar; James Elliott, bass; Chad Royce, drums
Type of Music: Alternative Rock
A&R Rep: None

Some people fall into their record deals by sheer good fortune, others make plans and drive them to fruition; in the case of Andy McCarron, founder and frontman of Maverick act Swimmer, both scenarios could be said to be true. Right from the start he planned on a deal with Maverick, but actually getting it proved to be a case of simply being in the right place at the right time.

McCarron is Scottish by birth, but relocated to London in order to be part of the music scene in Europe. However, it was not to his liking so he decided to try his luck in New York. As an outsider he had no option but to advertise for players in the *Village Voice*, and "every eccentric lunatic in the city turned up." He eventually put together a band through word of mouth, and in the meantime his demo was doing the rounds in New York and securing substantial interest. Nine labels were soon lining up to sign Swimmer. "It was a good position to be in," he admits, "but I wanted Maverick."

The Maverick connection was made when somebody at one of their shows was impressed enough to call then-Maverick head Freddie deMann. Swimmer's manager happened to be in Los Angeles at the time, played him the demo and secured an invitation to showcase.

"I thought to myself, my number one choice of label was offering a trip to Los Angeles. Okay, we'll go for a vacation, and if it doesn't work it doesn't work, we're going to get signed anyway."

McCarron persuaded the label to bring their entire staff in order to simulate a live show, and deMann was impressed. He invited the band out to discuss a deal, where McCarron brazenly passed on his first two offers before accepting the third and thought "alright, let's not push our luck." Just nine months after starting his campaign in New York, McCarron had the deal he had been seeking from the start.

—Paul Suter



P. SCOTT SCHAEFER

Vertical Horizon

Date Signed: Winter, 1998
Label: RCA
Phone: Lucy Sabini, 212-930-6664
Manager/Contact: Rob Kos/Metropolitan Entertainment Group
Phone: 212-868-7370
Booking Agent: Kevin Daly/Monterey Peninsula Artists
Phone: 831-375-4889
Band Members: Keith Kane, vocals, guitar; Sean Hurley, bass; Matt Scannell, lead vocals, guitar; Ed Toth, drums.
Type of Music: Modern rock/pop
A&R Rep: David Bendeth

So, you want to know how to get signed? Just ask Vertical Horizon frontman Matt Scannell and he'll tell you to save the postage to the labels. "When you simply mail out demos to labels, you're giving yourself the least amount of leverage."

This is a group who had the labels coming to them after a track record which included non-stop East Coast touring and three independently released albums which sold 70,000 copies. In the vein of independent, do-it-yourself outfits, Vertical Horizon formed in the early Nineties, stuck to a strategy of self-booking, self-management and self-marketing.

Founders Scannell and Keith Kane met in 1991 as undergrads at Georgetown University in Washington, D.C. Kane had a Tuesday night acoustic gig which Scannell joined and the two became a popular local music attraction. After graduation, they continued playing in the Boston area, then returned to D.C. where they worked day jobs and gigged at night. They added some members and were slowly able to open up other nearby markets (with the help of colleagues like Dave Matthews Band and Jackopierce) until they were touring non-stop on the East Coast. By 1998, they started meeting with labels, but, according to Scannell, RCA's interest "came through instantly."

"They've made it feel like a big indie rather than Big Brother," he continues. "We were very scared of letting go any control which we'd earned in our time in the trenches, and we didn't want to get lost in anyone else's definition of success." In tandem with that independent spirit, Vertical Horizon was able to learn about the finer point of the industry itself. "Now the band has moved on to another stage, and we know what people are talking about when they discuss POP's or 'Incaps.' And, very importantly, we also have a say in how things are handled."

—Constance Dunn



PARAMOUNT RECORDING: had Dynamite Boy tracking and mixing their new album for Fearless Records in Studios B and C with engineer/producer Jim Goodwin. Hip-hop guru KRS-One has been editing and mastering his upcoming compilation album with mastering engineer Jeff King. The release will be KRS-One's first in his role as an artist/record executive at Reprise Records. Also at Paramount, local artist Haze was in Studio C laying down her new tracks for an upcoming release working with engineers Jim Goodwin and Jamie Seyberth. For more details telephone 323-465-4000.

OFF THE ROAD WITH ELTON: After eleven years of touring with the legendary Elton John, keyboardist Guy Babylon recently replaced his 96-input analog mixing console in his home studio with a Panasonic DA7 digital mixer.

RECORDED MEDIA SUPPLY: was recently honored as the Audio Dealer of the Year by EMTEC. In the videotape market segment, the Tape Company took top honors as EMTEC's U.S. Video Dealer of the Year.

LARRABEE SOUND OPENS A FIFTH ROOM: Consisting of two world class recording and mixing facilities in the Los Angeles area, Larrabee Sound studios has opened a fifth room based around an 80-channel Solid State Logic SL 9000 J Series console. Studio 3, built from the ground up, is surround-sound capable complete with the J. Series SL 959 Surround Sound Monitor Panel. This console joins two other SL 9080 J Series in Larrabee Sound North and two SSL 4000 E/G Series in Larrabee Sound West. For more information about Larrabee, telephone 818-753-0717. **MC**

MR. BIG ARE IN AT SOUND IMAGE



Atlantic Recording group Mr. Big gathered at Sound Image Studios in Los Angeles to cut their first new studio album since their 1996 hit CD, *Hey Man*. The band's new album will be released internationally on September 28th. Pictured (L-R): Richie Kotzen, producer Pat Regan, Pat Torpey, Eric Martin and Billy Sheehan.

LADINSKY'S RATING IS HIGH WITH NIELSON



Cheap Trick guitarist, Rick Nielson (Left), gave his former multi-album recording engineer, DFX Remote Owner, Gary Ladinsky (Right), a visit recently. Design FX Remote was recording with engineer Mike Abbott for VH-1's premiere party for the movie *Detroit Rock City*, featuring Kiss, Everclear and Cheap Trick.

MASON GOES SOLO



Mark Mason, lead singer and songwriter for the rock group Ampage, has just finished recording his first solo album, entitled *Falling Higher*. It also features Rick Allen (Def Leppard) on drums, as well as guest vocal appearances by John Taylor (Duran Duran), John Easedale (Dramarama) and actor Jeff Conaway (*Taxi*). The album is being produced by Mark Mason, Rick Allen and Susan Herndon. Pictured (L-R): Mark Mason, Rick Allen, Mark London and Lauren Molinare.

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John Shanks

Co-writing and Co-producing Etheridge's Latest

By Jonathan Widran

John Shanks' experience co-producing Melissa Etheridge's upcoming release *Breakdown* — and its currently rising first single, "Angels Would Fall" — bears testament to the adage that talent and patience will allow big breaks to happen. Shanks was the singer/songwriter's long-time touring and studio guitarist in the years before launching his own songwriting career with a publishing deal at EMI and cuts for Bonnie Raitt, Joe Cocker, the Corrs and Swirl 360. Yet, when Etheridge called him to work with her again, he still felt hesitant to approach such a self-sufficient songwriting talent with his songs and growing production expertise.

Fortunately, Etheridge had been following his career. "It was always tempting, but I always felt it would be presumptuous to approach her that way, because as her guitar player, what value could my opinion as a songwriter have?" he says. "Without my prompting, in the early stages of the new recording, she kept coming to me for advice with her material, very much as a peer. She said she valued my input, one thing led to another, and soon we were co-writing songs and she asked me to co-produce with her."

Since Etheridge is an artist who has, up till now, written and produced all her own material, Shanks knew that he'd been anointed with a special responsibility. But once things got rolling, he was far from intimidated. "The great thing was that she wasn't just looking for me to agree with everything or boost her confidence, even though that is sometimes a producer's job," he explains. "I helped her with arrangements, with tempos. She'd play me a song on the acoustic and I'd offer changes, rearrangements, whatever I felt was appropriate from my point of view, which she respected."

"Then," he adds, "when we began full blown songwriting collaborations, she'd ask me for an instrumental bed of tracks and she'd write a melody and lyric over that and we'd go in and cut it. Some of my input surprised her. She'd walk in with a hard rock song, and it would end up a ballad."

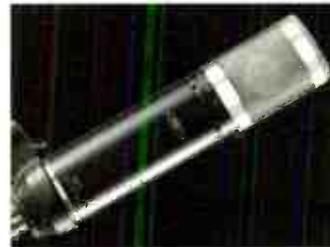
Shanks — who has also produced singer/songwriter Jeremy Toback and rock band Sister 7 — found producing a natural progression from his ongoing development as a songwriter. Unlike in the Brill Building days when piano and vocal demos were later transformed into works of art, technology now allows demos to be as detailed as finished recordings. Shanks reached the point where his demos would sound better than what a later producer created, and he asked the artists and record companies if he could have a shot.

Along the way, Shanks has found there is a difference between making great sonics on a demo in his home studio, and working with various artists' personalities. "I realize more and more that my job is to be a catalyst, the aim is to get the vision of what they want on tape," he says.

Though Shanks has become very good at pulling together all the details of a recording project — from finding the right session players to tweaking sounds and sonic images that fit the style of the artist — he, as a professional songwriter himself, knows that nothing good can happen without a great tune to begin with. "A song consists of three parts," he explains, "the melody, the musical tracks and the lyrics, and if any one of those doesn't feel right, something's not gonna happen."

"You never know what's a hit or what the public is gonna respond to," he says, "but I do know when it's a strong song. Working with an artist like Melissa Etheridge is amazing because she seems incapable of writing a bad song! But with others, if a song doesn't move me sonically, emotionally, lyrically and melodically, chances are it's not gonna do anything for the listeners responsible for its ultimate success."

Contact EMI Publishing, 310-652-8078



GT Electronics, now part of Alesis, has three new condenser microphones: the AM30 and AM40 are both front-addressed designed for close-miking of acoustic instruments or guitar amps and the AM11 (pictured), designed for vocals and acoustic instruments. The AM40, at \$799, is a tube mic with a mid-size gold evaporated diaphragm in a front-address removable capsule. You can buy two ad-

ditional, interchangeable capsules to change the cardioid mic into either an omni-directional or hyper-cardioid version. The AM30 at \$499 uses a Class A FET preamp with good proximity effect and interchangeable capsules. The AM11 at \$399 uses a six micron, gold evaporated, one-inch diaphragm on a brass capsule and is said to have a "fat" classic sound. All three mics have switchable 10dB attenuator pads, 80Hz high pass (roll-off) filters and 20Hz to 20kHz performance. The AM40 tube mic comes with a power supply and custom shock mount and both the AM30 and AM40 come with fixed mounts and carrying cases. For much more, contact GT Electronics, a division of Alesis at 800-5-ALESIS or visit their site at www.alesis.com

10TH ANNIVERSARY SANSAMP FROM TECH 21



Tech 21 is offering a special chrome-plated, limited edition of the SansAmp Classic. Unchanged and still made almost entirely by hand, the SansAmp Classic pedal can be used with almost any instrument, for any music style, and for multiple applications in the studio as well as live performances. There is a bank of eight character switches to adjust tonality, harmonics and dynamics; a 3-position input switch offers a choice of pre-amp styles, and four knob controls to shape pre-amp contours, power amp contours, volume and final tone. Quantities of this item are very limited. The suggested retail price is \$395.00. Manufactured in the U.S.A. by Tech 21 Inc. is at: 212-315-1116. Fax: 212-315-0825. Send e-mail to info@tech21nyc.com. Visit their Web site at www.tech21nyc.com

NS/STICK BY STEINBERGER AND CHAPMAN

Stick Enterprises has a new fretboard tapping instrument co-designed by Ned Steinberger and Emmett Chapman. The NS/Stick is an eight-string, stereo bass/guitar that plays both as standard bass and standard guitar. The very low action allows picking, plucking and strumming as well as tapping and the bridge tuners at the tailpiece have a caliper-like precision and feel. The neck is a bolt-on with 34-inch bass guitar scale length and adjustable truss rod. A wide variety of tunings are possible such as in all fourths from a low B or like a standard guitar with two lower fourths. There is also an adjustable damper at the first fret that eliminates ringing notes during tapping. The two pairs of pickups can provide a stereo sound with one pickup set for the lower strings and the other set for the upper strings. The NS/Stick sells for

\$1,595 with active EMG-FT stacked double-coil pickups or \$1,095 with passive pickups. For more about it you can contact Stick Enterprises at 818-884-2001 or visit www.stick.com





FAMOUS, INTERNATIONALLY



Famous Music — the worldwide music publishing division of Viacom's Paramount Pictures — has signed talent development agreements with France's Jean Davoust and Germany's Hille Hillekamp. Famous opened a U.K. division in 1998; now, Famous Music France and Famous Music Germany have extended the publishing powerhouse's Continental reach. Shown in London (L-R): Hillekamp, Davoust and Famous chief Irwin Z. Robinson.

Sign, Sign, Everywhere a Sign

Sony/ATV Music has announced a long-term extension to its exclusive worldwide representation of Kenneth "Babyface" Edmonds' entire song catalog. The pact also covers new songs written during the term of the extension.

As a songwriter, producer and performer, Babyface is a ten-time Grammy Award winner who has been responsible for hundreds of R&B and pop hits and estimated sales of over 100 million records. He has also won more than 40 BMI songwriter awards.

Babyface began his illustrious career by recording three albums with the Deele, beginning in 1984. In 1988, he left the group to pursue a solo career (having released his

solo debut, *Lovers*, in 1987) and to continue writing and producing for other artists in partnership with L.A. Reid, and later Daryl Simmons.

In semi-related news, BMG Songs has just inked a deal with Tommy Sims in association with RBI Entertainment. Sims' biggest hit to date is the Grammy-winning song, "Change The World," which he co-wrote with Wayne Kirkpatrick and Gordon Kennedy. Initially recorded by Wynonna in 1995, the song spent thirteen weeks at #1 on the CHR chart when Eric Clapton recorded it a year later. The Babyface-produced Clapton version also appeared on the *Phenomenon* original motion picture soundtrack and took home three Grammy awards in 1996.

Other Sims songs have been covered by Garth Brooks, Bryan

BRING BACK MY BONEY TO ME



Universal Music Publishing Group has signed saxophonist Boney James to an exclusive worldwide music publishing deal. Shown at the signing are (Standing, L-R): Robert Allen, Senior Director, Business Affairs, UMPG; Betsy Anthony-Brody, VP, Talent Acquisition, UMPG; Roanna Gillespie, Creative Director, UMPG; and Bob Oppenheim, Esq. Seated are (L-R): David Renzer, Worldwide President, UMPG, and Boney James.

White, Amy Grant, Cher, Trisha Yearwood and the Neville Brothers. Sims will make his artist debut next year for Universal Records.

20 Years of Independence

Just released: The Fifth Revised Edition and 20th Anniversary *How to Make and Sell Your Own Recording: The Complete Guide to Independent Recording* by music business pioneer Diane Sward Rapaport. Produced by Jerome Headlands Press and published by Prentice-Hall, the newest edition features a foreword by Lorena McKenit, who, with

Ms. Rapaport's book, started her own Quinlan Road label in 1985.

The newest edition of the book adds information about technological changes that have occurred in the past decade, including the impact of the Internet.

Other notable titles from Jerome Headland Press include *The Acoustic Musician's Guide to Sound Reinforcement and Live Recording* by Mike Sokol and *The Musician's Business and Legal Guide*, presented by the Beverly Hills Bar Association Committee for the Arts. (Also published by Prentice-Hall).

To find these titles, visit a better bookstore near you, or log on to

ANGELLE'S DEBUT IS TWISTED



Lisa Angelle's DreamWorks release, *Twisted*, combines a high-energy country spirit with deep bayou roots. Noted guitarist-producer Andrew Gold collaborated with the artist on many of the cuts.

YOU GOTTA HAVE FAITH



Contributing songwriters joined Warner Bros. recording artist Faith Hill at the Nashville Arena to celebrate the triple-platinum sales of her album *Faith*. Pictured (L-R): Ben Vaughn, professional manager, Big Tractor Music; Big Tractor songwriter Marv Green; Hill; BMG/Nashville writer Aimee Mayo; Ron Stuve, Senior Director, BMG Songs/Nashville, and Kevin Conrad, VP, BMG Songs/Nashville.

ASCAP/LILITH FAIR SONGWRITING CONTEST



The ASCAP Foundation/Lilith Fair Songwriting contest, designed to encourage women songwriters, will offer \$25,000 for the grand prize winner and \$10,000 for the first runner up. Women not currently signed to a recording or publishing contract are eligible and may pick up applications at any Guitar Center store or at www.lilithsong.org. The deadline for submissions is November 15, 1999. Pictured at the press conference at Chicago's New World Music Theater to announce the pact are (L-R): ASCAP Foundation Manager Kim Hargraves; ASCAP's John Alexander; Dixie Chick Natalie Maines; ASCAP Foundation President Marilyn Bergman, and ASCAP's Dana Graham Newman.

the Internet and check out kpspace.com/jtp

Brahenys Conquer America

Noted author/consultant John Braheny and maven of the muse (his partner) JoAnn Braheny, will be touring the country in upcoming months to present their acclaimed songwriting and creativity workshops. Their schedule includes October stops in New York at the Songwriters Guild of America Foundation and The New England Songwriters Co-op in Sharon, MA (just South of Boston). They will continue on to East Hartford, CT, on Oct. 16 as guests of the Connecticut Songwriters Association and to Washington, D.C., on Oct. 23 with the Songwriters Association of Washing-

ton. You can catch John on KPFK radio's *For The Record* at 90.7 FM on Tuesday nights at 10 p.m., co-hosting the program with the inimitable Samm Brown.

But It's Not Even Halloween Yet!

Louise Capone, the co-ordinator who fearlessly handles performers for the L.A. Parks and Recreation Department's Pershing Square downtown concert series, is looking for bands in a variety of styles for a series of Christmas shows. You need to be "professional" and "in the spirit of the Christmas season."

If you are interested in getting involved as a performer, contact Louise Capone at 213-847-4970 or via e-mail at [pershingssquare@ju.no.com](mailto:pershingsquare@ju.no.com)

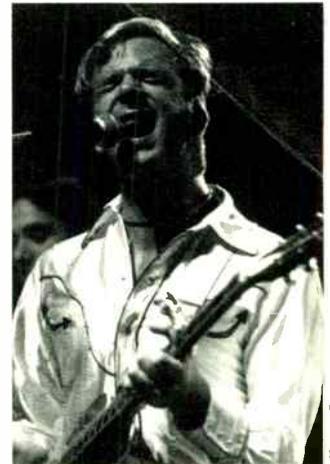
PLATINUM MATRIX



Maverick Recording's soundtrack for the Warner Bros. film, *The Matrix*, has been certified platinum. Shown with the RIAA discs are (L-R): Maverick's Jason Bentley, the soundtrack's Music Supervisor; Dan Cracchiolo, Silver Pictures Senior Vice President and co-producer of the film; Russ Rieger, Maverick's General Manager and co-executive producer of the soundtrack; Joel Silver, President of Silver Pictures and producer of the film, and Maverick partner Guy Oseary, co-executive producer of the soundtrack.

Chris Trapper
Real Live Lyrics For The Push Stars

by Dan Kimpel



HAROLD SHERBICK

The Push Stars' songwriter/singer/guitarist Chris Trapper is late calling in from Denver this morning. He apologizes profusely, but explains that the band's tour manager was perhaps enjoying himself a trifle too much last night and neglected to mention this interview.

But they do call it the mile-high city, and it's just one stop on the rock & roll road. The Push Stars are on tour, supporting their Capitol Records debut, *After The Party*, headlining shows and opening concerts for Julian Lennon. "It's a complicated thing," explains Trapper, "trying to keep your heart and mind together through the whole experience."

The Push Stars, which include Ryan MacMillan on drums and percussion and Dan McLoughlin on bass and keyboards, are very much a band. Prior to their formation, Trapper played solo in Boston, sharing stages with some of the most influential singer/songwriters in that potent scene, including Martin Sexton and Ellis Paul.

This craft is evident in Trapper's writing. With unexpected phrases and cinematic storylines, he constructs the Push Stars' evocative songs from a plain-spoken vocabulary. The band frames these with an understated musicality and subtle shades of the exotic: electric sitar, trombone, theremin, lap steel and mandolin. The songs work in a visual context, too: "Everything Shines" was featured prominently in the blockbuster film, *There's Something About Mary*, and the TV series *ER* has showcased their transcendent ballad, "Cinderella":

*My father spent his days, working on the outside
Breaking his back to put clothes on mine
When I think of all, all the heroes
He is the first one that comes to mind*

*My mother filled my head with beautiful daydreams
Someday you'll be a king, or the president
You know someday I still believe her
But today I'm too busy trying to scrape up my rent*

*Come on, Cinderella...fold your umbrella
Feel the rain...cause it ain't so strange*

"I grew up listening to country records," reflects Trapper, "George Jones and old Kris Kristofferson. As a tribute to them, I started out writing a country song, but because I'm a pop guy, 'Cinderella' fell between country and pop. I wanted to give a tribute to my family, but in an honest way. Not that everything was perfect, but what you value and what you take to the grave is what your parents and your family give you."

"My family had definite issues, dysfunction and alcohol problems; but there is romance, love and ideals that grow out of that. In this song I was trying to explain where I came from to a person I was dating who came from the complete opposite extreme in terms of money and background."

Trapper, an Irish-American, was raised in a small town. "It's what I crave now," he continues. "New York and Los Angeles are key points for any artist, so I feel comfortable there, but where my heart lies more is with the intimate, honest, hard-working people."

How does he write songs? "I'll be walking somewhere and I carry my little tape recorder," he explains. "I'll get an idea for a tune in my head and I'll sing it. I was walking back from dinner in New York City and I had a song idea; I didn't have my tape player with me, so I went to a pay phone and called my voice mail and sang into it. When I got home a couple of weeks later, I played the guitar to the phone and put lyrics down. That's how it comes: melody first, then the chords, then last come the lyrics. A good song is something you can sing for years and it still rings true," he says.

And Trapper, who just a few short years ago was toiling at menial jobs in Boston hotels, concludes, "We're definitely not the hippest thing out there. We see ourselves as the geeky guys who got beat up in high school, and we try to keep that perspective."

Contact Capitol Records, 212-253-3184



JOHN DUNN

Long Beach Dub Allstars come *Right Back*.

RIGHT BACK WITH LBDA

The **Long Beach Dub Allstars**, which were formed two years ago by surviving **Sublime** members **Bud Gaugh** and **Eric Wilson**, have released *Right Back*, their debut disc for the **DreamWorks** label. The group's musical stance incorporates elements of reggae, rock, hip-hop and dub into a high-energy mix.

The Allstars were signed to DreamWorks records in July after a gig at the **House of Blues**. The band is currently on tour and expects to play Los Angeles in early October. For more info on LBDA, e-mail Felice to Girlie Action PR at felice@girlie.com

ROXY GETS BOGUSS

Country Western cutie **Suzy Boguss** will be at the **Roxy** on October 7 to perform hits from her decade-long career as well as new material from her current self-titled offering. Tickets are \$15, all ages welcome. Call the Roxy box office Monday through Friday from noon to 6 p.m. at 310-278-9457 for more show info. For the goods on Boguss, call Platinum Entertainment at 615-327-0770.

PET SHOP BOYS TOUR TO SUPPORT NIGHT LIFE

Somebody pinch me! A live show by the road-reclusive **Pet Shop Boys**? Yep, it's true. The Pet Shop Boys will be touring the United States for the first time in nine years with an appearance at

the **Universal Amphitheatre** on November 1st. The British duo (which is comprised of former music journalist **Neil Tennant** and cabaret performer **Chris Lowe**) is touring in support of their new album, *Night Life*, due out on the **London** label on the day after their L.A. gig.

A road trip is indeed a special occasion for these leftfield dance popsters, whose catalog includes such enjoyable hits as "West End Girls," "Always On My Mind," "It's A Sin," "Being Boring" and their cover of 'J2's "Where The Streets Have No Name," which interpolates smoothie **Andy Williams**' "I Can't Take My Eyes Off You." A listening experience that is absolutely not to be missed.

For as much information as one could possibly hope to acquire on the Pet Shop Boys, telephone London Records' New York offices at 212-603-3931.

PAGE & CROWES AT THE GREEK

Jimmy Page is teaming up with the **Black Crowes** for four special U.S. concerts this fall — two in New York City and two right here in Los Angeles at the **Greek Amphitheatre** in Griffith Park on October 18 and 19th. Sharing the stage together, Page will lead the Crowes in renditions of material by **Led Zeppelin** and the **Black Crowes** along with an assortment of their favorite blues tunes.

The band jammed together at the **Cafe Du Paris** (which is located in London, by the way) over the summer, and decided to take the act on the road. Tickets are already on sale. **MC**



NEAL PRESTON

Jimmy Page



Suzy Boguss

TAKE THE MUSIC CONNECTION PAY-TO-PLAY SURVEY

In an upcoming issue, *Nightlife* will be doing a special feature on the status of "pay-to-play." We'll be talking to club owners, promoters and bands about where pay-to-play stands, who's still doing it and why, and how the current clubgoing crop of A&R folks feel about it. Needless to say, we'll be talking to bands who've done it and bands who won't do it. That's where you come in.

We've put together a survey of five questions that we'd like you to answer. It doesn't matter what type of music you play or how long you've been playing it, we're interested in your input and experiences. In addition to the survey questions, we're inviting you to share and air your pay-to-play experiences, or lack thereof. If you have never pre-sold tickets, tell us why and how it's going. But if you have, we'd like to print the experiences of a handful of bands who don't mind sharing the numbers of the situation. How many tickets did you have to sell in advance, and at what price? If you didn't sell them all, who ate the tickets — you or the promoter? What time did you go on? How long a set? Weekday slot? Weekend? Opening for an established band or touring national? We want to hear all the stories, or just share your thoughts.

You can e-mail the answers to gryphon7@earthlink.net or fax them to me at 209-927-4665. You don't have to print the questions, just send me the answers or appropriate number.

How long have you/has your band been around

1: Five years or more 2: About four years 3: About three years 4: About two years 5: A year or less
Have you ever done presale? If yes, how often?

1: More than ten times 2: More than five times, but less than ten 3: A few times 4: Once was enough! 5: Never

How did it work out financially?

1: Lost between \$300 to \$500 2: Lost between \$100 to \$300 3: Lost under \$100 4: Broke even 5: Made money — how much?

Name up to three clubs you've pre-sold tickets at.

What best describes your attitude on pre-sale?

1: Completely and totally sucks. 2: I could care less since I stay away from the Sunset Strip and from pre-sale clubs. 3: I think it's a necessary evil. 4: I wouldn't mind doing pay-to-play if I could at least break even. 5: I think it's a fair trade-off to play a club with a really good stage, sound and lighting system, and location.

COACHELLA FESTIVAL



Morrissey

Los Angeles-based **Goldenvoice Presents** will be hosting their largest undertaking ever with the **Coachella Valley Music and Arts Festival** on October 9 and 10 at the **Empire Polo Field** in Indio. Located just east of Palm Springs, the lush, 80-acre field was the site of a **Pearl Jam** concert hosted by Goldenvoice in 1993.

The Coachella fest will feature 40 bands a day playing simultaneously on five separate stages over two days, with daily admission set at a reasonable \$50.

Goldenvoice co-owner **Moss Jacobs** explains that the size of the Empire Polo Field, at nearly one mile across, coupled with the unique stage set-up, will allow bands to play at the same time without audibly disturbing each other. And, in addition to the main stage, there are a pair of small DJ tents, an outdoor amphitheater, and a large indoor dance/techno tent with a modern design that allows the massive covering to be set up without poles. Highlights of the event's opening day, Saturday, October 9, will be **Beck**, the **Chemical Brothers** and **Morrissey** all on the main stage, with **Underworld** and **Art of Noise** (in their first U.S. show in a decade) in the dance tent. **Spiritualized** will headline the amphitheater, while the two DJ tents will feature performances by **DJ Rap** and **Jurassic 5**. On Sunday, October 10, **Tool**,

the recent **Woodstock** event, Jacobs is quick to point out the differences and advantages of Coachella. "We started planning this two years ago, and our first goal was human comfort. Woodstock had 200,000 people who were locked in for three days. At Coachella, the maximum attendance will be 35,000 people, even though the space holds 50,000. Unlike Woodstock, there are separate tickets for separate days, and at the end of the first day, we clear everybody out. We want this to be a clean and comfortable experience. There's going to be a lot of bathrooms, and they're going to be clean. People do not want to be put in a dehumanizing situation. The bathrooms will be cleaned during the daytime, then again at night and then again the next day. There's great efforts being made to make the whole experience of being there pleasant and comfortable. Also, the site is extremely beautiful. It's hard to explain verbally. The mountains in the background, the clear desert air, the lush valley. It's really beautiful."

Jacobs points out that Coachella will also avoid the pitfalls of price gouging. "That's not the Goldenvoice mentality. There's going to be free parking, water will only be



Beck

\$2 a bottle, and Goldenvoice will dictate food prices. If they charge too much, they won't be here. Everything is regulated to make food and water available at reasonable prices."

Unlike other festivals, main stage artists will play full sets. Jacobs explains: "At too many of the festivals, headlining bands don't play full sets. They just do a 'greatest hits' type of set. At Goldenvoice, our thought is 'these are artists, let them show the full scope of their work.'"

For people sweating the prospects of attending an all-day and all-night event in the middle of the desert, Jacobs points out that since the event will be held in fall, the heat problems suffered by Woodstock concert goers aren't expected to plague Coachella attendees. "The spring and the fall are the best times to be out there. The sun sets at 6:30, so the daylight hours are shorter. The average daytime temp is below 80, and the average nighttime lows are around 60. It should be sunny and pleasantly warm in the day, and not too cold at night."

For more information on Coachella, including the complete artist line-up, hotel and camping info, directions, etc., visit the site www.coachella.com

EAMONN J. MCCABE

CHARLIE GIBBS

Rage Against the Machine and **Pavement** will perform on the main stage, while **Moby** and **Gus Gus** headline the mammoth-sized techno tent. **Gil Scott Heron** will be featured in the amphitheater, with **Beastie Boys** spinner **Mix Master Mike** and **Autechre** earning our picks for the DJ tents.

For those suffering from festival phobia due to the backlash against



Art of Noise

VALERIE PHILLIPS




company that seems to have all of this stuff together, with a Web site that seems very powerful on the search and database side, is visually attractive without being too busy, and downloads pretty quick. Although their concept of trashing all of your CDs and LPs after MP3ing them is a bit of a stretch (their press kit arrived in a trash can), they are another welcomed professional site for indie artists everywhere.

LIVE AT GUITAR CENTER: Live 365.com, the "global independent Internet audio community," has partnered with **Guitar Center** for the **DJ Spin Off Grand Finals**. In addition to featuring a complete re-

ager/producer **Josh Futterman (LL Cool J, Blues Traveler, Spin Doctors)** is launching another MP3-based indie music site, open to musicians worldwide, but filtered by Futterman and other music professionals. The site is free to musicians and visitors alike, and gives artists a free page for their songs, bios and photos — if you make the grade. You can reach him at 212-662-2052, or send your e-mail to jofut@mp3dom.com

EAT'M 2000: Missed this year's Vegas-based indie music conference and showcase? Wish you didn't? The **2000 EAT'M Conference** is scheduled for May 17-20, 2000, and their Web site (www.eat-m.com) offers a mailing list you can add your e-mail address to be notified of the latest info on next year's showcases, including deadlines and entry info (the site also includes photos of the 1999 conference).

BLAZING THE HIP-HOP TRAIL:

BLAZE, the new hip-hop culture magazine from the publishers of *Vibe*, has an online version of the magazine, **BLAZE Online** (www.blaze.com), and they are inviting underground rappers and MCs across the country to submit their demos, as well, as part of their **Street Dreams** online showcases. Tracks submitted will be judged by a number of hip-hop aficionados which include **BLAZE Online** editor **Keith Murphy**, **Jive Records' A&R Tabari**, and **DJ Freedom Child**, who will then post the best of the submissions at the site, offering them up to voting by their viewers. The chosen tracks will be posted in MP3 format for downloads, and monthly winners will be posted and featured.

The site itself is a bit too busy, and takes a while to download in its entirety, due to heavy use of graphics, including banner ads. The site does, however, feature news updates as well as typical industry generated fluff and advertising.

MJUICE: Here's a new, MP3 music site that features tracks from major labels, downloadable in a new, "secure" MP3 format. **Mjuice.com** (formerly Audio Explosion) boasts "cutting-edge music from today's hottest genres, including scorching hip-hop, rock and electronica," featuring music from such labels as **Bad Boy Records, DreamWorks, Ubiquity** and **Alternative Tentacles**. They have a library of over 3,000 tracks, including new cuts from **Puff Daddy, Tilt, Lagwagon** and **Sick Of It All**.



RIFFAGE: Founded by **Ken Wirt**, the guy behind **Diamond Multimedia's RIO** MP3 player, **Riffage.com** is another site dedicated to indie music and MP3 files. Similar to **MP3.com**, they are inviting indie bands to set up their own Riffage page, upload their bios, music and photos, sell downloadable tracks (although most are free), and set up chat rooms and e-mail lists of fans. Music fans who visit the site are offered their own personal playlist page that they can customize, then share with other viewers. Any opportunity for a free Web page for your music is a good opportunity, and **Riffage.com** is a



broadcast of the event, **Live 365.com** will award the winning DJ with a cash prize and feature broadcast streams by the top three finalists in a specially designed section of its Web site (www.live365.com). The event, scheduled for September 19, 1999, at the **House of Blues** in West Hollywood, is the culmination of a nationwide DJ Spin Off competition. Grand Finals will feature the winning DJs from seven regional events held earlier this year.

Live 365.com provides an outlet for independent DJs, unsigned, independent or amateur musicians, music lovers, writers and aspiring talk-show hosts to broadcast their content to the world.

MP3DOM: With the slogan "New Music That Doesn't Suck," **New York-based music attorney/man-**

BORDERS BOUND: Many musicians are opting out of the club scene, or at least complementing it with a more cerebral and less competitive environment than **Borders Books** can offer. As a large national chain they offer musicians the opportunity to perform and promote themselves and their CDs across the United States. Many musicians and acts are even playing national **Borders** tours, crossing the country playing only the chain's locations. **Jeff Reichman**, an indie musician who has done just that, has posted tips on how to

New music that doesn't SUCK

MP3DOM

.com

book a Borders tour, as well as what to expect. His page (www.jef-freichman.com/borders.htm) gives good advice to anyone hoping to follow in his footsteps, from planning to booking to promotion and distribution, including advice on how to get around their "pay with gift certificate" policy.

FEMMUSIC: Known formerly as **GRRL ROCK**, **FEMMUSIC.com** is an online magazine devoted to emerging women in music. Although based out of Colorado, it focuses on female artists worldwide, with articles and interviews, reviews of live performances and CDs, and featured artists of the month.

What's more, they also offer three separate bulletin boards for Colorado-based, national and international women musicians. You can subscribe to any of the lists at the site.

FIRSTLOOK: With founders including Miles Copeland and former **A&M Records** chairman **Al Cafaro**, **Firstlook.com** is a new music site for established and new major label artists to preview new singles, which are then available for purchase at the site. Viewers can rate the tracks, though information on why the site should attract any more attention than the hundreds of others started every week are lacking in the press release. What is featured in the pre-launch material is advertising rates with a stress on how indie, up-and-coming artists, by paying to be on the site, can be featured alongside major-label acts. With Copeland's and Cafaro's contacts, it is certain that many major labels and their artists will be involved, so here's another business model for major music corporations looking for ways to make — and spend — money online. **MC**

WebTips:

NEAR CD QUALITY?

MP3 files are great for the Internet — sound quality is better than any online format previously available, with a compression scheme that crunches a 45 MB file down to between 3-4 MB. Many Web sites are offering these files for free, although more and more are selling these tracks as well, even burning them onto CDs. These online music sites are trying to position themselves as the music providers for consumers in the next millennium, but what exactly are consumers going to be getting? How about ten percent of the music.

MP3 compression, like any other compression scheme, throws away data to get the file size down. Throwing away up to 90 percent of the original CD audio file means you're giving up a lot — like dynamic range, signal-to-noise, frequency response and clarity. Listen to a CD track of almost anything, then listen to an MP3 version of the same track, and you'll be convinced that MP3 offers more — more distortion, more noise and more hype.

So what, it's a great and mostly free format that has opened up the Internet and indie music in general. Although I applaud anything that shakes up the music industry tree, the talk amongst music producers, engineers, and manufacturers is not the degradation of sound quality, but a new high-end audio format (from the current 44.1 khz/16 bit to a DVD audio standard of 96 khz/24 bit) that greatly improves digital sound quality, and adds multi-channel 5.1 capability. As an artist who

takes a lot of care in the quality of the music I create, the last thing I want is for my music to be sold in a format that sounds inferior to audio cassettes.

When you buy a CD from **MP3.com** or a number of other music sites, they burn you a CD copy from MP3 files uploaded by bands, meaning that they take 4 MB files and "re-convert" them to full 40 MB CD files, but now including the distortion added in the original MP3 process. This seems like a great way for indie bands without their own CD — potentially — to sell some music. But for any artist who has taken the time and money to produce their own CD, perhaps it is better to let people sample your music with free MP3 clips, in the hope that they will then buy your CD, with enhanced multimedia content, original packaging artwork and high-quality audio, all things artists should provide, and consumers should demand.

MP3 files cannot replace CDs so long as sound quality is important. Otherwise, why pay for music at all when you can just download it off the Internet for free?

Send Web/music related (especially indie music-related) announcements to Joel Pelletier at joelp@wayhome.com. His music site is at www.joelp.com. **MC**

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Less than three months after it came to a fiery end, organizers of the 1999 Woodstock Festival are planning a double live album and accompanying home video to be released this coming fall by Epic Records and Hybrid Recordings, a division of Metropolitan Entertainment. In a press release that

composer is Elton John with his work for the new comedy directed by and starring Albert Brooks, *The Muse*. The film follows a successful screenwriter (Brooks) who suddenly loses his creative touch, leading him to seek advice from a free-spirited, freeloading muse, Sharon Stone. The film also stars



Heather Harris

Here's what frontwoman do in their spare time. That's Leslie Knauer on the left — she's the former lead vocalist for Precious Metal and currently singer, songwriter and guitarist for Kanary. That's Cherie Currie on the right, former lead vocalist for the Runaways. Both were backing up blueswoman Bobi Jackson during a live recording session at the Musician's Institute in Hollywood we told you about a couple issues back.

was obviously written before bonfires and near-riots on the last night of the three-day festival forever displaced the original Woodstock vision of peace, love and understanding, event co-producer John Scher is credited with saying "The Woodstock 99 album will capture the live energy and magic that is intrinsically Woodstock."

The soundtrack to the CBS-TV miniseries *Shake, Rattle & Roll* will feature never-before-recorded music by Lamont Dozier, Bob Dylan, Carole King, Leiber & Stoller and Graham Nash as performed by Blink-182, B.B. King, K-Ci & JoJo, Rahsaan Patterson, Jesse Powell, Gary Allan, Chante Moore, Terence Trent D'Arby, Dicky Barrett and Dan Wilson. As has been widely reported, today's stars will both sing and act in the miniseries, which explores music's societal influence from the mid-Fifties to early Sixties through the love story of two young people in a fictional band called the HartAches. Barrett, from the *Mighty Mighty Bosstones* is Bill Haley in the film, D'Arby is Jackie Wilson, and Broadway star Porter is Little Richard. Check your guide for show times in your area and expect the CD in stores shortly thereafter.

Making his debut as a film score

Jeff Bridges and Andie Macdowell, though the real treat is waiting for cameos by such big-name advice seekers as Wolfgang Puck. The film's composer does not appear onscreen, though his work is all over the soundtrack, which is largely romantic, string-based score with his signature piano but also features a title track co-written with his longtime collaborator, Bernie Taupin. As a bonus, the soundtrack also includes a remix of "The Muse" by Jermaine Dupri. Both film and CD are now in general release.

ABC-TV is running promotional ads for their prime time series *Two Guys and A Girl* using Bobby Caldwell's version of the song "Beyond The Sea," a track that is also being used to promote Estee Lauder's new fragrance *Dazzling*.

Garbage's own Shirley Manson is selling a Version 2.0 nail polish in a shade of orange she picked out especially for her fans. You can buy it on her official Web site (www.garbage.com) for \$16. It comes packaged in a mini garbage pail. Manson will also reportedly appear in a pair of Calvin Klein ads wearing no makeup.

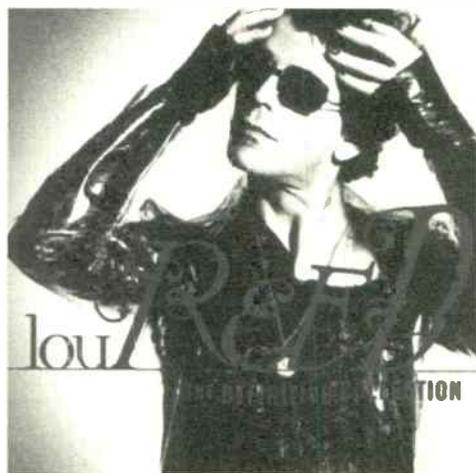
Arista Masters series is offering the first career retrospective to represent Lou Reed's solo work on all four labels — RCA, Sire,

Arista, and Warner Bros. Lou Reed: *The Definitive Collection* is a sixteen-track, 75 minute plus set.

Other collections put out by Arista include *Patti Smith Masters: The Collective Works*, and reissues of *Close Encounters of the Third Kind*, *Taxi Driver* and *Funny Lady* film scores.

MCA Records is set to release the soundtrack to *For Love Of The Game* featuring new music from Vince Gill, Semisonic, Shaggy, Trisha Yearwood, Joan Osborne, Jonny Lang and Lyle Lovett. *For Love Of The Game* takes a look into the professional and personal passions of professional baseball player Billy Chappell (Kevin Costner), who in the twilight of a successful career is forced to reconcile a lifetime of decisions clouded by the trappings of fame. Both film and soundtrack should be in general release during the fall months.

Broadway diva Nell Carter will be popping by the Improv on Melrose Avenue Thursday, September 23, to host *The Sirens of Satire*, an all-female comedy showcase



produced by Penny Wiggins and Sally Schaub that is now in its tenth year. Ms. Carter earned her household name with a six-year stint on NBC-TV's comedy, *Gimme a Break*. More recently, she earned an Emmy and a Tony for her work in the *Fats Waller* musical, *Ain't Misbehavin'*. She recently completed *Sealed With A Kiss*, a movie of the week for CBS-TV, and the new feature film *Special Delivery* with Penny Marshall and Sean Young. To see her in the flesh without having to travel to New York, call the Improv at 323-692-8345.

Silva Records has *Strange-love: Music From The Films of*



Nell Carter

DUCK WILLIAMS



Stanley Kubrick. This is a sometimes inspiring, sometimes scary collection from composers ranging from **Beethoven to Wendy Carlos.** There's an ironic cast to a few of the selections: Beethoven's "Ode to Joy" from *A Clockwork Orange*, for instance, or the old classic, "Midnight, The Stars and You" from *The Shining*. Also here is "Also Sprach Zarathustra" from *2001: A Space Odyssey* and selections from *Full Metal Jacket*, *Paths of Glory* and *Loita* among others. Kubrick made only thirteen features and one short subject, but, as this collection reminds us, each was a powerful and unforgettable piece of work. Pick up this evocative CD wherever you buy fine movie music.

To celebrate the release of their new EP **3, Motorbaby** is hitting the road with three shows in the L.A. area. The band is fronted by **Shar-**

on Middendorf, a former fashion model who has graced the pages and covers of the top American and European magazines. The band's self-titled CD was released on **Mercury Records** just as that label went under. Their song "Lose My Mind" was licensed to **Baywatch** for the segment broadcast the week of May 10, and Sharon can be seen and heard on the silver screen in **Troma Entertainment's** feature film *Terror Firmer*, which had its debut at Cannes this year. Middendorf has a one-speaking-line cameo as a bartender at a frat party, and four of her songs are on the soundtrack and in the movie. She is also a featured singer on the main score for *Spin The Bottle*, produced by the NY-based Spin Associates, and three of her songs have been licensed directly from her company **Ten Wings Music**. She recently started her own **MB Records** label, selling tracks via MP3.com, and is busy writing new material with producer **Tony Visconti**, and **Kathy Valentine**, who's expected to be a guest when Motorbaby hits the scene with shows at **Dragonfly** Sept. 22 and the **Viper Room** Sept. 24th. For additional information, check out www.motorbaby.com or just contact ISL Public Relations at 212-541-7595 or e-mail ISLPR@aol.com.

The **Goo Goo Dolls** are asking fans on their tour to sign a 40-foot-long mural. For each signature, the band's corporate sponsor will donate \$1 to **PAX**, an anti-gun group.

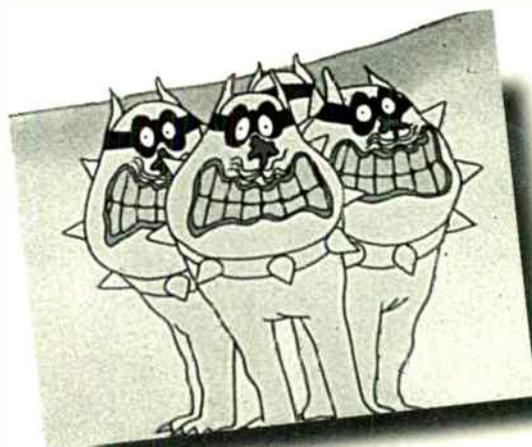
The landmark film that captured the vibe of 1968, **The Beatles' Yellow Submarine**, is currently in a limited theatrical release in preparation for its September debut on home video and DVD. This updated version features a newly digitally renovated picture, a remixed soundtrack with 5.1 Dolby Surround Sound and the never-before-released animation of the Beatles' classic "Hey Bulldog" beside "All You Need Is Love," "Lucy In The Sky With Diamonds," "Eleanor Rigby," "Nowhere Man" and "Sgt. Pepper's Lonely Hearts Club Band." Collectors will want to know that this year's model of the film also includes a behind-the-scenes featurette, the original theatrical trailer and three storyboard sequences including two that were not featured in the film. Seeing the

film again will take you back to the heyday of flower power. Look for *Yellow Submarine* at an art house near you or check your favorite video retailer for its availability.

Varese Sarabande, a label usually associated with cabaret compilations and Broadway soundtracks, seems poised to give **Rhino Records** a run for its money as it prepares the release of four classic pop titles from the vaults. Already in stores are **The Shirelles:**

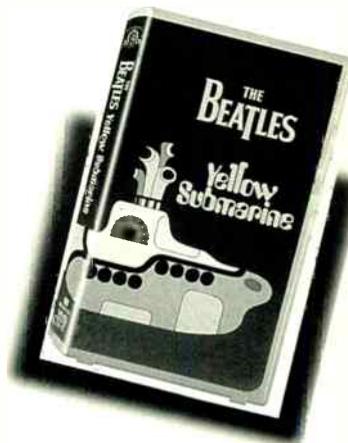
In the film, Cross stars as Iraqi Air Force pilot Munir Redfa, with Hemingway as American spy Helen Mason, sent to coerce him into stealing an Iraqi MIG fighter jet and deliver it to Israel. Eventually and inevitably, she ends up falling in love with the pilot.

Yanni's moody score captures the film's undercurrent of malevolence through the use of mysterious chords connoting the ever-pre-



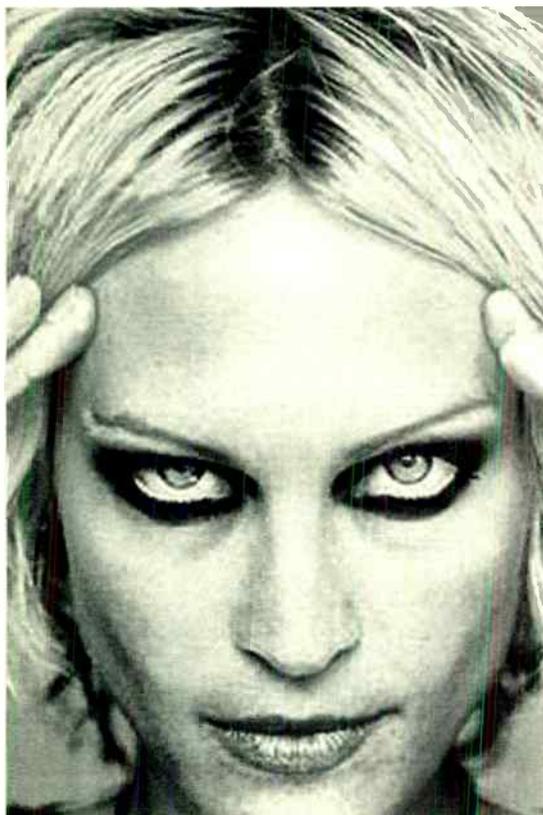
25 All-Time Greatest Hits, The Very Best of Tom Fogerty, and Nino Tempo and April Stevens' All Strung Out. All feature hard-to-find oldies, rare single and unreleased tracks, some for the first time in stereo. Of special note is **Happy Together: The Very Best Of White Whale Records**, a compilation paying tribute to the mid-Sixties Los Angeles label home of such important artists as **Turtles, Warren Zevon, Crazy Horse and Marc Bolan.** For further info: Varese Sarabande 818-753-4143.

The score to widely respected 1988 HBO film, *Steal the Sky*, has just been released. New age guru **Yanni** provides the ethereal synthesizer and Middle Eastern flavor to the film, which stars **Marlee Hemingway and Ben Cross** in a romantic mystery based on a true event that occurred during the Six Day War.

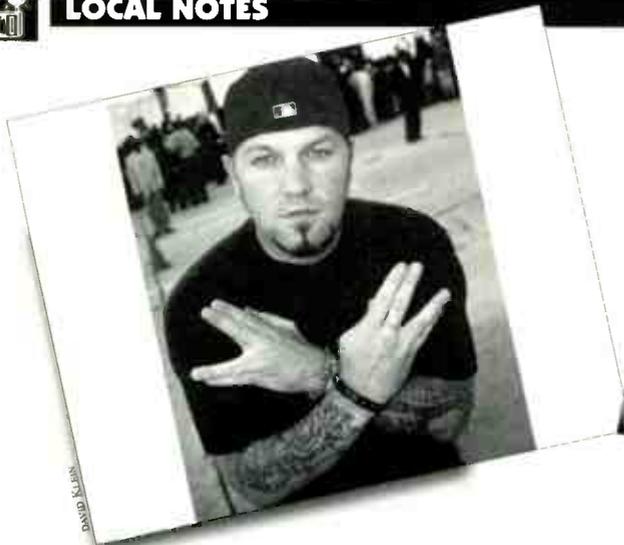


sent menace of Iraqi and Israeli spies.

Rhino's CD of the *Steal the Sky* film score is available wherever you buy fine CDs.



Motorbaby



DAVID KLEIN



DAVID KLEIN

HIP-HOP SOURCE AWARDS BRINGS LIMP BIZKIT IN TO SHARE THE WEALTH: Some may have found it odd that rock-rap's hottest act Limp Bizkit was the headliner at the hip-hop Source Awards at the Pantages Theater. Nevertheless, Bizkit frontman Fred Durst (Photo at Left) was more than happy to be around his favorite artists at the very cool event. Pictured in photo at Right (L-R): Kool DJ Herc, holding the hip-hop Pioneer Award; Vinnie, of Naughty By Nature, and a local hip-hop fan.



LECKA

ONE WAY OR ANOTHER BLONDIE'S GONNA GETCHA: Blondie "raptured" a full house recently at the Universal Amphitheatre. If it weren't for the overplayed jams in the middle of the band's best tunes, the night would have been great. Otherwise, Deborah Harry (pictured) still knows how to keep an audience's attention.



ROBERT YEVOFF

DJWAN GASPARYAN & MICHAEL BROOK BRING A WORLD CULTURAL BLEND TO THE SKIRBALL CENTER: In the depths of a local heat wave, acclaimed musicians such as Djwan Gasparyan and Michael Brook performed a blend of ambient and folk music at the Skirball Culture Center.



DAVID KLEIN

PLENTY OF STATIC IN WAYNE'S ATTIC: Los Angeles' own industrial metal band Static X finally returned to town recently after being out on tour with Fear Factory for the past six months. The X men, who'd cut their teeth at the Teaszer and the Roxy, played the Hollywood Palace. Pictured is frontman Wayne Static displaying his way cool hair style. Static X were not only awesome, they blew Fear Factory out of the hall.



HAROLD SHERRICK

A LENNON IN THE HOUSE: Julian Lennon (pictured) recently played his first L.A. show in seven years to an enthusiastic crowd at the House of Blues. He is captured "in the moment" supporting his latest album, *Photograph Smiles*.



PUNK-O-RAMA PHOTOS BY DAVID KLEIN

EPITAPH'S BOUNCING SOULS & H2O WITH LOTS OF PUNK-O-RAMA: There was plenty of moshing, stage-diving, neck twisting, and arm-busting at the touring Punk-O-Rama show at the Palace in Hollywood. Pictured (Left) is H2O's Pete Steinkopf, and (Right) H2O singer Toby Morse.



DAVID KLEIN



DAVID KLEIN

MOTLEY CRUE & SCORPIONS "SHOUT AT THE DEVIL" AGAIN: Hard metal rock, Eighties style, recently drew a large crowd to the Universal Amphitheatre where rockers Motley Crue and the Scorpions split a double bill. Captured live is (Left) Motley's Vince Neil and (Right) Germany's big contribution to Eighties rock, the Scorpions.



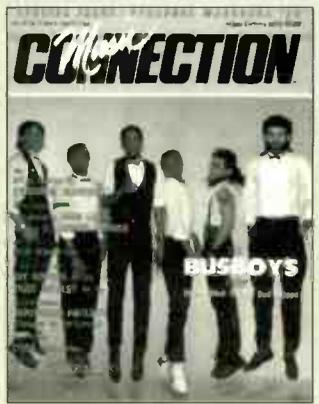
DAVID KLEIN

KISS ME YOU FOOL!: Rock & roll's favorite blood-sucking, fire-swallowing bass player Gene Simmons (Left) recently made an appearance with his current playmate, Shannon Tweed, (Right) at his own birthday bash held at Sportcenter Bowling in Studio City and catered by Jerry's Deli next door. The ageless Kiss showman displayed his charm without the help of any make-up or costume for MC photographer David Klein.

Celebrating **22** 1977-1999 **MUSIC CONNECTION**
Tidbits From Our Tattered Past



1985—L.A.'s CLASS OF '85 (Issue #18): In an issue devoted to recently signed L.A. bands most likely to succeed, readers were treated to articles about artists such as Cock Robin, What Is This, Precious Metal, Chain Reaction, A Drop in the Gray, Legal Weapon, and Malice, whose Jay Reynolds stated: "When opportunity meets preparation, that's luck to me. This is our opportunity and we're prepared for it." Also in this issue are Club Reviews of Megadeth and Burn.



1988—BACK IN TOWN—AGAIN (Issue #7): The BusBoys, (who have recently reformed to make another album), were featured in this vintage issue. Said the group's Brian O'Neal, who'd had many frustrating experiences while struggling to help break his band: "There was just glad-handing and picture-taking. And I didn't know how to tweak the machine; I didn't even know what to ask for. 'Distribution—what does that mean?' All of that stuff. You just have to go through it." Also in this issue are Club Reviews of Victoria Williams and the Pontiac Brothers.

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

As everyone knows, you don't have to be affiliated with major companies in order to make a go of a music career these days. In fact, with the recent consolidation in the industry, there are now more opportunities for hungry young independents to find a niche and make a strong impact. Whether it's labels, distributors, promoters or marketers, you'll find them all included in this year's *MC Guide to Everything Indie*.

Compiled by Eric Moromisato

DISTRIBUTION

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Contact: Eric Goodis
Styles/Specialties: Alternative rock.

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6307 DeSoto Ave., Suite C
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818-884-2234, FAX 818-884-1268
Web site: www.ciscomusic.com
Styles/Specialties: Pop, classical, new age.

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Web site: www.LMEonline.com
Contact: Efraim Barrocas
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Web site: www.norwalkdist.com
Contact: Kim Shropshall
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Contact: Jim Mueller
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E-mail: frontdesk@smashdist.com
Contact: Reed Chaffey
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Suite 5255
Torrance, CA 90503
310-542-6430, FAX 310-542-1300
E-mail: koti@pacbell.net
Web site: www.tsamusic.com
Contact: Tim Sweeney
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818-777-4400
Contact: John Kiernan
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310-899-0143, FAX 310-899-0133
Web site: www.143records.com
E-mail: Peter_Leber@wmg.com
Contact: Peter Leber
Styles/Specialties: Pop, alternative, country
Roster: The Corrs, Beth Hart, Kevin Sharp, Yve.n.Adam, Hero, Lace
Distribution: Warner Music Group (Warner Brothers Records / Atlantic /Elektra)

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5318 E. 2nd St. #518
Long Beach, CA 90803
Web site: www.77records.com
Styles/Specialties: Punk
Roster: Jesus Wore Dickies, Bargain Music

ACCREATIONS

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San Diego, CA 92138
619-299-5371, FAX 619-299-5943
Web site: www.accreations.com
E-mail: info@accreations.com
Styles/Specialties: World
Distribution: MS Distributing Co. & Rock Bottom.
*No unsolicited material accepted.

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Web site: www.aliasrecords.com
Contact: Delight Jenkins
Styles/Specialties: Indie rock, singer-songwriters, electronica.
Distribution: ADA
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Web site: www.ark21.com
E-mail: a-r@ark21.com

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Web-site: www.available.com
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Roster: Trae, George Clinton
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Roster: Beat Junkies, DJ Revolution, Mykill Miers.
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Contact: Jasmine
Styles/Specialties: Electronic, new age, international, modern music, ambient and trance.
Distribution: Sound Cartel Planet Earth
Roster: Patrick Gerribi.
*Unsolicited material accepted. No phone calls, please.

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31220 La Baya Dr., Suite 110
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E-mail: brightidea@aol.com
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Distribution: Rounder Kids
*No unsolicited material.

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San Diego, CA 92117
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Contact: Bryan Spevak
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Distribution: Caroline, Bayside
*Unsolicited material accepted.

CASE ENTERTAINMENT, INC.

102 East Pikes Peak Suite 200
Colorado Springs, CO 80903
719-632-0227 Fax: 719-634-2274
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Contact: Robert Case

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CEXTON RECORDS

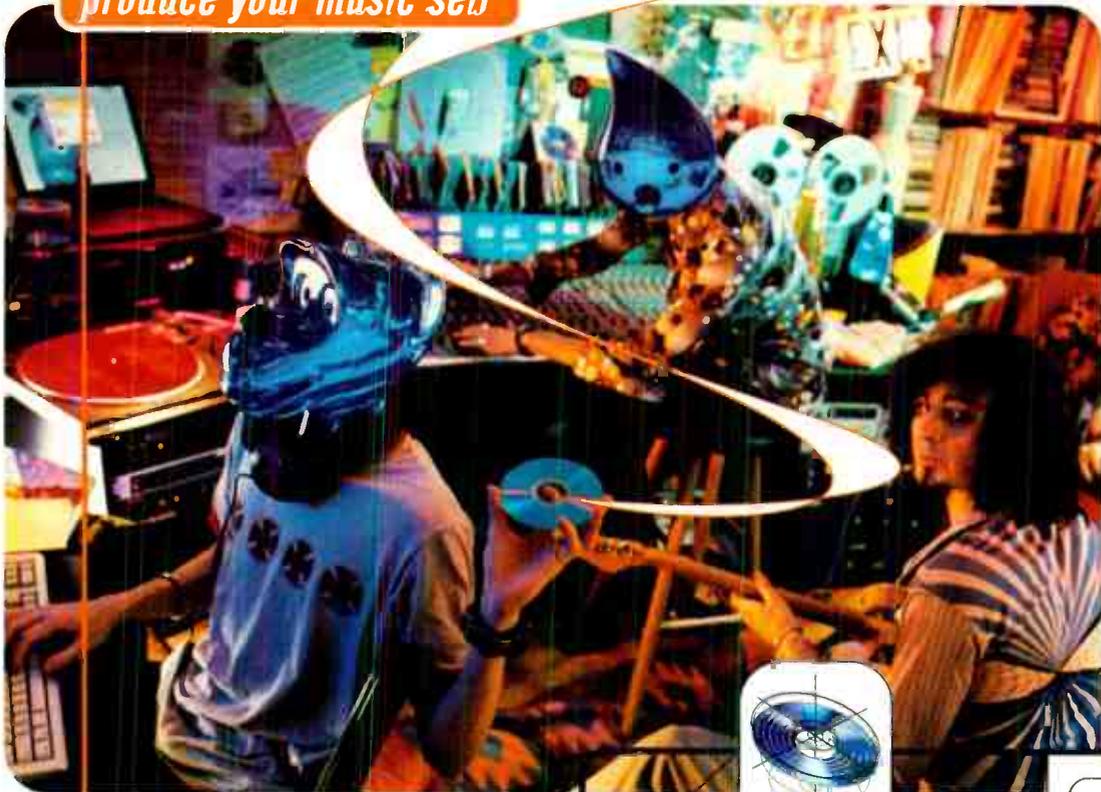
P.O. Box 80187
Rancho Santa Margarita, CA 92688
949-766-1384
E-mail: Johnceyton@aol.com
Web site: www.cexton.com
Contact: John Anello, Jr.
Roster: Chiz Harris w/ Conte Candoli, Doc Anello Trio, Tom Kubis Big Band, Jack Wood, Beach Front Property, Reissues of Sinatra, Martin, etc.
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Distribution: Indie

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Web site: www.chasemusic.com
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Distribution: Paul Starr Dist., City Hall, Action Music Sales, Rock Bottom.
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 FAX 818-884-1268
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Contact: David Fonn
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 *No unsolicited material.

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Web site: www.cleorecs.com
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E-mail: promodept@logginspromotion.com
Contact: Paul Loggins, Walter Hall.
Styles/Specialties: All styles

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E-mail: crankrec@aol.com
Web site: www.crankthis.com
Contact: Jeff Matlow
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Distribution: Epitaph
Roster: Fireside, the Vehicle Birth, Mineral, Vitreous Humour, Boy's Life, the Regrets, Cursive.
 *Unsolicited material accepted.

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Web site: www.dcccompact.com
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E-mail: deadeye@deadeye.com
Web site: www.deadeye.com
Contact: Karen Jenkins
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 *Call or e-mail before sending material.

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 Los Angeles, CA 90046
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E-mail: info@del-fi.com
Web site: www.del-fi.com
Contact: Gary Tanenbaum
Styles/Specialties: Pop, rock, vintage surf instrumental.
Distribution: Navarre
Roster: Ritchie Valens, Bobby Fuller Four, the Lively Ones, the Centurions, Chan Romero, Cloud Eleven, Outrageous Cherry.
 *Unsolicited material accepted.

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 Hollywood, CA 90028
 323-465-2700, FAX 323-465-8926
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Distribution: Red Ant/Alliance
 *No unsolicited material.

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 Hollywood, CA 90028
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 FAX 323-962-2636
E-mail: feedback@delosmus.com
Web site: www.delosmus.com
Styles/Specialties: Classical

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E-mail: cole@pacificnet.net
Web site: www.diamondhard.com
Contact: Cole Coleman
Styles/Specialties: All styles.
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E-mail: dreamsea@dreamsea.com
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Roster: Book of Dreams, Mike Gribkoff

DOMO RECORDS
 2211 Corinth Ave., Suite 100
 Los Angeles, 90064
 310-966-4414, FAX 310-966-4420
E-mail: mrabin@domo.com
Web site: www.domo.com
Contact: Attention A&R
Styles/Specialties: New age, world music, smooth jazz.
Roster: Kitaro, Benedetti & Svoboda, Luis Perez, Luis Villegas.
Distribution: EMD

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 Culver City, CA 90232
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E-mail: drive@earthlink.net
Contact: Stephen Powers

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 *No unsolicited material. No phone calls, please.

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 FAX 323-669-1470
Contact: David Haerle
Styles/Specialties: Death metal, ambient dance trance, electronica.
Distribution: Indies
 *Unsolicited material accepted.

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 Anaheim, CA 92817
 714-445-0110
Web site: www.reject.net/elastic
E-mail: Elasticrecords@excite.com
Contact: Amin Ghashghai
Styles/Specialties: Rock, punk.
Roster: The Pressure, Stranger Death 19, Fu Manchu.
Distribution: Revolver, Dutch East India, Get Hip.
 *Unsolicited material accepted. No phone calls, please.

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Distribution: Touchwood
 *Unsolicited material accepted.

EPITAPH RECORDS
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 Los Angeles, CA 90026
 213-413-7325 FAX 213-413-9678
Web site: www.epitaph.com
Contact: Andy Culkin
Styles/Specialties: Alternative rock, punk.
Distribution: Indies
 *Unsolicited material accepted.

ESB RECORDS
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 714-962-5618
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Roster: Bobby Lee Cauldwell, Roblyn, Jeff Ash Baker, John Swissshell.
 *Unsolicited material accepted.

EUREKA RECORDS
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 323-937-4660
Styles/Specialties: Roots-rock.
 *No unsolicited material.

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 Redondo Beach, CA 90278
 310-937-4773, FAX 310-376-5930
Web-Site: www.Farrenmusic.com
E-mail: Info@Farrenmusic.com
Contact: Ian Faith, CEO
Roster: Colin Hay (of Men At Work), Debra Davis, Watsonville Patio, Shannon Moore, Lauren Ellis, T.I.N.Men, BROTHER, JFT, Joy The Bug, A Global Cultural Collective.
Styles/Specialties: Pop/World
Distribution: MS/Focus National
 *Unsolicited material accepted.

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 Beverly Hills, CA 90211
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Web site: www.fishofdeath.com
Contact: Michael D. Andelman
Styles/Specialties: All styles.
Distribution: MS Distribution, Dutch East India, Carrot Top, NAIL, Surefire, Cargo (foreign).
Roster: Tiny Buddy, Brown Betty, Five Easy Pieces, Superfine, 1000 Clowns, The Hal Love-Joy Circus, Twig, Jude, Holy Hand Grenade, Ravi And The Rexers.
 *Unsolicited material accepted.

FRONTIER RECORDS
 P.O. Box 22
 Sun Valley, CA 91353
 818-759-8279, FAX 818-506-0723
E-mail: frontiermo@aol.com
Styles/Specialties: Punk-pop, alternative rock.
Roster: Heatmiser, Shame Idols.
 *No unsolicited material.

G-FUNK
 See Restless Records

GLUE FACTORY RECORDS
 P.O. Box 404
 Redondo Beach, CA 90254
 310-798-2252, FAX 310-543-7568
E-mail: ocnevik@aol.com
Contact: Kevin Knight
Styles/Specialties: EMO, Alternative rock and whatever rocks.

GODDESS RECORDS
 P.O. Box 502
 Pacific Palisades, CA 90272
 310-281-1934
Web site: goddessrecords.com
Contact: Kevin McCarley
Roster: Kevin McCarley, Thee Imagine Nation, STAR 69.
 *Unsolicited material accepted.

GLOBAL VILLAGE
 c/o Creative Network-Nicoletti Music
 P.O. Box 2818
 Newport Beach, CA 92659
 949-494-0181, FAX 949-494-0982
Contact: Joseph Nicoletti
Styles/Specialties: All styles.
Roster: Moblie, Billy Barnett, Blake McShane, Damsel.
 *Unsolicited material accepted.

GONZO RECORDS
 P.O. Box 3688
 San Dimas, CA 91773
 909-598-9031
E-mail: gonzorcrds@aol.com
Web site: members.aol.com/gonzorcrds
Contact: Jeffrey Gonzalez
Styles/Specialties: Industrial, techno, synth, dance.
Roster: Turning Keys, BOL, Full Freuency, Pinch Point.
 *Unsolicited material accepted.

GYPSY BLUES RECORDS

A & R Department
10655 Wilshire Blvd., Suite 502
Los Angeles, CA 90024
Web site: www.gypsyblues.com
E-mail: voodoo@gypsyblues.com
Roster: Peter Knight, Funk Rage n Soul
*No phone calls, please. Read Mission Statement on Web site.

HIGHBROW RECORDS

236 West Portal
Suite 252
San Francisco, CA 94127
800-769-6933
Roster: Gallivan Burwell, Marcel Anton
Contact: Mugg Muggles
*Accepts unsolicited material

HIGHER OCTAVE MUSIC

23852 Pacific Coast Hwy.
Suite 2C
Malibu, CA 90265
310-589-1515 FAX 310-589-1525
Web site: www.higheroctave.com
Contact: Dan Selene, Matt Marshall, Kenny Nemes
Styles/Specialties: New age, world music, contemporary instrumental.
Distribution: EMD
*No unsolicited material.

HOMEBOY RECORDS

P.O. Box 472
Los Angeles, CA 90031
323-223-1000
E-mail: homeboy@homeboy.net
Web site: www.homeboy.net
Contact: Steve Stokes
Styles/Specialties: Punk, gothic, industrial noise, garage, college.
Roster: The Living End, Media Blitz, U.X.A., Snapper, Bobsled, 1000 Mona Lisas, Wreckage.
*Unsolicited material accepted.

HYPERDISC RECORDS

3000 Olympic Blvd., Suite 2510
Santa Monica, CA 90404
310-264-5482 FAX 310-586-5557
E-mail: hyperdisc@earthlink.net
Web site: www.hyperdisc.com
Contact: Tonya Butler
Styles/Specialties: Pop, New-age, dance, alternative, ambient, Cuban, world.
Roster: Cagnet, Yasue, Rhythm And Smoke Series
* No Unsolicited material accepted.

INSPIRATION RECORDS

11054 Ventura Blvd., Suite 321
Studio City, CA 91604
818-260-9901 FAX 818-729-9350
Web site: www.inspirationrecords.com
Contact: Rodger Davis
Styles/Specialties: Inspirational music of all genres.
Roster: Sierra Jones, Micki Free, Hangnail.
Distribution: Southwest Wholesale
*Unsolicited material accepted Cds only.

INTERHIT RECORDS

P.O. Box 2950
Los Angeles, CA 90078
323-692-7525
E-mail: interhit@earthlink.net
Styles/Specialties: Dance/pop.
Distribution: Priority
*Unsolicited material accepted.

JACKASS RECORDS

P.O. Box 30488
Santa Barbara, CA 93130
888-798-4773 FAX 805-898-0852
Web site: www.jackassrecords.com
E-mail: jackass@jackassrecords.com
Styles/Specialties: Americana, alternative country.

JONKEY ENTERPRISES

663 W. California Ave.
Glendale, CA 91203
818-247-6219 FAX 818-241-1333
Web site: www.jonkey.com
Contact: Chuck Jonkey
Styles/Specialties: Environmental, world.
Distribution: Indies
Roster: Chuck Jonkey, Carl Malone.
*No unsolicited material.

K-SPACE RECORDINGS

P.O. Box 5458
Santa Monica, CA 90409
310-399-4349 FAX 310-396-5489
E-mail: signup@kspace.com
Web site: www.kspace.com
Contact: Jean Gjenasaj
Styles/Specialties: All styles.
Distribution: Via Internet
*Unsolicited material accepted for licensing and music supervision.

LP RECORDS

10429 Burbank Blvd.
North Hollywood, CA 91601
818-763-8289 FAX: 818-763-9642
Web site: www.LPrecords.com
Contact: Gary Paterson
*Unsolicited Material accepted

MAGIC RECORDS

13547 Ventura Blvd., Suite 200
Sherman Oaks, CA 91423
818-986-0351 FAX 818-986-6950
E-mail: magicrecords@earthlink.net
Contact: Steve McCarthy
Styles/Specialties: Rock, alternative, folk/rock, pop, jazz-rock.
Distribution: Self-distributed
Roster: Tessa, Casey Stratton, Jill Freeman.
*No unsolicited material.

MANIFESTO RECORDS

740 N. LaBrea Ave., 2nd Flr.
Los Angeles, CA 90038-3339
323-954-1555 FAX 213-936-6354
E-mail: manifest@manifesto.com
Web site: manifesto.com/manifesto
Contact: Evan Cohen, Jennifer Giraldo
Styles/Specialties: All modern music.
Distribution: Navarre Corp.
*No unsolicited material.

MEGA TRUTH RECORDS

P.O. Box 4988
Culver City, CA 90231-4988
310-390-5081 FAX 310-390-5081
Contact: Jon Bare
E-mail: jonbare@aol.com
Styles/Specialties: Blues.
*No phone calls, please.

MIGHTY TIGER RECORDS

P.O. Box 11178
Glendale, CA 91226
818-507-4240 FAX 818-241-9778
E-mail: cmgrec@earthlink.net
Web site: www.chasemusic.com
Contact: Bill Stilfield
Styles/Specialties: Blues
Distribution: Paul Starr Dist., City

Hall Records, Action Music Sales, Rock Bottom, Inc.
*No unsolicited material.

MOR RECORDS

17596 Corbel Ct.
San Diego, CA 92128
619-485-1550
Contact: Stuart Glassman
Styles/Specialties: Pop instrumental, MOR vocal.
*Unsolicited material accepted.

MOTION CITY INTERACTIVE

1620 Broadway Suite A
Santa Monica, CA 90404
800-719-2812 or 310-264-4870
FAX 310-264-4871
E-mail: kc@motioncity.com
Web site: www.motioncity.com
Contact: Kevin Caetans
Styles/Specialties: Alternative rock.
Roster: Velvet Voodoo, Brent Fraser, 10 Pound Troy, UFO Bro.
*Unsolicited material accepted.

NAKED JAIN RECORDS

PO Box 4132
Palm Springs, California 92263.
Contact: Mr. Dey Martin
Web site: nakedjainrecords.com
E-mail: nakedjain@aol.com
Style/Specialties: Punk, alternative indie rock.
Roster: Brown Sox, Lung Cookie, Woodpecker, Jalopy Kinfolk, Mozaik Mentiles, Quinn River Riders.
Distribution: Valley Media & Volcom Entertainment.

NEUROTIC RECORDS

P.O. Box 445
Walnut, CA 91788
909-595-2144
FAX 909-598-7028
E-mail: info@thumprecords.com
Contact: Bill Walker, CEO
Styles/Specialties: Punk, alternative rock. Affiliate label: Thump Records.
*Unsolicited material accepted.

NICOLETTI MUSIC

P.O. Box 2818
Newport Beach, CA 92659
949-494-0181, FAX 949-494-0982
Contact: Joseph Nicoletti
Styles/Specialties: All styles.
*Unsolicited material accepted.

NITRO RECORDS

7071 Warner Ave., Suite F-736
Huntington Beach, CA 92647
Web site: www.nitrorecords.com
Styles/Specialties: Punk/Pop.
Roster: The Offspring, One Hit Wonder, Guttermouth, Jughead's Revenge, Sloppy Seconds, Ensign.

OFF THE BEATEN TRACK RECORDS

P.O. Box 461604
Hollywood, CA 90046
Web site: www.gypsoul.com
Styles/Specialties: Americana-folk-rock, world.
Roster: Gypsy Soul, Gavin.

OMNIGROOVE RECORDS

11166 Burbank Blvd.
N. Hollywood, CA 91601
818-755-7927, FAX 818-755-7985
E-mail: omnigroove@omni groove.com
Web site: www.omnigroove.com
Contact: Scot Gaines, Michael

Sena, Adam Trager, Troy Amidon
Styles/Specialties: All.
Roster: Bit o Jane, Boot, Earfood, Lamy.
*No unsolicited material.

ORIGINAL SOUND RECORDS

Art Laboe, President
7120 Sunset Blvd.
Los Angeles, CA 90046
323-851-2500 FAX 323-851-8162
E-mail: origsnd@aol.com
Web site: www.originalsound.com
Contact: Joanna Morones
Styles/Specialties: Oldies, Latin, rock, rap, soul.
Distribution: Self-distributed
*No unsolicited material.

OUTWEST ENTERTAINMENT

648 North St. Andrews Place
Los Angeles, CA 90004
323-860-0290 FAX: 323-860-0295
E-mail: lawwwb@aol.com
Web site: Outwest-records.com
Contact: William W. Blackwell

PATTY LEE RECORDS

6034 Graciosa Dr.
Los Angeles, CA 90069-3071
323-469-5431 FAX 323-469-5431
Styles/Specialties: Blues, New Orleans rock, bebop jazz and folk rock.
*No phone calls, please.

PC MUSIC COMPANY

711 Eighth Ave.
San Diego, CA 92101
619-236-0187 FAX 619-236-1768
E-mail: freak@pcfreaks.com
Web site: www.pcfreaks.com
Contact: Paul Brenberg, Todd Kern.
Styles/Specialties: Alternative rock, metal and pop.
Roster: Another Society, Come On Thunderchild, Magnet, Anne Summers, Method 51, Dash Rip-Rock, Flourish.
*Unsolicited material accepted.

PERMANENT PRESS RECORDINGS

14431 Ventura Blvd., PMB 311
Sherman Oaks, CA 91423
818-981-7760 FAX 818-981-7760
Web site: www.permanentpress.net
E-mail: permpress@earthlink.net
Contact: Ray Paul
Styles/Specialties: Pop, power-pop, reissues, alternative pop. Affiliate label Permanent Wave: Smooth jazz, new age, instrumental music.
Distribution: M.S. Distributing Co.
*No Unsolicited material

PERMANENT WAVE

See Permanent Press Recordings

PINCH HIT ENTERTAINMENT

4001 Pacific Coast Hwy., Suite 104
Torrance, CA 90503
800-811-7478 or 310-791-7617
FAX 310-791-7620
Web site: www.pinchhit.com
E-mail: info@pinchhit.com
Contact: David Lebenthal
Styles/Specialties: Guitar-oriented rock, pop. National radio promotion, distribution and press campaigns.
Roster: GiftHorse, Bad Haskells, World Tribe, Squish, Tearaways, Zoomer, P lacebo Royale, Miracle Mile, Sunflower.

PISSED OFF RECORDS

410 North Maple Drive
Suite 300
Beverly Hills, CA 90210
310-278-2272
Web site: home.earthlink.net
/~pissedoffrecords
E-mail: pissedoffrecords@earthlink.net

Roster: Dogs of Pleasure, Beat the Bone, the Buzz, Putrid
Contact: Brent Lee Kendell
*Accepts unsolicited material

POSI-TONE

P.O. Box 2848
Venice, CA 90294
310-452-2652
Web site: www.posi-tone.com
Styles/Specialties: Jazz
Roster: M.F. Bird, David Ake, Edwing, John Nau, Joe Gaeta.

PPL-ZMI

P.O. Box 8442
Universal City, CA 91618
818-506-8533, FAX 626-796-7314
Web site: www.pplzmi.com
E-mail: pplzmi@aol.com
Contact: Maxx Diamond
Styles/Specialties: Hip-hop, pop, country, R&B.
Distribution: Malibu Trading Co.
*Unsolicited material accepted
N-please include a S.A.S.E.

QUICKSILVER/INCREASE RECORDS

31312 Via Colinas, Suite 107
Westlake Village, CA 91362
818-707-0300, FAX 818-707-1606
E-mail: uksil@aol.com
Contact: Howard L. Silvers
Styles/Specialties: Jazz, blues, country, rock, oldies, gospel.
Distribution: Indies.
*Unsolicited material accepted.

RESTLESS RECORDS

1616 Vista del Mar Ave.
Hollywood, CA 90028
323-957-4357, FAX 323-957-4355
Web site: www.restless.com
Contact: John Carter
Styles/Specialties: Alternative.
Affiliate label G-funk: urban.
Distribution: BMG
*No unsolicited material.

REVELATION RECORDS

P.O. Box 5232
Huntington Beach, CA 92615
714-375-4264
E-mail: info@revelationrecords.com
Web site: www.revh.com
Contact: Jason Upright
Styles/Specialties: Hardcore, punk.
*Unsolicited material accepted

RISK RECORDS

7080 Hollywood Blvd.
Hollywood, CA 90028
323-462-1233, FAX 323-462-1231
Web site: www.riskrecords.com
Styles/Specialties: Alternative
Roster: Jack-off Jill, My Super-hero, the Autumns, H-BLOCKX, Uncle Ho, June Carter Cash.
*Unsolicited material accepted.

ROCK DOG RECORDS

P.O. Box 3687
Hollywood, CA 90078
323-661-0259
E-mail: patt2@ix.netcom.com
Contact: Gerry North
Styles/Specialties: Instrumental, ambient.

Roster: Brain Storm, Mark Round, Daughters of Mary, Empath, Nick Farr, Elijah.
*No unsolicited material.

ROCKTOPIA RECORDS

14252 Culver Dr., Suite A-801
Irvine, CA 92604
888-848-1998 or 714-835-5550
FAX: 714-838-8212
E-mail: wayne@rocktopia.com
Web site: www.rocktopia.com
Contact: Wayne Smith
Styles/Specialties: Rock.
*Unsolicited material accepted.

ROTTEN RECORDS

P.O. Box 2157
Montclair, CA 91763
909-624-2332, FAX 909-624-2392
E-mail: rotten@rottenrecords.com
Web site: www.rottenrecords.com
Contact: Ron Peterson
Styles/Specialties: Rock, punk, heavy metal.
*Unsolicited material accepted. No phone calls, please.

SANSEI RECORDS

P.O. Box 6245
Beverly Hills, CA 90212
310-274-4050, FAX 310-274-4050
E-mail: yasuisan@aol.com
Web site: www.mistchild.com/sansei/index.htm
Contact: Tim Yasui
Styles/Specialties: All
Distribution: Perris Records (U.S.), Delinquent Records (U.S.), JVC/Victor Music (Japan), Cargo Records (Europe).

SIN-DROME RECORDS

18344 Oxnard St., Suite 101
Tarzana, CA 91356
818-344-8880, FAX 818-344-8882
E-mail: sindrome@pacbell.net
Web site: www.sin-drome.com
Contact: Henry Marx
Styles/Specialties: Contemporary jazz, R&B, pop, adult contemporary.
Distribution: Ryko
*No Unsolicited material

SKUNK RECORDS

203 Argonne #202
Long Beach, CA 90803
Web site: www.skunk.com
Style/Specialties: Punk, alternative
Roster: Long Beach Dub All Stars

SLASH RECORDS

7381 Beverly Blvd.
Los Angeles, CA 90036-2502
323-937-4660, FAX 213-933-7277
E-mail: slashmel@aol.com
Styles/Specialties: Alternative, punk, rock, electronic.

SLOG RECORDS

P.O. Box 7095
La Verne, CA 91750
909-596-9911, FAX 909-599-4698
E-mail: info@slogrecords.com
Web site: www.slogrecords.com
Contact: Chris Suchanek, Aaron Emil.
Styles/Specialties: Alternative
Roster: National, The Autumns, Tom Racer.
*Unsolicited material accepted.

SMASHED HITS RECORDS

12826 Martha St.
North Hollywood, CA 91607
818-762-1195, FAX 818-762-1196
Contact: Lon Cohen
Styles/Specialties: Alt. rock.

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13659 Victory Blvd., Suite 456
Van Nuys, CA 91401
818-904-3499 Ext. 456
FAX 818-904-0512
Contact: Steven T. Easter
Styles/Specialties: House/dance, hip-hop, rap.
*Unsolicited material accepted.

SMILE RECORDS

See Swingtone Records

SOLID DISCS

11328 Magnolia Blvd., Suite 3
North Hollywood, CA 91601
818-763-3535, FAX 818-508-1101
E-mail: soliddiscs@earthlink.net
Contact: Jay Warsinske, Todd Pfeiffer
Styles/Specialties: Rock, dance, urban, adult contemporary, adult album alternative.
Distribution: Navarre
*Unsolicited material accepted

SONIC IMAGES

P.O. Box 691626
West Hollywood, CA 90069
323-650-1000, FAX 323-650-1016
E-mail: sonicimages@sonicimages.com
Web site: www.sonicimages.com
Contact: Jonathan Miller
Styles/Specialties: New age, world music, smooth jazz, electronic.
Distribution: Universal Music & Video Dist.
*Unsolicited material accepted. Finished CD masters only.

SQUINT ENTERTAINMENT

P.O. Box 90394
Nashville, TN 37209
Web site: www.squinterland.com
Styles/Specialties: Pop, Rock, Alternative
Roster: Sixpence None The Richer, Chevelle, Burlap To Cashmere, Waterdeep.
Distribution: ADA
*Unsolicited material accepted.

STARBORN RECORDS INTERNATIONAL

3884 Franklin Ave.
Los Angeles, CA 90027-4661
323-662-3121
Web site: starbornrecords.com

Contact: Brian Ross
E-mail: starborn@aol.com
Styles/Specialties: All styles. New talent development, international licensing-foreign deals.

STREET SOLID RECORDS

11328 Magnolia Blvd., Suite 3
North Hollywood, CA 91601
818-763-3535
FAX 818-508-1101
Contact: BJ Drake, Jay Warsinske
Styles/Specialties: Urban, hip-hop.
*Unsolicited material accepted

SUGARBONE RECORDS

P.O. Box 611
Montrose, CA 91021
818-244-5661, FAX 818-244-7221
Web site: www.sugarbone.com
Contact: Dennis S. Chip Stern-dahl, Jennifer Russell, Michael Gayle, Susanne Richards
Styles/Specialties: All styles.
Distribution: City Hall
*Unsolicited material accepted.

SUNSHINE RECORDS

11601 Blix St.
Studio City, CA 91602
818-769-5050,
FAX 818-769-5018
E-mail: webmaster@sunshine-records.com
Web site: www.sunshine-records.com
Contact: Walter Kandor Kahn, Mike Lachendro, Boomer Servantez
Styles/Specialties: Dance, R&B, Rap/hip-hop.
Roster: Miranda
Distribution: Major label partnership.
*Unsolicited material accepted.

SUPREME ENTERPRISES INTERNATIONAL CORP.

12304 Santa Monica Blvd.
3rd Floor
Los Angeles, CA 90025-2551
818-707-3481
E-mail: supreme2@earthlink.net
Contact: Gary H. Mason
Styles/Specialties: Hip-hop, Latin, reggae.
*No phone calls, please.

SURFDOG RECORDS

1126 South Coast Highway 101
Encinitas, CA 92024
760-944-7873 FAX 760-944-7808
Contact: Dave Kaplan
E-mail: surfdog@sdog.com

Web site: www.sdog.com
Roster: MOM CD series, Alien Fashion Show, Sunchild, J Kay, Harry Perry, Gary Hoey, Sprung Monkey, Pato Banton, Dan Hicks, The Road Kings.
Styles/Specialties: Surf, and artists who relate to the surfing mentality and lifestyle.
*Unsolicited material accepted.

SWINGTONE RECORDS

8442 Rednick Ave.
West Hills, 91304
818-703-6795, FAX 716-4049
E-mail: swingtone@juno.com
Contact: Tony Valenziano
Styles/Specialties: Swing, rockabilly, lounge. Affiliate label Smile Records: All styles.
Roster: Kid Royale & The Lucky Stiffs.
*Unsolicited material accepted.

TANGENT RECORDS

1888 Century Park East, Suite 1900
Los Angeles, CA 90067
310-204-0388, FAX 310-204-0995
E-mail: tangent@ix.netcom.com
Contact: Andrew J. Batchelor, Pres.
Styles/Specialties: Contemporary instrumental, rock instrumental, electronic, jazz-rock.
Distribution: Self-distributed
*Unsolicited material accepted.

TERRA NOVA RECORDS

P.O. Box 455
Sunland, CA 91041
818-352-5593, FAX 818-352-5593
E-mail: terraboris@aol.com
Contact: Boris Menart
Styles/Specialties: Blues, jazz, world.

THUMP RECORDS

Styles/Specialties: R&B, Rap, Hip-hop.
See Neurotic Records

TONE CASUALTIES

6353 Sunset Blvd
Hollywood, CA 90028
323-468-2724, FAX 323-463-0924
E-mail: tko@tonecasualties.com or Jeff@tonecasualties.com
Web site: www.tonecasualties.com
Contact: Tommy Kealty
Styles/Specialties: Ambient, industrial, experimental.
Roster: B.P. Service, Drumatic, Gabor Csupo, Paul Schutze, Kismet,

Holger Czukay, cEvin Key, Paris.
*Unsolicited material accepted.

TRAUMA RECORDS

15165 Ventura Blvd., Suite 320
Sherman Oaks, CA 91403
818-382-2515, FAX 818-990-2038
Web site: www.traumarecords.com
Contact: Paul Palmer, Rob Kahane
Styles/Specialties: Alternative
Roster: Bush, Phunk Junkeez, Eva Trout, Janus Stark, the Flays, Mr. Merengue, Bree Sharp, Jact.
*No unsolicited material. No phone calls, please.

TRICOPOLIS RECORDS

33261 Adelia Street
Lake Elsinore, CA 92530
909-678-0831, FAX 909-830-1261
Web site: tricopolisrecords.com
E-mail: info@tricopolisrecords.com
Contact: Mike Nadolson
Styles/Specialties: Bluegrass, folk, acoustic.
Roster: Silverado, Walden Dahl Band, Bluegrass Etc.

TRIPLE X RECORDS

P.O. Box 862529
Los Angeles, CA 90086-2529
213-221-2204, FAX 213-221-2778
E-mail: xxx@triple-x.com
Web site: www.triple-x.com
Contact: Bruce Duff
Styles/Specialties: Alternative, reissues, goth.
Roster: See Web site.
Distribution: Navarre
*Call before sending material.

TUBULAR 2000 RECORDS

P.O. Box 1299
Coarsegold, CA 93614
559-642-2792, FAX 559-683-2601
Contact: Jodi Fisher
Web site: www.tubular2000.com
Roster: BC Clay, Julian (Juice) Molina, Bimbo Walker.
Styles/Specialties: R&B
*No phone calls, please.

UNITY ENTERTAINMENT

250 Santa Monica Pier
Santa Monica, CA 90401
310-581-2700
Contact: Hy Katz
Styles/Specialties: Jazz, Triple A, NAC.
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Tagged as a one-hit wonder due to the great success -- and over-exposure -- of their debut single, "Walking on the Sun," Smash Mouth rose to the challenge with their follow-up, "All Star," from their Top Ten-selling sophomore release, *Astro Lounge*. How did the band cope with "overnight" success and how do they come up with pogo-pop songs that, like them or not, are impossible to forget?. *MC* talked with Smash Mouth guitarist and principal songwriter, Greg Camp.

One-hit Wonder?

Last year's ubiquitous summer hit, the relentlessly catchy "Walking on the Sun," rocketed Smash Mouth all the way to Number 1 on *Billboard* magazine's Modern Rock chart, and sent their debut effort, *Fush Yu Mang*, hurtling past the two-million-units-sold mark.

Sounds great, right? Commercially, yes, but the picture was a lot less rosy so far as the critics were concerned — they dissed and dismissed the band, writing them off as just another one-hit wonder. It didn't help matters that no more hits were forthcoming from the band's brilliant-in-places, but decidedly uneven, first album. End of story? Not hardly.

Two years after their somersault to stardom, Smash Mouth is again living large at the top of the charts, with a Top 10 single and album ("All Star" and *Astro Lounge*, respectively) destined, it seems, to turn their "fifteen minutes" of fame into something far more substantial.

Indie Attitude

The apparent sudden success the band enjoyed with "Walking on the Sun" left many assuming that Smash Mouth came from nowhere overnight. Not so. First off, Steve Harwell (vocals), Kevin Coleman (drums), Greg Camp (guitar) and Paul De Lisle (bass) got their musical start in San Jose, California. And their success has been anything but overnight — all in their early-to-mid-30s, the guys in the band have

been trying to get a leg up in the music game for years.

Indeed, Smash Mouth's road to fame and fortune has been nothing if not long and winding. The band — whose grooves merge everything from surf rock to ska to Sixties psychedelia — had a hard time even finding a venue for their "Heinz 57" sound in their native San Jose. At that time, there were a few venues in town that offered punk shows; but, needless to say, the band's chipper jams weren't nearly "punk" enough to win much love from those audiences.

San Jose's only other venue was a sixteen-and-up music hall, but the group soon found that they didn't quite fit in there, either. "We were a little too pop; it just didn't work," recalls Greg Camp. Frustrated, they packed their bags and set off to try their luck in Los Angeles. There, they organized a couple of showcase performances,

but nothing took — labels at that time simply weren't feeling the band's sound.

Down, but not out, they returned to San Jose and decided to get their songs heard in the most direct way they could think of: by taking them straight to their local radio station. They made friends with Carson Daly (of MTV fame), who back then was a DJ at San Jose's KOMA. One of their tunes, "Nervous In The Alley," captured Daly's attention. "He was playing us on his 'Pick Of The Day,'" recalls Camp. "Before we'd even met him, he'd seen us perform a few times, and he really liked us."

"Nervous In The Alley" started getting requests and wound up spending weeks in the Number 1 slot on Daly's Top 8 at 9. Then...nothing. A full year came and went. Even with the loads of radio exposure they'd received, there were no calls from record companies, no offers on the table.

Again, Smash Mouth refused to give up — they borrowed money from their manager, determined to make an album them-

hemophiliacs, but it has won gobs of praise from the critics as well (and deservedly so — the album consistently engages, delivering well-crafted, lighthearted ear-candy that even the most curmudgeonly would be hard-pressed to resist).

As its title implies, *Astro Lounge* calls to mind lounge music for a space-age generation — trippy, retro-stylized grooves punctuated with sci-fi blasts of sonic color. Canily, the album builds on many of the same musical themes explored in the hyper-successful "Walking on the Sun."

"We wanted to [create] a soundtrack for the end of the Nineties, to recap different kinds of music that happened in [this decade] — and still go along the lines of "Walking on the Sun," Camp admits.

Songwriting

Camp now pens virtually all of the band's tunes, but that wasn't always the case — early in the band's career, Harwell and

"A lot of people are kind of depressed, and they look to music to cheer them up. I wrote 'All Star' as kind of a daily affirmation for all these people. I think that's why it's become so successful."

-Greg Camp, Smash Mouth

elves, and release it on their own label ("It was gonna be called Ignored Records," laughs Camp). The album was all but recorded when Interscope Records, smelling a hit or two in the band's collection of songs, offered Smash Mouth a contract, and released *Fush Yu Mang* in 1997.

Overnight Backlash

Though *Fush Yu Mang* exploded, the backlash was almost immediate. "It pissed us off that people were calling us one-hit wonders," says Camp. "I think when [you're a new artist], and you've got a song that goes to Number 1 really fast, that's just what people are gonna say about you. After that, we were really interested in proving everybody wrong, and I think we did."

Indeed, *Astro Lounge*, the band's much-touted follow-up, is a straight-up slap in the face to those who doubted the group's abilities. Not only is it selling like band-aids to

Coleman handled most of the songwriting. "When they ran out of songs, I said, 'I have a few,'" Camp says. Recognizing his talent for churning out instantly hummable nuggets, the band wasted no time in appointing him chief songwriter. That state of affairs doesn't detract from the band's music being a group effort, though — the others make sure their tastes shine through loud and clear.

"Steve and Paul are closet metalheads. Steve is always telling me to turn my Marshall up, or 'you need more distortion on that thing,' or 'get a Les Paul, you pussy.' He makes me go back to my rock roots. We play 'Running With the Devil' in our set," Camp says. "We're trying desperately to get David Lee Roth to come onstage and do that song with us."

The process by which Camp writes songs is simple and democratic. He strums his ideas out on guitar, recording into an 8-track that he carries with him. He then plays a rough draft of the song for his band mates — if it gets the "thumbs up," then

Smash Mouth 47 ▶

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How It Affects Your Career

by Rob Putnam

Admit it. At some point, you've paid a scalper or agency way too much for a ticket to a show you just had to see. But what are the ramifications of this activity on the performers? MC looked into the situation to bring the bottom line into sharp focus. With ticket brokerage profits calculated to be in the millions, it becomes clear that not only are performers silently allowing their fans to be ripped off, they're also allowing themselves to be shortchanged in major dimensions.

Would the people in the cheaper seats clap your hands...and the rest of you, if you'll just rattle your jewelry." John Lennon's good-natured irreverence towards the crown during the Beatles 1963 Royal Command Performance is an apt description of the stratification that has emerged between the haves and the have-nots at concerts in 1999.

What was laughable in 1963 is lamentable today. Concert tickets have become the province of ticket brokers, which procure preferred seating to the hottest shows in town, typically at face value, and then mark them up several hundred percent. Operating behind the moniker of a "service," they divorce themselves from the stigma associated with the word "scalper." Despite their attempts to deflect criticism, however, they're referred to by many as "scalpers in ties."

Open the classified section of any major city newspaper and you'll find it littered with their offers: "We've got tickets to every major concert." "Wow!" the uninitiated fan may think, "maybe I will be able to see the Stones from the front row!" That optimism is promptly squelched when the would-be concert-goer calls the service, only to learn that such a ticket will cost them upwards of \$400. "But that's scalping!" the fan gasps as

she clenches her wallet. "No, ma'am," the service will retort. "It's ticket brokering."

Follow the Money

It virtually goes without saying that the brokerage of tickets, while negatively impacting fans in a number of ways, is also grossly unfair to bands. When a front row ticket is initially sold for \$45 and then scalped for \$300, not a penny of that is seen by the band or their record label. On the face of it, this may seem rather inconsequential. But if a band is scheduled to play 50 dates and for every show 100 tickets are in the hands of scalpers, the profit is now in

the neighborhood of \$1.3 million dollars. Big bucks, indeed, and the high cost may persuade some fans to stay at home.

Individuals of lesser means typically resent ticket brokers, while those who can afford it avail themselves of their services. "Anyone that is willing to pay scalper prices for a ticket is either one hard-core fan or just dumb rich," says 20-year-old Mike Kelly of Montreal. "Every time I go to concerts the people in the better seats are there because they went to a scalper. I once saw Pearl Jam and some of the people there had spent \$500 on first row tickets." It's enough to make fans think twice about paying to

If bands who care about their tickets being scalped were to come together on the issue — a sort of rock star collective — perhaps some measure of pressure could be brought to bear.

see a band.

"I don't even go to concerts anymore," says a reader of the Internet newsgroup alt.music.smashing-pumpkins. "For the big venues, scalpers sometimes hire people (bums probably) and each of them buys the maximum number of tickets available to one person. Let's say there's an eight ticket maximum: with 20 people hired, that makes 160 of the best tickets lost to one lousy scalper."

Safeguards

Some bands take steps to frustrate scalpers, often limiting the number of tickets each person may purchase. U2, for example, imposed a two ticket limit on their PopMart tour. While such efforts are laudable, they represent a minor obstacle that a service must negotiate in order to get the best seats.

Ticket services typically insure, through

decent service," says Nick Furnier, sixteen, of Cincinnati. "I wouldn't get good seats if it weren't for scalpers. Even if the tickets do cost a lot of money, I'm still happy they hook me up. Getting tickets is rough, even if scalpers are taking the best seats. It's one of those things I accept and in many cases appreciate. But do I think it's right? Not really. The band isn't seeing their end."

"The reason you didn't get tickets in the first place is probably because a scalper bought them up before you could," another concert-goer who can't afford brokers' prices replies. "If the scalping just stopped or if people refused to pay high prices, ticket availability would be much better."

The Law

Many cities (L.A. included) have laws on the books prohibiting scalping in front of, or in the general vicinity of, a venue. While such laws effectively ban scalping outside

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means fair or foul, that when tickets go on sale the first ten or so people at the front of the line are acting on their behalf. Before the genuine fans even get a crack at the good seats, they've been snapped up by the services and the price is instantly doubled — at least. If fans are intentionally blocked from getting good seats by ticket brokers and their agents, they're no longer providing a solution to a problem: they are the cause.

Some ticket outlets impose a lottery system to frustrate scalpers. Under such a system, a person's place in line is randomized by the issuance of a numbered ticket and a drawing to determine who will be the first in line. As with any situation with a profit potential, though, it is, of course, subject to corruption, as in the situation described by the Pumpkins fan.

Frustrated fans often point their fingers at the ticket vendor. But discouraging scalping/ticket brokerage isn't really in the vendor's interest: to them, a ticket sale is a ticket sale. Ticketmaster claims to have measures in place to foil scalpers, but declines to go on record as to what those measures are.

Not all fans are opposed to brokerages, though. "I happen to think they provide a

of venues, it often leaves the way clear for brokers. Chicago, for example, has a municipal code that prohibits people from congregating in front of or near any theater while in possession of tickets "in an attempt at speculating in such tickets."

Despite the law, scalping arrests are common. "Ticket scalping is a misdemeanor and carries a fine of about \$200," says a tactical officer with the Chicago Police Department. "We arrest a lot of the same people for concerts at the Metro and the Vic and they're often working with the ticket brokers. The brokers tell the scalpers — the guys who stand outside the venues — that they want a certain amount for each ticket. Anything they get above that minimum is theirs to keep. When there's a sold-out, general admission show, these guys do pretty well, but we know most of them by face and they're not hard to catch."

"Anti-scalping laws are really meant to prevent a public nuisance," the officer continues. "We don't want people getting involved in ticket price wars outside of venues or stadiums. If they want to sell tickets out of an office away from the venue, there isn't much we can do about that. There's no law against it. They're selling what people want and are willing to pay for. I've talked



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"If they want to sell tickets out of an office away from the venue, there isn't much we can do about that. There's no law against it. They're selling what people want and are willing to pay for."

—Tactical Officer, Chicago Police

to some guys in bands and they really don't like the scalpers. I don't know if it's because they fleece the fans or the other band members."

Las Vegas, a city built on speculation, has municipal codes in place outlawing scalping in any form. Specifically, "it is unlawful for any person, partnership, association or corporation to sell tickets for admission to a place of entertainment, for a price greater than the price printed upon the face of the ticket..."

There are at least two ticket services in Las Vegas, though they only charge a small service fee of approximately three dollars. But then these services don't make it their business to get the best seats: they make the same commission whether the seats they sell are in the front row or in the back of the balcony, so fans still have a fighting chance.

The advent of the ticket brokerage has only added fuel to the hard-to-get ticket fire. Preferred seats have always been sought after, but now in addition to the fans fighting tooth and nail for them, highly organized raiders with a financial incentive have been introduced, further complicating matters. Concerts with assigned seating, instead of reflecting a fan's level of devotion, is more an indication of financial status. The upshot is that the more money someone has, the better their seat will be.

Is There a Solution?

A seemingly simple solution is for all tickets to be sold as general admission, but this can lead to security problems: people strong-arming their way to the front. Situations such as the Who's 1979 fiasco at Cincinnati's Riverfront Coliseum at which eleven fans were trampled to death in a general admission stampede further makes such a scenario unattractive. Moreover, if a general admission show is sold out, any ticket can be sold at a premium.

There will always be a black market for a marketable commodity. Perhaps a viable solution to the scalping scourge is to sell all tickets as general admission, then randomize seating groups when ticket holders arrive at the venue. This way it is still possible for the average fan to get a good seat for their favorite band without paying exorbitant prices and for hard-working band members not to be cut out of the profits.

Perhaps now that a lucrative sub-industry has emerged, such an equitable system is unlikely at best. More to the point, there's no financial incentive for ticket agencies (i.e., Ticketmaster) or venues to implement such a system. If bands who care about their tickets being scalped were to come together on the issue — a sort of rock star collective — perhaps some measure of pressure could be brought to bear. MC

False Profits?

Ticket services trade in hard-to-get tickets and charge a premium for them. Despite their high prices, such services flourish throughout the country. As the table below illustrates, fans can expect to pay a lot for a good seat, no matter what city they're in.

Not a penny of the brokers' profit is ever seen by band members.

City	Concert/Seat	Face Value/ Broker Price
New York	Dave Matthews Band/2nd Row	\$35.50/\$275
Boston	Sheryl Crow/15th Row	\$32.50/\$110
Chicago	Aerosmith/15th Row	\$45/\$275
Dallas	Aerosmith/6th Row	\$45/\$300
Hollywood	Shania Twain/2nd Row	\$88/\$275



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A Competition for New Women Songwriters



Applicant Guidelines:

- Limited to original songs by women songwriters not signed to a record or publishing company at time of entry or at time of award announcement.
- In the case of winning songs co-written by two or more women writers, distribution of prize monies will be the sole responsibility of the award winners.
- Limited to one submission per applicant.

To enter:

- Please submit a cassette or CD with no more than one original song.
- Clearly mark the cassette or CD with the name(s) of the applicant(s) and the song title.
- Submit lyric sheets clearly typed or printed on 8 1/2 x 11 paper. If submitting a Spanish language song, please include lyric sheets in both Spanish and English.
- Complete and sign an application.

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- Songs will be judged on originality of composition and lyrics.
- Deadline for submissions is November 15, 1999.
- Winners will be announced in Spring 2000.
- Judges' decision is final.

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A Grand Prize of \$25,000 will be awarded for the winning entry. The award-winning song will also be showcased at an industry event/concert - to be determined. A second place prize of \$10,000 will also be awarded.

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- 8) DC4
- 9) Danny Blitz & Jet Age Hoods
- 10) Crazy Cat George

Sunday (BLUES)

- 1) Blue Flu
- 2) Francesca & The Flames
- 3) Max Bangwell
- 4) Chris Bell & 100 Blues
- 5) Big Rockin Daddy & Usual Suspects
- 6) Crosby Tyler
- 7) Toni Dodd & Southbound Blues
- 8) Raging Sun
- 9) Mama's Boys
- 10) Red Fish Blue Fish

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they all begin working on it, with the others adding their input.

"The guys are usually content with that process of writing — Steve changes a few words here and there, and Paul changes a bass line here and there," explains Camp.

Under the Influences

The guitarist/hitmaker was raised on a steady diet of all-American pop music — Camp's parents weaned him on tunes by acts like Burt Bacharach, the Carpenters and Carole Bayer Sager. This background, along with a passion for Americana pop culture in general (Camp even admits to being a fan of commercial jingles), clearly fuels his songwriting.

"All those things are subconsciously in my mind when I'm writing songs, I guess," he comments. Despite his long-standing predilections, it took Camp a while to fully grasp where he stood musically. "I went through this phase in high school where I was like, 'I don't ever wanna be on the radio — I just wanna play my really weird songs.' And when people heard my songs, they were like 'no, they're not weird, you're a pop guy.' Once I was aware of what my

role was, I went along with it," he laughs.

"All Star" Break

Camp's pop imprimatur is all over the band's buoyant "All Star," the last song to be written for the album. "The record company said, your album's almost there, but we need a song that, like 'Walking on the Sun,' will talk to people from ages five to 85." Camp turned to the band's fan mail for inspiration.

"A lot of people are kind of depressed, and they look to music to cheer them up. I wrote 'All Star' as kind of a daily affirmation for all these people. I think that's why it's so successful."

Their success has not come without its challenges. After their recent tour, the group found themselves unprepared for the instant recognition that a hit single and video on MTV can bring. "Steve couldn't even walk down the street without people coming up to him. It really did something weird to us," Camp recalls. The band members went through a period in which they pretty much hid out in their homes, not sure how to handle their newfound celebrity status. "Everybody has these funny little 'suc-

Smosh Mouth 52 ▶



**"A lot of record companies aren't interested in developing bands anymore -- they want a band that's got a hit song. We want to help people that are unnoticed right now get noticed."
-- Greg Camp on band mate Steve Harwell's new label, Spun Out Records**

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Ways To Get Your Media Package Noticed

By Tom Kidd

Sometimes, first impressions are all you get. When you're trying to grab the attention of local press, radio or record labels, the envelope that arrives on their desks is usually your first — and possibly only — way to get their attention. Doing it right is therefore of utmost importance. There are a number of things that can be done to get noticed, and MC highly recommends the following:



Have Something To Say

No one likes receiving junk mail and no where is that more true than in the music business where busy A&R reps and journalists are inundated with music.

It's easy to throw money at them with a mass mailing, but it's not likely to do much good. Research your journalist or record company. If you or your band fit into their jobs, they're less likely to go postal on you.



Call First

Whether you're targeting press, radio or A&R, call first to find out if they'll take your package. This saves you money, alerts them to your package and gives you a chance to find out the correct spelling of their name. You should also get his or her title. People who have titles like you to use them.



Write a Strong cover Letter

There are three essential elements to a proper cover letter. Your letter must tell the recipient what it is you are offering, why it is they can't live without it, and what you want them to do with it.

As to that second point, "it's really good" is not a reason they want what you have. It's boring. You have to explain *why* it is good. Is it different? The same? Is there a track record of others who couldn't live without it?

The stronger the reason you provide, the stronger the response is likely to be.

And remember to type it.



Write a Bio

It is extremely important that your bio expand upon the points you've made in

your cover letter. It must emphasize your strong points and sidestep weaknesses. This is particularly important if you plan to send your package to a record label. The goal is to get the company as excited about your act as you are.

The bio should be written as a feature article because, if you plan to solicit the local press, it may well be published as is.

If at all possible, get a professional writer (perhaps a friend) to do your bio, keep it to a single page, and include positive quotes from industry/press about you or your act.



Take a Professional Photo

Every picture indeed is worth a thousand words, and maybe more if it's the only part of your carefully prepared press kit that gets noticed. The photo must clearly and distinctly depict who and/or what is special about your musical act. Are there bagpipes in your band? Then don't show the instrumentalist holding a guitar.

Photos can be rather pricey, but you can never cut corners in artwork. Those head-shot specials you see advertised for under \$50 are worthless for musicians. They are designed to show actors and actresses as types. The goal of the music photo is directly opposite. You want to make yourself as

distinctive as possible.

And don't forget to identify the name of the act and contact information somewhere on the photo itself. That's in case they lose your business card.



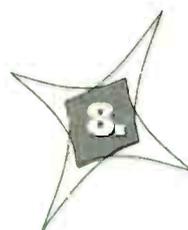
Include a Business Card

If you're going to cut costs anywhere, this is one place you can do it. What matters on your business card is the name and phone number. Sure, you can include things like your address or a catchy slogan or psychedelic overlays or whatever, but why would you? All anybody really wants is the name and number of that band whose bio and cover letter they've already sent to the recycling pile.



Find an Attractive Folder

You'll want to put your presentation into a nice folder. The goal is to have everything you want someone to see in one, nice package that is easy to file but hard to forget. Ideally, the plain, double-pocket folders work best. Which color they are doesn't matter, though the quality of the file itself very well could. Because these are so inexpensive when purchased in quantity at your local stationary warehouse, pay the extra penny or so for the glossy waxed cover folders. This shows you care enough about your own career to put in a little extra effort.



Make a Sticker.

To get your name or colorful logo on the outside of the folder, it's a cheap yet classy touch to do it with a sticker. Have them professionally printed at your local copy center and apply to the outside front of each folder. Rendering it this way is much more inexpensive than having the folders themselves printed.



Use Jewel Cases

This seems obvious enough, though there are still things that can go wrong. If you are including a CD in your package, make sure it is a sampler or a full-length album worth of material. If you send your single to record companies, they'll likely just put it away until you send them more music.

If you send a single to people in the local press, you're just wasting your money. Outside of the dance community — who prefer vinyl anyway — there are very few publications that have the room to publish reviews of singles. A single works for radio, but that's about it.

It's cheaper for you to package your CD in slip cases rather than the professional-looking and much more expensive-to-make jewel cases. Don't go that route. They don't fit in anyone's filing system, they're easy to lose and almost no one likes them. Go with the jewel cases. But remember to lose the plastic wrappers.



CDs vs. Cassettes

Present yourself or your act on CD if at all possible. Local press will not review a cassette tape, as they are interested only in what consumers can buy. Radio won't take them, either. While cassettes are still accepted by A&R reps, just about all the label people we have spoken to recently say that, if given a choice, they prefer the convenience of listening to a demo on CD.



DAT and Video

No one really expects you to spring for DAT. It's expensive and there just aren't enough players in use right now to make it worth your while. Record companies can

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be expected to have players in-house, but so far almost no one else.

Regarding a music video, unless your act is extremely visual (think KISS), then you're simply wasting your valuable promotional money. No one expects you to be able to compete with MTV, and yet if your video isn't near MTV quality, virtually no one outside of the public access TV world will broadcast it.

Those MTV videos look expensive because they are. It's unlikely that you as an unsigned musician have that kind of cash. Everyone knows it.

Of course, if the person you're pitching to specifically asks for one of these two formats, by all means do it. But wait until they ask.



The Envelope, Please

When record companies send out product, they do so in plain white or buff colored 9x12 envelopes. You should definitely do the same.

Now, you can get mailing envelopes in all sorts of candy colors and variations. But don't do it. The idea is to come across as

professionally as possible. In the long run, it is cheaper to use what the professionals use.



Glitter and Confetti

Do not put glitter and/or confetti in the envelopes. Sure, it seems like a cute idea, but when that pretty little stuff falls out it is annoying and just plain messy. Unless you want to come by and help pick it out of the carpet the next day, you've likely made the wrong kind of lasting impression. More importantly, the pros don't use it.



Address Labels

If possible, your address labels should be typed. This not only looks more professional than writing them by hand, but it also makes it harder for the post office to lose your mail.

The same goes for your return address. If you have your logo in your computer, this is another way to show the world how professional and together you really are. Make it clean and legible.

And always remember to correctly spell the name of the industry professional you are harassing when writing out the envelope. It shows you care and that you are a pro as well.



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World Radio History

◀ 47 Smash Mouth

cess breakdowns," Camp recalls ruefully. "We didn't really realize how well 'Walking on the Sun' did until we got home off the tour. We had all these new 'friends,' and had to change our phone numbers and move just to be away from people. The good part about it is that we're doing what we love — as long as we can keep our heads straight and stay out of trouble, it's good."

Clearly, these aren't the sort of guys who stay down for long — the men of Smash Mouth are a pretty upbeat set. "We're really happy where we're at, and we were actually happy before," Camp comments. "The record deal has just given us a vehicle to move on to all kinds of different things, like Steve starting his record company and me writing songs for other people."

The band makes a point of turning out tunes that reflect their overriding sense of optimism. "We're happy people — why bring people down?" says Camp.

With his pop ambitions so clearly on his sleeve, what does Camp think about the pop wave sweeping the music industry? "I don't understand Britney Spears. I do understand Ricky Martin. I totally understand why people love that guy — he's a rock star, a heartthrob. Boy bands — I really hope that goes away soon," he winces. Right now, he's a fan of Cibo Matto, April March, Martin Denny, and the whole "bachelor pad," space-age vibe in general. "That's the

"I went through this phase in high school where I was like, 'I don't ever wanna be on the radio -- I just wanna play my really weird songs.' And when people heard my songs, they were like 'no, they're not weird, you're a pop guy.' Once I was aware of what my role was, I just went along with it."

-Greg Camp

kind of stuff that I listen to, and that really influenced the sound of this record — that whole futuristic Sixties mumbo jumbo."

Looking Ahead

The band's future is shaping up to be just as sunny as one of their songs. They've just shot the video for "Then The Morning Comes," *Astro Lounge's* second single, a golden bit of retro-pop magic that seems destined to follow "All Star" to Top Ten glory. And lead singer Harwell recently launched his own label, Spun Out Records. "It's pretty much for bands who have the same problem we did," offers Camp. "A lot

of record companies aren't interested in developing bands anymore — they want a band that's got a hit song. We want to help people who are unnoticed right now to get noticed."

And when the future becomes a mere memory, what does Camp hope the band's musical legacy will be? His response is the perfect comeback to those who panned the band as being a one-hit wonder, and succinctly sums up the Smash Mouth ethos. "I hope we're remembered as a 'fun-hit wonder!'"

Contact Interscope, 310-208-6547

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The Moody Blues

With a new album and a U.S. tour, the Moody Blues are keeping it real.

By Michael Mollura

Few artists can consistently deliver quality music, over a period of three decades, with a message and style that essentially remains the same. The Moody Blues, however, have managed to endure the hard rock, punk and disco trends of the Seventies; the post-punk, new wave and grunge of the Eighties; and so far, the current hip-hop trend of the late Nineties without compromising their style.

This past August the legendary composers of *Days of Future Past* released their latest effort on Universal Records entitled *Strange Times*. As ironic as the title suggests, this undaunted outfit offers another album with the sort of familiar reflections on love and spirituality that we've grown accustomed to hearing on many of their previous albums. With most of the original members still with them — Justin Hayward, John Lodge, Ray Thomas and Graeme Edge — this is the line up that created those gems throughout the last 30 years.

When asked what factors played most crucially to the band's longevity, Moodies frontman Justin Hayward says, "The Moody Blues always went our own way. Meaning that we were never really capable of following any trends or fashions and we never got pigeon-holed." Nevertheless, the bottom line, according to Hayward, is that he "loves a good pop song with a great performance" and that should be enough for any decade.

If nothing else, over the years the Moody Blues have given rock & roll integrity that has made revolutionary use of spoken-word and classical influences. Their music has inspired generations of musicians to compose music that soul searches and offers a spiritual connection to the times we live in. When asked what influenced the Moody Blues content over the years Hayward precociously equates the band's songwriting methods to that of a filmmaker.

"We went through a lot of psychedelic and religious experiences together and we went down a lot of different roads that led us to writing about our spiritual quests. It was a lot like looking at music as if it were a big movie screen that was going on in front of us and we all saw our music in pictures and images."

With a couple of greatest hits releases, as well as a box set, a companion live video release filmed at Colorado's Red Rocks Theater, and even a guest spot on *The Simpsons*, the Moodies have been introduced to a new generation and seem very happy. "We've been busier in the last ten years than ever. Believe it or not we're actually in more demand now than we were ten years ago," says Hayward.

After a multi-platinum 35-year run in the music business, it almost seems hard to believe that it took this long for the band to finally produce their own record. But, as fate would have it, *Strange Times* marks the first time that the Moody Blues have done it on their own. The album was recorded in the town of Recco, Italy, of all places, at the Studio Mulinetti located on the Lugorean coast in the quaint confines of an old house where visitors are actually looked after by a family. The idea to record in this seemingly remote location came about after Hayward had been invited to spend some time in the city to record a song for an Italian film. Hayward fell in love with the location's ambiance and invited fellow band members to join him. What followed



The Moody Blues, 1999: Seen from L-R: Ray Thomas, John Lodge, Justin Hayward, and Graeme Edge. Coming to L.A. with a full orchestra in October.

was the beginning sessions for what would eventually become *Strange Times*.

"As far back as 1992 I had written a song called "English Sunset" (track one) while I was in Italy and I knew that was going to be my starting point for what would become our next record."

The album was recorded in two-week spurts over a period of seven years. Producing the songs themselves allowed the band to take their time and produce music without the intervention of record label representatives. The result is a record that many fans feel is a lot more truthful than many of the Moodies' later albums to date.

Upon listening to *Strange Times*, most of what is different about this album will seem invisible to the average listener. To a well-trained musician's ear, however, this record is cleaner and more fine-tuned than any of their other work. Hayward attributes the pristine quality of the recordings to the recruitment of local Italian keyboardist Danilo Madonia. "Madonia's contributions had more of an impact on our music than any of the Moodies' previous keyboardists." According to Hayward, this was so because of Madonia's technical know-how around a computer pad.

"We used quite a lot of new sequences and loops that we had created ourselves." Hayward explains, "we'd find a nice groove and use it as a click track [with computerized timing] until we added real drums, guitars and bass." This ability to edit the beats on a computer was particularly important in the punctuated sense of timing of the songs.

"People today are so aware of time on a record that nowadays 'loose timing' is considered unacceptable. Performing to a strict click track not only kept the rhythm of the tracks precise, but it also made it easier for us if we want-

ed to add something else later on." In listening to Hayward it would seem that this kind of technology is what really makes the *Strange Times* project special for the band.

"Madonia's computer allowed us to perform and be recorded in 'real time' whereby we were actually able to hear ourselves played back without any enhancements. On the song 'Swallow' this was particularly effective. It's the only song we've recorded in the last 20 years that actually is the sound of the Moody Blues set up in a studio with an acoustic guitar, bass, flute and drums."

Hayward explains that though digital technology may have changed the way an album is produced his personal approach to performance still remained the same. During the actual recording of his voice, Hayward insisted that he always sang to "real" instruments. Apparently, Hayward was not about to sing to computer tracks because he isn't able to manufacture the emotional content of his voice if he can't hear the real thing. "I always play real and that's what keeps us truthful," says Hayward.

With *Strange Times* finally on the shelves of every record store across the world, the Moody Blues are back on the road for yet another tour of the U.S. with a full orchestra behind them. "We're looking forward to presenting our new music to the fans that have been waiting for this album," says Hayward. "We've been touring with symphony orchestras for the past several years and we're very ready to incorporate our new music into the show, showcasing where we are today as a band."

Graeme Edge adds, "We just love playing live and we never get tired of playing the old songs as well." Look for the Moody Blues to bring their show to L.A.'s Greek Theatre in October.

Contact Lori Lousararian,
310-201-8804

BRIAN ABIS



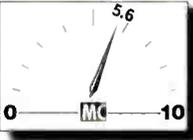
DEMO CRITIQUES



Robby Baier

Seeking: Label/Dist Deal
Style: Pop-Soul
Contact: Jim Gardner
 413-644-9701
 SoulTube.com

Mass.-based Robby Baier offers a full-length disc that kicks off with "Seriously," a lurching piece of pop-soul that marks him as an artist with commercial potential. The track has gained some regional recognition and, according to the bio, will be included on the soundtrack to the Christina Applegate flick, *Shaded Places*. The other songs, though, ("Right On Track" and "Anchorage") are more representative of the album — slow brooders with Jagger-like vocal textures. There's something here that is worth developing.

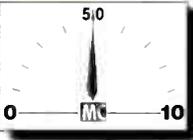
Production.....	6	
Lyrics.....	5	
Music.....	6	
Vocals.....	6	
Musicianship.....	5	



Amanda's Waiting

Seeking: Label/Dist. Deal
Style: Rock
Contact: 212-252-3368
 webtunes.com/amanda

Formed back in 1994, New York City's Amanda's Waiting are a six-piece band led by songwriting collaborators Grace Millo (guitar, vocals) and Minx (lead vocals), whose vocal harmonies stand out on this demo. While the band have been likened to 4 Non Blondes and Linda Perry, we also heard on "Superman Blue," "Represent," and "Twist In My Sobriety" a sound that strayed a bit too far in the direction of Eighties-style rock. There's talent here that could use a bit of tweaking in a cutting-edge direction.

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



Amanda Jones

Seeking: Label/Dist. Deal
Style: Pop-rock
Contact: 770-432-4843
 girlmusic.com

This female four-piece from Atlanta are reminiscent of the melodic, pop-rock of the Bangles and the Pretenders. The lead-off tune, "Voices," even rips off the bass line from "Back On The Chain Gang." Indeed, despite good energy, with the group's retro-pop reflexes at full throttle, there's very little that is original here. Despite mining a genre that has spawned so many catchy tunes in the past, we didn't find a truly memorable song. Amanda Jones needs to work on their songwriting while figuring out a way to update their sound.

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



Girl on Top

Seeking: Label Deal
Style: Rock
Contact: Ed Durbeck
 781-396-1009

Better than their score would indicate, the provocatively named Girl On Top, led by singer Karen Dibiasso (who according to the band's bio was voted Boston's "MVP — Most Voluptuous Performer") offer a brand of alt. pop-rock on tunes like "I Get High," "Break Your Heart," and "Open It." The hooks are definitely there, but something's missing. We think these songs deserve a much more energetic, dynamic presentation. It could really make all the difference.

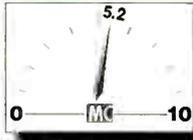
Production.....	4	
Lyrics.....	4	
Music.....	5	
Vocals.....	4	
Musicianship.....	5	



Kyle Frost

Seeking: Label/Dist. Deal
Style: Rock
Contact: 818-771-9253

A multi-instrumentalist with pro credits (Whitney Houston, L.A. Reid), Frost offers a demo backed by his band Medicine showing him to be a singer/songwriter mixing the classic Sixties/Seventies, West Coast folk-rock style a la Stephen Stills. The tunes "Medicine," "What Do Ya Got To Lose," and "Still Waiting," are tightly executed and well-arranged numbers. The dated quality of each track, though, holds Frost back. We suggest he use his influences as a springboard to a new, distinctive sound.

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



Twitty Committy

Seeking: Label Deal
Style: Blues-Rock
Contact: Brian Twitty
 562-925-5484

With this four-song demo disc, Twitty Committy wastes no time putting their cards on the table — even if, in today's record industry climate, it's pretty much a dead man's hand. This is blistering blues-rock, and the brothers Twitty (Brian and Brett) and their hot harmonica player Bill Deacon do a creditable job here. "My Baby Don't Love Me No More," "Sooner or Later," and "That's It!" all demonstrate that this quartet must be a pretty solid, crowdpleasing live act. Our main criticism: the lead vocals need more cajones.

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



K.K.

Seeking: Label Deal
Style: R&B
Contact: 626-3435-0871

Local R&B solo artist K.K. (formerly of K.K. & the Sneaky Freaks) offers a demo he wrote, produced and performed himself. The disc has the mid-tempo number "Same Song" the quick-paced "Talking That Shit," as well as a ballad, "If I Still." We're in agreement that this is an artist who needs to open up to collaborators who can not only help him develop his ideas, but help elevate them via a higher level of production. As with many demos we hear, K.K.'s lacks a knock-out single that could really demonstrate an ability to craft infectious R&B pop tunes.

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

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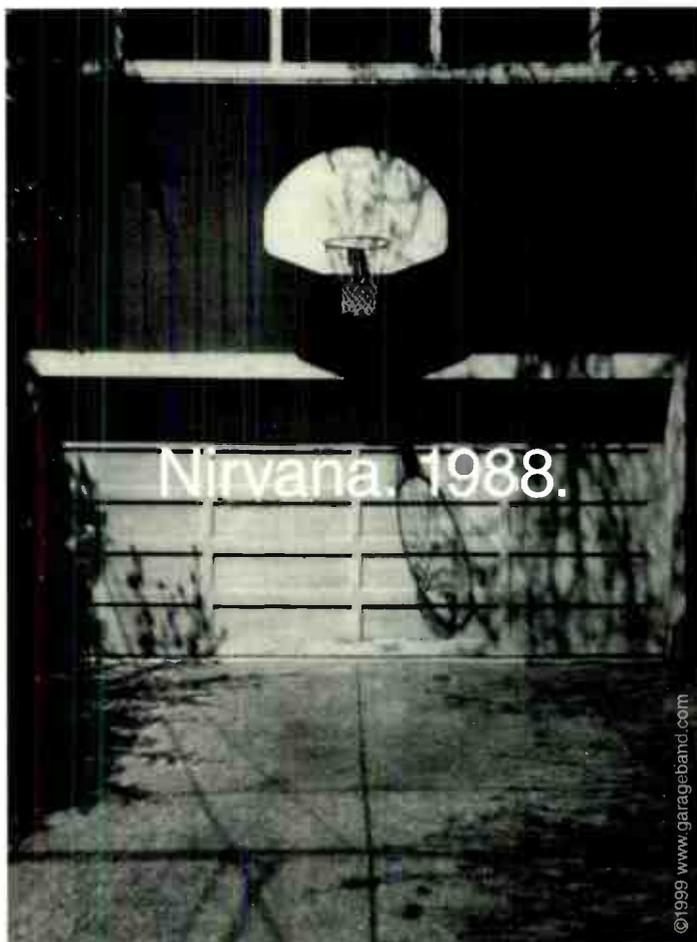
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Joy Division

Preston 28 February 1980
FACD 2.60

1 2 3 4 5 6 7 8 9 10

Producer: N/A
Top Cuts: "Disorder," "Colony"
Summary: The liner notes of this rare offering quotes one of the band members as saying, "It's like a piece of time breaking apart." That note sets the tone for this incredibly crude live recording of one of the most influential goth bands in the history of the genre. This CD's jagged imprecision asserts a cry for help that sent shivers down my spine — complete with between-song banter that testifies to Ian Curtis' self-destructive state of mind. Definitely not for everybody, but a must for JD heads.

—Michael Mollura



Debra Davis

Angels In The Attic
D3 Records/FMA

1 2 3 4 5 6 7 8 9 10

Producer: Dave Beyer
Top Cuts: "Begin Again," "In Your Pocket," "I Don't Wanna Be That Cool"
Summary: Davis — whose music has been widely heard on *Dawson's Creek* — creates a unique all-pop mix which draws on a mixture of folksy acoustic and edgy electric rock. While a few of the tunes border on a Stevie Nicks-type spiritual vibe, the crisp-voiced singer hits the mark when tackling serious themes. Nearly every song combines childlike whimsy and innocence with a toughness that comes from having hit the rocks a few times.

—Jonathan Widran



John Keane

Straight Away

Song Haus Music/Lay Cut Records

1 2 3 4 5 6 7 8 9 10

Producer: John Keane and Wyn Davis
Top Cuts: "Red Raven" "After Dark"
Summary: Merging the sweet dance fever of George Michael with the dramatic pop sensibility of Richard Marx is a great idea, if it were 1984 again. With this self-produced CD, John Keane mines that pop-lite terrain to perfection with songs that have better titles than they do lyrics. In fact, everything about this effort could be better, unless that pseudo-disco period just prior to the hair band era is the high point of your life. Keane needs to update his material.

—Bernard Baur



June Carter Cash

Press On
Small Hairy Dog/Risk

1 2 3 4 5 6 7 8 9 10

Producer: John Carter Cash, J.J. Blair
Top Cuts: "Diamonds In the Rough," "Ring of Fire," "I Used to Be Somebody."
Summary: This is only the second solo project ever released by June Carter Cash. Nevertheless, this elder stateswoman of country music remains all cutting-edge and graceful as she once again proves herself to be a skilled songwriter and performer who stands just a little bit taller than all the rest. This amazing woman is as timeless as the music she creates. The album is beautiful and filled with raw emotion.

—Jana Pendragon



Lords Of Acid

Expand Your Head
Antler/Subway

1 2 3 4 5 6 7 8 9 10

Producer: L.O.A.
Top Cuts: "Let's Get High," "Rough Sex"
Summary: There's simply no other band around that provides as many decadent thrills as L.O.A. Holding us over until a real Lords' album comes out, we get to "Expand Our Head," with a collection of remixes from some of their enlisted friends. Emerging from hard acid house, to more song-orientated electro, we knew they could play with genres, but who anticipated one of the coolest varieties of sound to date? Funkadelic samples on a Lords of Acid record? Believe it!

—Dan Siwek



Chicklet

Wanderlust
Satellite Records

1 2 3 4 5 6 7 8 9 10

Producer: Chicklet
Top Cuts: "Superficial"
Summary: *Wanderlust* is a conglomeration of borrowed styles, a textbook example of how not to follow trends. Here are your wispy, vaguely European female vocals somewhere between the Cranberries and Sixpence None The Richer. Here's your trendy Farfisa organ, Blondie-style synthesizer and harmonies right out of the Cowsills' handbook. They've plundered the Sixties, Seventies, Eighties and Nineties but things don't add up to much. There's no sense of self and no stand-out songs. *Wanderlust* wanders too much.

—Tom Kidd



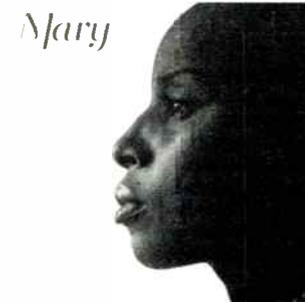
The Sprague Brothers

Let The Chicks Fall Where They May
Hightone Records

1 2 3 4 5 6 7 8 9 10

Producer: Frank Sprague
Top Cuts: "Green Arrow," "How Far Will I Fall," "Right or Wrong"
Summary: While there are some interesting moments musically that recall stylings and high school garage bands, there is very little here that is unique, compelling or imaginative. More in tune with the retro-Sixties band craze than a current roots act, the Sprague Brothers do not exhibit any creative spirit. On the other hand, Chris Sprague continues to hint at what might very well be the start of a possible solo career as was evidenced earlier this past spring.

—Jana Pendragon



Mary J. Blige

Mary
MCA

1 2 3 4 5 6 7 8 9 10

Producer: Various
Top Cuts: "All That I Can Say," "Deep Inside," "Your Child"
Summary: How ironic that on Mary J's fourth studio disc (fifth overall), she has become the Chaka Khan of the hip-hop generation. Blige speaks out on everything from celebrityhood to parenthood and, with a little help from Lauryn Hill, Aretha Franklin, Babyface, Eric Clapton and Jimmy Jam & Terry Lewis, has crafted a soulfully atmospheric disc that brings back memories of Khan's better days with Rufus. It'll be interesting to see where Blige and hip-hop go now that they're both all grown up.

—Wayne Edwards

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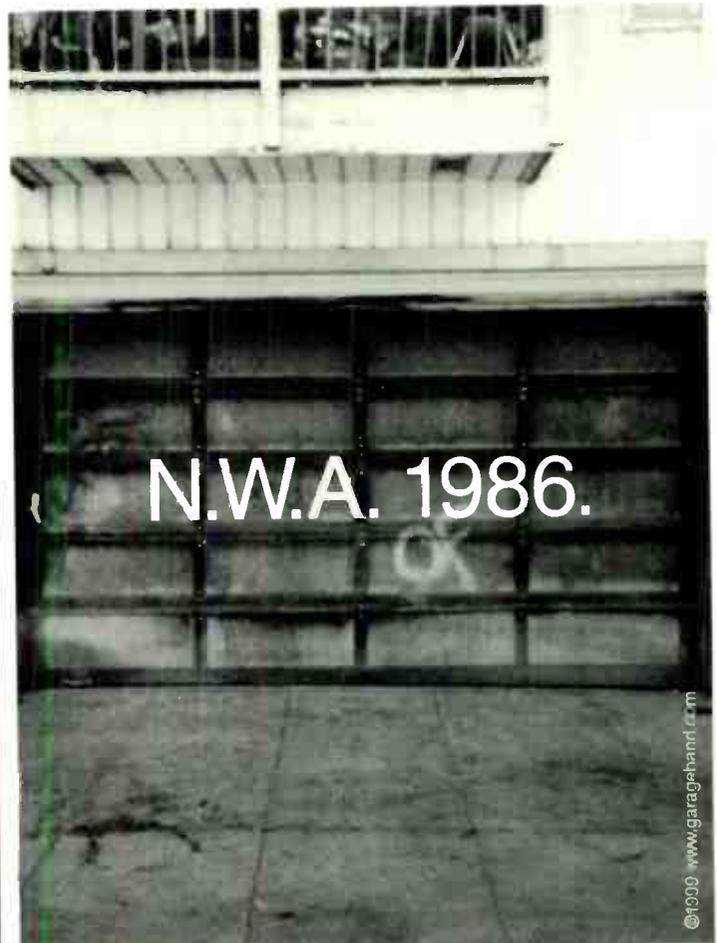
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CLUB REVIEWS



STACEY STICH

Flesh For Eve: Fetish-rock.

Flesh For Eve The Dragonfly Hollywood

Contact: Artist Hot Line: 323-651-3430

The Players: Evelyn Benu, vocals, bass; Trey Brinkley, guitar, keyboard; David Cluff, guitar, bass, keyboard; Dayna Franklin, drums; Steven Morelock, sex dwarf; Beth Death, butterfly dancer; Alicia, dominatrix; Devon, master dancer; Bliss, the bunny.

Material: Flesh for Eve resides in the decadent realm where Marilyn Manson meets Marquis de Sade. Playing hardcore fetish-rock, raging with industrial passion and gothic pageantry, it is music at its most deviant. Stimulating and seductive, the band's relentless rhythms were traditionally structured, strangely like industrial pop — but that was the only traditional thing about them. With themes of domination, eroticism and depravity, the music churned the audience into a quivering mass, causing half of the crowd to dance while the

rest were simply too stunned to move. This peculiar effect may have had as much to do with the show as with the music itself.

Musicianship: The musicianship was astoundingly tight considering all of the activity swirling around the players. With dancers swarming the stage and simulating (or actually doing) bizarre sex acts, the players managed to focus on the music. Brinkley and Cluff riffed out hellbound rhythms, punctuated by screeches of oddly melodic feedback while Franklin pounded the skins as if they deserved the punishment. Then, over the top of it all, Benu injected sweet vocals that subdued the mood, creating a sanctuary of sinful pleasure. But most of all, this group was not only supplying the music to a scene out of Dante's *Inferno*, they became part of it.

Performance: The show itself was worth the price of admission — if you're into debauchery. There was so much going on, you hardly knew where to look or even if you should. Because when you did peek to see what was going on, it was more than a shock as scantily clad dancers performed every dirty deed you could think of, from dripping hot candle wax on each other to whipping and attacking one another with giant dildos. The highlight of the show, however, had to be when a huge bunny-man turned Benu upside down, spread her legs and performed cunnilingus while she continued to sing without missing a note.

Summary: If you're easily offended or worried about going to hell, you probably should avoid this act. There are enough sins portrayed onstage to last a lifetime. If on the other hand you'd like to see what real fetish-rock is all about and are ready to experience the darker side of life, then Flesh for Eve will take you on a trip you won't ever forget.

—Bernard Baur

Cause For Concern The Roxy West Hollywood

Contact: Artist Hot Line: 323-368-6181

The Players: Suzanne Graham, lead vocal; Leslie Stoddard, lead guitar; Joan Loos, rhythm guitar; Kelley Duarte bass; Wendy Colton, drums; Jill Moran, back-up vocals.

Material: Cause For Concern is an all-female band with a sound that appeals to people of all ages. It is this soft-rock style that you find yourself crooning when you're relaxed, happy and in the mood to sing. However, in order to hum a tune it has to be etched in your mind and these songs were so identical in tone and rhythm they blended together making it impos-

sible to remember them.

The rich harmonies between Colton and Graham is what made their songs appealing, but weren't strong enough to get past the dated feel of their material. CFC might do well to take a step back and find a newer, fresher approach to their songwriting.

Musicianship: CFC is a tight band with competent musicians, but their level of play was average, resulting in a less than exciting performance. This band seemed to be so democratic that no one wanted to take a risk, cut loose and play like the musicians they have the potential to be. If their goal is to stand out and be special, they need to stop playing it so safe.

Performance: Colton enjoyed provoking screams from the sizeable crowd at this show, but there was no chemistry between the players. Individually, they attempted to look lively onstage but, as a whole, the performance was flat, as if the musicians each had something else on their minds other than playing this gig. That's disappointing because when you see six dynamic women in a band that has created a significant buzz, you expect them to live up to their reputation.

Summary: Cause For Concern may have been cutting-edge at one time, but the group seems to have lost the spark and energy it once had. Although this gig may have been an off night for them, CFC are going to have to rediscover the reason they want to play music if they have any desire to progress.

—Stacey Stich



STACEY STICH

Cause For Concern: Dated material that needs to be improved.

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CLUB REVIEWS



Hey Kid: Rock music with good potential, but needs development.

Hey Kid
Scruffy O'Shea's
 Marina Del Rey

Contact: Artist Hotline: 310-215-1913

The Players: Michael Branella, vocals, guitar; Marcus Hall, guitar; Andy Ungos, bass; Julian Sullivan, drums.

Material: Hey Kid plays a brand of rock that has not quite gone out of style, but definitely needs a bit of updating. The two things that makes the music bearable are the humor of the lyrics and the perky rhythm of the music. Aside from these two things, Hey Kid's music is pretty ordinary. That is not to say that it was bad, but just pretty run of the mill. The one song that really stood out in the set was a tribute to Parliament/Funkadelic called "P-Funk." This tune had a funky rhythm and sound all its own and stepped outside of the rest of the set. The humor inherent in songs like "French R Wimps" and "Where's My Bike" is a good touch because it does set them a little above the norm. While Hey Kid does not need a complete overhaul of their material, it could use a thorough airing out.

Musicianship: On the whole, Hey Kid are pretty average musicians. Michael Branella on vocals has a good voice, one that allows the listener to make out the words most of the time and is still pleasant to the ear. Marcus Hall on guitar plays well, but does not really shine in any memorable way. The rhythm section of Andy Ungos on bass and Julian Sullivan on drums does not fire up the music, but they are not dragging it down either. All in all pretty standard.

Performance: The one exclusive area where Hey Kid does stand out is in their energy. The band (and especially Branella) has a good feel to their set. They like what they're doing and are happy to be doing it. That always makes it a little easier to listen to a set by a band. It also gives them a leg up,

as the rest of the stuff can be improved, but you can't muster up emotion from just anywhere. The band also has a good internal chemistry. These musicians not only like playing they like playing with each other.

Summary: This band could use a little work, but with a few tweaks and turns here and there could develop into a really good band. They have the basis, the feeling for the music, now they just need to improve the rest.

—Jon Pepper

Kickwurmz
The Viper Room
 West Hollywood

Contact: Pat Ellis, 702-499-4999

The Players: Andy Morris, vocals; Scott Swaney, vocals; Paige Plautz, vocals; Jason Dean, guitar; JJ Dean, bass; Zca Weidle, drums.

Material: Kickwurmz is as unique as their name, a high energy hip-hop group with quirky and silly, but striking, intelligent songs. This young ensemble takes an original approach to their songwriting in that they explore the absurdities of

serious subjects in a wholly entertaining way. Most of all, what they present is an articulate and insightful form of college rap, backed by hip-hop beats, scratches and samples. This gives their music a wide appeal since it hits on multiple levels, but still has the required grooves to keep all the dancers in the audience happy.

Musicianship: This is a talented group of singers who not only solo well, but harmonized better than most. Each member has their own particular style that seems to match their personality. Swaney is the joker who indulges silly raps; Morris takes a more serious approach, becoming almost dramatic, while Plautz is the romantic diva. In fact, Plautz has a sweet R&B delivery that she uses to her advantage. The combination, which often included all three rap/singing in their distinctive styles, was extremely effective causing the songs to ebb and flow. Jason Dean, JJ and Weidle backed this trio of vocalists with a phat low end and rhythms that kept a persistent groove.

Performance: This was a fun band to watch as they ran all over the stage, jumped into the audience and encouraged everyone to join in their party. It was a little like being in a frat house on a wild Friday night, except this party was held in a club on the Strip.

Swaney and Morris kept the crowd at a fever pitch while Plautz seduced them with her performance. This group got the crowd so worked up that the floor was vibrating from all the dancers as they alternately rushed the stage and boogied.

Summary: Kickwurmz are a kick and a half, with a high-energy show. But most importantly, their songs mean something, with observations that are provocative, insightful and frequently hilarious. This is the kind of group who could mainstream hip-hop into every college campus in the land.

—Bernard Baur



Kickwurmz: Entertaining, provocative, insightful hip-hop that works.



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Happy Regrets: Light pop-rock.

Happy Regrets

The Gig
Hollywood

Contact: 925-427-5650

The Players: Joel Lopez, bass vocals; Billy Duke, guitar, vocals; Lenny Gill, guitar; Chris Dugan, drums.

Material: San Francisco-based band, Happy Regrets, is playing out the pop music bonanza of a few years ago, with a sound that visits the lighter side of Third Eye Blind, the Tories and the Foo Fighters. But the biggest difference between this group and those others is that Happy Regrets utilizes melodically seamless harmonies that are not only catchy, but are almost Beatle-like in quality. Indeed, the vocals are the songs' biggest strength since most of their tunes are basic pop numbers that don't add anything new to the genre. They're all hummable little ditties, to be sure, but they're also gone in a flash. Perhaps the best that could be said about their material is that, at least for a moment, they put a smile on your face even if it didn't last the whole evening.

Musicianship: This was a competent and tight group who performed well together. There was nothing particularly flashy about them, but they're hard workers. Lopez and Duke traded lead vocals

equally well while Gill supplied the poppy leads every song had, and Dugan the punch that drove them. However, it was the harmonies that lifted this music out of the ordinary and into a special place.

Sweet, strong and consistent, the vocal tones meshed with precision and flair, making each song a special delight even if its essence didn't support it. Indeed, the most impressive characteristic this outfit has going for it is their vocal strength.

Performance: This area was very disappointing. For songs as vibrant as theirs, the band members hardly moved at all, giving the impression that they weren't too excited about their own music. This made for a very lackadaisical performance that bordered on boring. It would have been nice if Happy Regrets could have simply been more happy.

Summary: Happy Regrets is a young band with amazing vocal abilities, but pedestrian songs. Their pop influences have already accomplished what this band is seeking to do, making them more derivative than they probably should be. If Happy Regrets could find a way to make their material match the level of their vocals they could have a bright future in the pop genre.

—Bernard Baur

Sinboy

The Dragonfly
Hollywood

Contact: Artist Hot Line: 818-782-6086

The Players: Elysa Grey, vocals, programmer, keyboards; Rana Ross, bass, backup vocals; David Nahmani, guitar.

Material: Sinboy is an industrial rock band with a gothic edge, an amalgamation of Nine Inch Nails and Marilyn Manson with the vocal strength of Berlin. Add this to the fact that most of the lead players

are women and you have a band with a unique twist. Their approach mixes the organic aspect of their talents with pre-recorded samples giving birth to a dark, eerie and sexy sound.

The music's primal and repetitive rhythms are intoxicating while the lyrics thrust you into a world of domination, dark shadows and the horror of demons, stalkers and sexual freaks. With song titles such as "Triple X-666", it's exactly the type of music you would listen to when you're in the mood for a goblet of fresh blood.

Musicianship: Elysa Grey does not have a wide vocal range but her cold, hard verve works perfectly with the gothic flair of her material and the dominatrix persona she projects. Ross's bass intermingles with the drum loops creating the underlying rhythms while Nahmani's guitar licks pierce through the seductive soundscape to create the machine-like quality of the industrial genre. Together this group has a unique edge that gives their music a personal signature.

Performance: It's obvious that Sinboy's presentation was given a great deal of thought. They decorated the stage with a TV screen displaying bondage and soft porn, a mic stand adorned with broken glass and a burning candelabra. In the midst of this gothic inferno Grey captivated her fans as she comfortably exposed her sexuality and midriff while littering the audience with sparkles. The performance was only weakened with erotic dancers who were tame in their presentation.

Summary: This is industrial music teeming with sexual dominance. Bold in concept and produced in detail, their show was equal to the intensity of their material. While this walk on the dark side may not be for the light-hearted, it will capture anyone who has a lust for the bizarre and sinister.

—Stacey Stich



Sinboy: Gothic-edged industrial rock teeming with sexual energy.

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CLUB REVIEWS



Tony Perez: Heartland rock with a contemporary slant.

Tony Perez *Goldfingers* Hollywood

Contact: Alisa Capaldi, 323-525-8226

The Players: Tony Perez, vocals, guitar; Mark Marcelino, keys; JoJo Zarrillo, bass; Marc Harris, drums.

Material: Tony Perez is a singer/songwriter with a contemporary slant on heartland rock. His songs explore the same areas John Mellencamp and Bob Seger have repeatedly explored over the years, but with a significant difference: Perez isn't as world weary or quite so cynical as either of them. Rather, his point of view is positive in outlook and hopeful in direction. Musically, however, the songs are definitely in the same league, being epic in scope and pop-like in structure. In fact, Perez has taken the best from both and created a special place that is not only interesting, but timely.

Musicianship: By far the most notable earmark of every song was Perez's voice. His vocals were always right on and heartfelt with an emotional content that communicated his feelings perfectly. His bandmates were capable, but played on the loose side, apparently because this was one of their first gigs — and, unfortunately, it showed. In fact, their playing as a whole was not very tight or precise, with wrong notes, sloppy rhythms and off-tempo predominating the set. But this problem should be an easy fix with a little more rehearsal time.

Performance: Perez was an excellent performer, with a Richie Valens persona, that visibly touched his audience. While the chemistry between the players themselves was sorely lacking, it was hardly noticeable when Perez got into his zone and became one with his songs. This was obviously an artist who knew his material intimately and was eager to share it. That sort of presentation made this a very special performance and

gave Perez the mark of a star.

Summary: Tony Perez has the potential to make it big. He has taken a genre that has been mined by experts and made it his own. His songs are not only well-crafted but insightful, and with the cross-over Latin market, he may find success sooner than most.

—Bernard Baur

Left Standing

The Gig
Hollywood

Contact: Pat Ellis 702-499-4999

The Players: Danny Pino, lead vocals; Chris Pino, bass, vocals; Adam Rushfield, guitar, vocals; Beau Stewart, guitar, vocals; Ben Henrie, drums.

Material: Left Standing is a group that gives new meaning to the word "versatile." Usually, versatility is a death knell because no signature sound exists to make an eclectic approach coherent. But this act puts their mark on several different styles, making each their own. Basically a hip-hop group,

they also venture into pop, rock and even cruise through Spanish language doo-wop songs. However, what's most impressive is that they're strong in every style and give their all in every song.

This is a group that knows no boundaries and whose apparent mission is simply to entertain their audience. In that respect, Left Standing more than accomplished their goal at this gig, causing their fans to go crazy with emotion.

Musicianship: This was an excellent group of musicians and singers. The instrumental work alone was outstanding with all players keeping the intensity level high and the low-end deep.

Chris Pino and Henrie were especially good with the ever changing rhythms, slipping and sliding from one genre to another. The vocals, however, were the highlight of the show with Danny Pino taking the lead. His voice has the ability to rap out rhymes one minute and sweetly flow the next.

It was on the Spanish numbers that Pino really shined, with sultry, smoky vocals that gave the songs a distinctively Latin feel.

Performance: This group doesn't know how to slow down. They started at a level most acts work up to, and continued building on it until it was almost a runaway train. In fact, one of their fans got so overwhelmed that he had to be escorted out while another reached up and tore the lead singer's shirt off. The audience was in such a frenzy by mid-set, that they were just under enough control to allow the show to go on and enjoyment to prevail.

Summary: Left Standing is outstanding. They are one of the few groups whose versatility doesn't hurt them. Indeed, it makes them a phenomenon and a must-see act. Anyone looking for a highly charged dance rave scene will find this group to their liking.

—Bernard Baur



Left Standing: Versatile hip-hop with Latin influences that rocks.



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7. _____	_____	8. _____	_____	9. _____	_____

PRIMARY CONTACT: (Artist, Bandmember - nonpublished information)

Name: _____ Address: _____
 City: _____ State: _____ Zip: _____ Country: _____
 Work Phone: _____ Home Phone: _____ Work Fax: _____ Home Fax: _____
 Cellular: _____ Pager: _____ E-Mail: _____

OTHER CONTACT: (Published information, used on Website, Program Guide, Kiosk, etc.) Artist Manager Agent Other

Name: _____ Address: _____
 City: _____ State: _____ Zip: _____ Country: _____
 Work Phone: _____ Home Phone: _____ Work Fax: _____ Home Fax: _____
 Cellular: _____ Pager: _____ E-Mail: _____

ARTIST SHOWCASE PACKAGE: Applications will be accepted as of August 1, 1999, and receipt of your application will be acknowledged by mail. Remember that we have to turn down the majority of applications to perform at EAT'M. Please help us be more efficient by not calling regarding the status of your application, as all artists will be notified of selections no later than February 29, 2000.

PLEASE ENCLOSE THE FOLLOWING IN ONE PACKAGE:

1. A completed showcase application form.
2. Photo, bio, current press kit, and video (if available).
3. \$100.00 Application Fee for applications postmarked after 11/1/99.
4. CD or cassette of original materials (minimum 3 songs).
5. \$75.00 Application Fee for applications postmarked on or before 10/31/99.
6. **ABSOLUTE FINAL DEADLINE** - must be postmarked no later than 1/18/00.

Artists that are not selected to perform at EAT'M can deduct the Showcase Application Fee from the price of the registration of their choice, either Gold or Platinum.

Artists that are selected to perform at EAT'M will receive two (2) Gold laminates, plus Wrist Bands for each bandmember. These Gold laminates can be upgraded to Platinum for \$100.00 each.

As a condition for the Artists' Application for selection as a Showcase Band at EAT'M 2000, the artists agree that EAT'M may select and use up to two of the musical compositions provided by each of the artists as part of a compilation CD of EAT'M performances. EAT'M will pay the artists or songwriters the statutory U.S. Mechanical Licensing rate for compulsory licenses for any composition used.

Check, money order, cashier's check or credit cards accepted. **DO NOT SEND CASH. TOTAL DUE \$** _____

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Cardholder Name: _____

Authorized Signature: _____

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

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

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

When placing your free ad, follow these simple guidelines:

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

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



PRO PLAYERS

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

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

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

PRO PLAYERS



ODDS & ENDS

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

ODDS & ENDS



DISPLAY ADS

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

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EQUIPMENT

2. PA'S & AMPS

- Acous bass amp, 125 wts pwr cab w/1 15" JBL spkr, \$400 818-990-2328
- Carvin, new 4x12 cabs, Brit Celestin spkrs, stereo/mono switch, Duraflr covering, \$250 ea/\$450 pr, 818-754-1497
- Celestin G12T-75 spkrs, 75 watt, I have 4, all totally new, took them from new Marshi cab, \$70/ea or \$280/all 4, 323-871-9158, crazy_guitar@hotmail.com
- Marshi strait spkr cab, 4x12, rare 65 watt Celestin, snds incredbl, all orig, xint cond, built 1979 #375, 818-888-0588
- Marshi vintg reissue, 1960, cab w/4 12" spkrs Vintg 25 watt, xint cond w/cover, \$500 Harry 818-986-4513
- Mesa Boogie Mark 4 combo amp, w/pedal brd & Anvrl case, \$1,450 Will trade for bass gear- only Bryan 661-269-0917
- Musicmn 110RD 50 watt guit amp, 1982, \$150, Terry 818-831-5896
- SWR basic 350 & Sunn model T all tube bass amps \$350 ea, 818-549-9039
- Wst Fillmore amp wntd Jim 718-389-3083, chromelocust@worldnet.att.net
- Yamaha RM804 recrdng mixr, 8x4x2, 1 aux send, 3 band eq, 16 chnl monitoring, \$285 obo Before 10pm 909-305-6795

EQUIPMENT

3. RECORDING EQUIPMENT

- Behringr Eurodsk 8000 w/meter bridge, 24 input, 8 bus console, Can be config'd for 48 inputs & outputs, xint shape, Call days, Robert 818-790-6278
- Mackie mixr 1634, for sale, \$450 obo, Mixr mixr, \$100 obo, Alesis Quadverb, \$175 obo, Mesa V twin pedal, \$150 obo, 805-373-1823
- Sony 4 trk minidisk recdr, MDMX4MK2, brand new cond, 1st \$450 takes her home, Darren 818-623-7822
- Studio equip used in making of gold album, now for sale You know, out w'ld, in w/inw, 818-992-0070.

4. MUSIC ACCESSORIES

- Boss BF2B bass gr pedal, xint cond, new \$130, w/ \$10 for \$40 818-830-949
- Digitelch 2120 valve guit systm w/pedal Great studio/live tool w/tons of analog & digitl stereo fx, \$600 323-871-9158, crazy_guitar@hotmail.com
- Digitelch RP12 guit processr, brand new, \$350, 818-345-5699
- Fender Sautre bass, 1990, wht, xint cond, \$100 Terry 818-831-5896
- For sale: Alesis QS7, \$500, Digitelch studio voc EX, \$700, Alesis adat LX20, \$1,050, Mackie 24 8 mixr, \$2,000, 714-816-0099

EQUIPMENT

5. GUITARS

- 1959 Gibson ES5 switchmstr, sunbrst, 100% orig, mint cond, hrd shell case incl, \$7,000, 818-830-1949
- Gibson Maraudr elec guit, 1976?, \$100 Terry 818-831-5896
- Ovation Legend 12 string, CT made in early 80s, stock pickup & case, \$650 or trade for Amer Fender bass or ? Bryan 661-269-0917.
- Weisenbrn copy acous hollow neck lap steel, xint cond, 1940s, snds great, Ill resonatr in snd hole, \$500 818-888-0538

6. BASS GUITARS

- Alembic series 4 string bass, xint cond, hrd shell, \$2,800 \$1,830-1949
- Dineck wntd Guit/bass Rick or BC Rich pref Jim 718-389-3083
- Fender precisn bass, metallic red, maple neck, nickel tuners, \$250 818-549-9039
- String bass, 3/4 modern German rndbck, xint cond, big hi quality tone, \$3,800, 818-990-2328
- Zon Sonus specil fretlss 5 string bass, lined compos-ites neck, Bartilm pickup Beaufit, lite wr & great snd \$1,200, 323-651-5098

EQUIPMENT

8. KEYBOARDS

- Yamaha C7 7' grand piano, xint cond, pro maintand, \$28,000, 949-472-5620

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EQUIPMENT

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EQUIPMENT

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EQUIPMENT

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•Congas for sale, blk, toca fibrgrss. You won't get heria tning them around. Lk gd & snd great! \$300. Jonathan 310-477-8785, holjmit@aol.com
•DW bass drum, custom made, 20x24, royal blue to regal blue fade w/gold hrdwr & case, brand new, cost \$1,300, sacrif \$550. 818-981-0545
•DW maple snare, like new, \$300. Pearl maple, 26, 12, 13, 15, 16, wht, drums only \$750. 323-769-5458.
•Roland TD7 turbo, complt kit, new cond, \$1,800. 310-399-6831, electronics@holmail.com
•Sknk drum machn, Yamaha RX21. 310-245-2164.

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11. COMPUTERS/SOFTWARE/ETC.

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•24 yr old guit plyr, hrd working, sks electrnc band. Massv, Bjork, Amos. Will auditi tomorrow Patrick 818-753-8346
•31 yr old exp guit, 5th Jersey/Philly w/strong voc abil. Skng working band sit, srs only. Frank 609-547-1514.
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•Guit avail to join/form band w/flash. Infl Kiss, Monstr Mag, Rammsn, DAD, Chris 323-461-1021.
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•Guit plyr, 20, avail. No F sings. Groove, imaginatn, gd equip. Playng all my life, in Hillywd only. No flakes. crazy_guitar@hotmail.com
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•Guit/lead, bv singer/snwrtv cur on tour, avail Oct for p/t working cover band &/or orig band. Know lots of covers, have gd orig matn. unisons22@aol.com
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•JGarcia meets MBloomfield sks interesting band that likes to jam for fun & profit. Will 818-759-5066.
•Lead guit, 40s, sks rockn, bluesy, jam band w/exp'd pro plyrs. Ala Phish, Cream, Dead, Hendrix, Allmans. Great vox, equip, studio. 818-788-3350.
•My name is Ziggy & I play lead/rhythm guit! All styles rock! Avail but won't last long. I'm top 10 guit on East Cost! 732-830-7744.
•Nd guit hero? Do you have great songs in Journey to Giant to Dokken to Ozzy vein? Pro sit pls. Craig 805-384-0323.
•No living in OC. Guit avail. Infl Hendrix, Santana. L. liewing@aol.com
•Pro elec guit plyr. Funk, R&B, jazz & rock. Avail for tours, live, studio. Own gear, own transpo, great rhythm, great att. Roberto 323-848-7761.
•Pro guit w/much live & studio exp, avail for tourng, sessns etc. HR is specilly, all styles considered. 818-994-7995.
•Reggae/soca jazzhop guit. Bonafide dread CD/tour credits. Holdswrth infl, Ex-Fully, Higgs, PChen, Einstn, CalypsoR, etc. Dale 714-444-8951.
•Rhythm guit sks studio sessns or live casuals. Hiphop, R&B, pop styles. Pros only. Bryant 818-554-0477.
•Rhythm guit, hrd, hvy & aggress. Zombie, old Sabbath, Prong, Tool, Ultra Spnk, Godsmck + many

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others. Join or form. Gear & chops. 323-878-0900.
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•Bass avail for p/t working cntry/classic rock band. 818-549-9039.
•Bass avail to join/form pwrpop/rock band. Infl Pistols, Radiohd, GrnDay, Bowie etc. 323-655-8837, pgr 213-599-9521.
•Bass plyr avail. Infl Janes, Tool, vm 909-445-4675.
•Bass plyr sks band or guit into alt pwrpop. Ala Replace, Coos. 310-392-9617.
•Bass plyr, 44, sks to join/form cover/orig, no projs, no dynastys. Bands only. Acton, Agua Dulce, Antelope Vly area. Bryan 661-269-0917.
•Bass, 25, avail for sessns or showcss. Great sndng gear & transpo. Can play most styles accurately. Tight metor, great feel. Tony 323-666-4185.
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*Yng fem skng estab cntry band to join. Opened for WNeilson & TTriff. Lkng for live performnc. Must be reliable, srs inq only. Susan 562-926-0800.

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*Disco dance voc. Infl DCox, Whitney, Lennox, LaBouche, Culture Beat, Euro disco. 626-91-26, photogenc. Lou 818-377-4322.
*Dynamic phenomnl rock band w/connex sks intell, charismatic frntman w/strong vox. Infl Spacehog, Who, 3 Doors Down, Gasus. No bore! Lv msg 310-722-0099.
*EDEN'S EDGE sks fem sngtr for bkcup/lead role. Nicks, Crow, Hynde etc. No divas pls! Infl Beatles, Wallflrs, Fleetwd, Bowie. Bobak 626-914-5853.
*Estab local LA band lkng for srs male/fem voc w/music knowldg & true stage presnc. http://members.aol.com/diary
*Fem lead sngtr for pro hobby band. Rehse 1wk, local gigs 1mthn. Rock, cntry, blues. Bll 805-498-4840.
*Fem sngtr ndd to do mostly bkups, but some leads. Must be great w/harmony. Must lk great & have gd stage presnc. 323-467-3880.
*Fem sngtrs & rappers wntd for bkgrnd & co-lead vocs on CD proj. Only srs pros w/R&B, funk, hiphop exp wntd. 213-446-8647.
*Fem songbrd w/range & training wntd to collab w/composr/programr. Creatly prj, somewht xpermtl, very dynamic. Adam 323-660-4505.
*Fem voc for LA based org groove, electric, all pop band w/legl label, bkng, mgmt, Pd gigs, big following. 21-27 w/massv soul. 310-546-1207.
*Fem voc ndd to collab on allpop songs w/gut/wrtr/wstdu. Must be able to create hooks. Steve 323-851-4757.
*21Fem voc ndd, 20 or under. Must be very talented. Have deal for you thru Japan. Jack 323-525-4728.
*Fem voc wntd for estab band in nrthwest area. We have gd gear & are stable. George'ostrc@digsys.net
*Fem voc, 18-22, for SGirls type grp. Dance abil a+. Will be recrdng & touring. 818-771-7733.
*Fem voc/gut ndd for tradl Celtic band. 323-466-4079.
*Fem voc/lyncist w/maj connex wntd by sngwrtr/keybrdst. Must have deal in works. 818-342-3100.
*Fem voc ndd for pop/punk prj. Must like to rock. Infl X, Blondie, Hole, Endaswap, Nirvana. 323-257-1909.
*Fem vox wntd for fem grp that perfoms tribute shows. Supremes, Marvelettes, Emotions, etc. Lv msg 310-712-2647.
*Fem, yng, sngtr/lyncist wntd. Have music mgr, pendng deal. Cranbrys to Cardngns type. Srs only. 818-623-6627, hc_mataro@earthlink.net
*Guit & drmr, 10 yrs together, heavier than hell, veteran warddgs. We're lkng for you. No nd for infl, it's time to infl. 818-954-9669.
*Hvy, groove/melodic band w/Hillywd ickout, sks sngtr. Joe 323-933-1430.
*Industrl band, TRIGGERPIMP, sks aggress, melodic voc. Dynamic abil & stage presnc a must. Into Manson, Filter, Korn. Under 30. Lv msg 323-420-2446.
*Keybrd/sngwrtr skng voc wntd to finish up orig new matrl for demo. 818-901-9376.
*KING SIZE skng new male sngtr, non lyricst. Have soufll spirit & soufll vox. 818-623-9427.
*Lead guit for startup allpop/rock band w/catchy tunes, CD, TV credits, contax, to grs, creat buzz. Radiohd, Sprout, PJam, Chrs 323-692-7727.
*Lkng for 3 grs. Hsplanr or blk. For hiphop, alt band. Katherine 323-415-9248.
*Lkng for male/fem rappers wntd of Eve, Brat, KZ. For future recrdng projs. Marshan 310-475-2948, pgr 818-829-1474.
*Male voc wntd. Cool orig voc, creatv & srs. Diverse music, xpermtl, accessbl. At times vry hvy as well as ld bck & moody. 818-343-4753.
*Male voc/rapp wntd for estab workng band. Steady work, lead/bkgrnd vocs. Passprt for travel. Into hi energy dance, funk, R&B, hiphop. Mike 818-508-1374.
*Male/fem voc, versatl, under 21, w/wrtdms ranga & heart. Pop, R&B, ballads. Jack 310-826-4883.
*Male/fem vocs ndd by keybrdst/arranger for demo work on spec. Vandross, Whitney style. Aarian 213-482-8443.
*Nd male & fem R&B sngtrs, 17-23, for upcoming album prj. Li-Jay 323-816-0771.

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MUSICIANS WANTED

*Nidd, 3 fem vocs for promotd sit & touring. Pd sit & financd bckng. Brian 818-704-8454.
*POWER AGE, ACDC tribute band, sks Bon & Angus. Must have the lk, pro equip. att. 323-931-2335.
*Prince Itallias/sndk ndd for natl & intl show. Must sing, dance & play some gtr. Pro pd sit. Mike 949-222-4233.
*Pro blues rock band sks pr singr. Upcoming gigs at Key Club, BBKings, Marriott, Rodgers style pref. Pros only. 213-504-3006.
*RAT'N'ROLL, Ratt tribute, sks lead voc for local & out/town shows. Pearty lk/snd alke. Kevin 323-258-2518, ratnroll@yahoo.com
*RAVEN'S CRY, estab hvy, HR band w/blues edge. In style of Zep, Sabbath, AIC, Dio, Floyd. Sks voc. Srs only. Tony 323-850-7567, 213-203-0636.
*Real male singr ndd for modern rock band. Vain of 3Eye, Tonic, Focos, Oasis, MB20. We're ready to go, just nd uys. Srs only. 949-493-9863.
*ROLLS ROYCE, maj pop R&B grp, w/gold/platm trk recrd, skng blk fem voc. Strong vox, stage presnc. 213-218-3680.
*Santana type band formng. Voc ndd. 323-969-8672.
*Semi pro/pro bass, drmr, bckup vocs ndd for groove orientd pop rock solo proj. Be quick learnr, avail for poss tour. Positiv, drug free. 949-586-7083.
*Signd mainstrm pop act curr recrdng 1st album, lking for 1 more membr. You're 17-24, w/strng desire, vocs, image. 310-558-5883.
*Singr w/xtrme stage presnc & charisma wrntd to head R&R band. Ryan 310-450-0189.
*Singr wrntd for demo proj. Muscial Intl Massv Attk, Pumpkins. 323-471-5147.
*Singr/frntm/sngwrtr/commnicatn wrntd for hvy aggrsv band w/street edge. Hilywd area. Gd lyrics & meloys a must. If you're not srs don't even call. 818-209-2787.
*Sngwrtrng grp sks new beginng singrs. Male/fem. No cntry or punk. 818-888-6369.
*Sngwrtrng aka male/fem singr to collab/w. Vocs similr to Verve, Slowdive, Spiritz, Hooverphnc, Ride, Radiohd, Mazy, Moyave3, Sarah, Forthsd, Sunny Day, CWheel. Jeff 818-783-3144.
*Soul singr wrntd to front 1 of the best soul bands in the land. Only pros nd apply. 818-754-4799.
*Srs rock voc ndd by srs gtr to form tasty pwr quartet aka Zap, Helen, Culi, Badlinds etc. All orig, success is the goal. 323-654-1569.
*Successfl 80s style meloic HR band w/4 CDs releasd, sks singr, Jovi, Elliott, Coverdale. Send tape: Takara, 11459 Riverside Dr #8, NoHo, CA 91602.
*Voc who plays bass, wrntd for orig band. Intl James, Beatles, Doors, Pumpkins, JTaylor. OC area. 28-35 yrs old. 714-848-6545, mmvickler@adagency.com
*Voc wrntd by 41 yr old gtr/sngwrtr putng together new proj. Intl incl early REM, Petty, LReed, Byrds & MSweet. kirkandsophie@mediaone.net
*Voc wrntd for bckups + play shakr & tamborn. Keybrds av. For fem pop rock act. Local shows, some

MUSICIANS WANTED

recrdng. Lv msg 310-288-6610.
*Voc/frntman ndd asap for new LA metal, alt proj whry grooves, 19-27, male. Intl FFactory, Deftones, Slipknot, Tool, Filter. Brendon 310-252-0201.
*Wntd, hence latina voc for lead/bckgrnd w/latin style dance cover band. Must sing Eng & Spansh. Hi energy & showmanshp a must. 818-787-4760.
*Wst side based R&B band sks bckup vocs to complt lineup for showngs CD. Steve 310-314-2123.

22. GUITARISTS WANTED

*#1 drk gltr punk rock inspird frntm sks lead gtr ala Ronson, Bolan, Cobain. Have song on Rodney. Similr intl only. 323-469-3459.
*22 yr old male gtr/voc. Rock, blues, R&B. Intl Hendrix, Zep, Cimson, Santana etc. Van Nuys. Shink0203@aol.com
*2nd gtr ndd for blues based HR band, SONIC JUN-GLE. Must be into tone textrs & rhythmic grooves. Here us at www.mp3.com/sonicjungle. 323-469-2429.
*A gtr wrntd who can sing harmny for new orig pop rock band. Intl Beatles. Goal: top 10 hits. We have great songs. Jeremy 323-258-4211.
*A smokng cntry gtr wrntd by outstanding fem singr/sngwrtr. Ong, pro proj. Trisha's vox w/Lucinda's songs. Jo 323-851-0708.
*A versatil gtr for fully formd band showngs in Hilywd, 20-30. Intl Beatles, Bowie, Wallfhrs, U2, Hendrix, Bobak 626-914-5853.
*A+ pro funk soul jazz gtr wrntd. SBarara gig Sept 25, \$100. Accous & elec if poss. More gigs/studio work after. 310-642-0550.
*Accous gtr wrntd by gtr/sng/sngwrtr. 32, Gitting, recrdng, collab. Have songs, studio. Floyd, Matthews, SRV, Zep. Pro att & talent. 818-249-0736.
*Alt rock gtr wrntd by indie label artist. Intl Bowie meets Zep. Pros only. David 714-606-9816.
*ANASTASIA'S BOX sks gtr ply. Alt rock, techno, hipop fusion. Fem frontd, have CDs, connex. 310-476-2034.
*BACK ALLEY, blues band sks gtr ply. Strong rhythm

MUSICIANS WANTED

plyng, bckgrnd harmnys a+. 213-360-2450.
*Bad ass hvy 2000 gtr. Dream to rock this world. Maj label int. Srs & comitd James 818-760-9328, Blake 818-567-4965.
*Band formng, sng keys & gtr. Reggae, dancehall & hipop. Derek 310-851-0711.
*Band lking for gtr, fem. CLove meets Wendy/Lisa. Bckup vocs a+. Kevin 818-248-9397.
*Band sks fem gtr/voc/sngwrtr. We have songs, style, connex. Into Verve, JMChain, Sundays etc. Hilywd area. 323-937-3919.
*Blk Crowee type bnd nds gtr. Have label deal. 818-377-5064.
*Callic tradl bnd skng fem gtr/voc. 323-466-4079.
*Chicago fem rock artist lking to collab w/gtr. Lking to put my words into music, albano@super-highway.net
*Christm lead voc/frntm sks lead gtr to form band w/emphasis on outreach. Intl Zap, U2, PJam, Jars/Clay. Rok 626-792-8603.
*DOZEN DOSES sks gtr. Bauhaus, Tool, James. Srs bnd nds srs ply. Travis 626-358-8810.
*DOZEN DOSES sks gtr. Hvy gothic to transcntl ambience. Bauhaus, Tool, Dead/Dance. Srs only. Travis 626-688-9475, trav12@earthlink.net
*Drmr sks LPaul plyr to start band. Lit, BChery etc. Must be thin, drug free, 25+ w/modern image, pro att. 818-244-7696.
*Drmr, sax, lead gtr for acous music. Versatilty nec. 626-305-0965.
*Drmr/gtr sks amazing bass, sax & others to push envelope of funk/fusion. Do you really jam? Intl Zappa, Herbie, Tower, Shink, John 323-664-6874.
*Estab LA band w/CD & lkout, nds rhythm gtr. R&R w/rnk roots. Exp only. Dave 310-399-7075.
*Estab pwrpop band w/CD nds fem gtr. 21+. Willing to play both LA/OC. Bckup vocs a+. Intl Blondie, Goos etc. Heatherton 562-920-9935.
*Fem gtr wrntd by fem alt rock band. GoGos meets SoniK, Kristine 213-381-2928.
*Fem singr/sngwrtr formng band. Intl Fleetwrd, ToriA, Kate Bush. Toni 661-253-1653.

MUSICIANS WANTED

*Fem singr/sngwrtr sks lead gtr to form Christn rock band. Intl U2, Lone Justic. 310-305-1540.
*Fem voc, BHoliday intl, sks bass ply, drmr, keybrd plyr for lounge act. Sharon 323-469-8646.
*Formng blues rofled supr hvy rock band. Nd gtr & bass. LA area. Srs about success but have sense of humor too. Dave 661-290-9493.
*Gtr ndd for hardy Y107 band. Sort of mix betwn Garbage & Tool. Must have equip. LA area, cool atts, no big heads. Fems are cool too! 213-715-8974.
*Gtr ndd for hot new band w/connex. Alt/progrsv. Larry 818-718-6044, Greg 626-798-2656.
*Gtr plyr wrntd for estab working band. Steady work, lead/bckgrnd vocs. Passprt for travel. Into hi energy dance, funk, R&B, hipop. Mike 818-508-1374.
*Gtr wrntd by singr/sngwrtr to form band. Intl Stones, Stuooges, Patti Smith. 323-874-8719.

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*Guit wntd to co-create band/writing team. Aggress. melodic, memorabl songs. Much more than average band. Fx, snds, noises? David 323-463-7523.
*Guit/bass wntd for orig band. Infl. Janes, Beatles, Doors, Pumpkins, JTaylor. OC area. 28-35 yrs old. 714-848-6545, mmcvcicker@adagency.com
*Guit/singr. Skng to start band/w. I got name & songs & poss shows. Infl Pumpkins, Placebo, Fast rock w/slo rock as well. male/fem welcomd. 626-288-5662.
*Indep label artist on CMJ charts, nds guit for fuzz pop band. Must ing harmyn. Teen Fan, Fountain'sWayne, ECostello. Adam 310-319-9424, bluepop@earthlink.net
*Indie band nds 2nd guit/sngwrtr. Pls only reply if you like Bullt, Pavemnt, YoLa Tenro. Modest Mouse style rock. 310-209-5258, ryanthomson@usa.net
*Jazz, R&B, pop crsrover proj starting now! Keybrdst w/own studio. Lking for sophistical & groovy guit. Georig 323-469-4303, ghanel@mediaone.net
*Lead guit ndd for strhn rock proj. Lead vocs a+. New formatn. 323-650-1307.
*Lft handd guit wntd for Bowie style rock. Have interesing lk, open mndd & crisp snd. 818-507-9403.
*MARC MORELAND, ex Wall of Voodoo. Are you still out there? I'm singr/sngwrtr who loves your style. Let's talk. Rick 323-641-9592.
*Nd rhythm/lead guit plyr for orig rock proj. Lng hair & sense of humor a+. Have mgmt & label int. Infl by all types of rock. jmaria@earthlink.net

MUSICIANS WANTED

*Perry type guit ndd. Financed proj. 323-782-4024.
*Pop, melodic, hip-hop, dance orientd commrcd orig grp nds perm guit. Infl grps that have had big long lastng success. 310-915-5353.
*POWER AGE, ACCD tribute band, sks Bon & Angus. Must have the lk, pro equip, att. 323-931-2336.
*Prince Italkie/sndalike ndd for nat'l & intl show. Must sing, dance & play some guit. Pro pd sit. Mike 949-222-4233.
*Pro acous/elec guit for Eagles of 90s type band w/int. Sing harmyns, no bad habits, posity team plyr wntd asap. 310-358-6060.
*Singr lking for funky blues guit who's dedicatd & toousd. Mailt 310-290-0643.
*Singr sks fem guit for retro style band. Srs ing only. Dwayne 323-755-2788.
*Singr/sngwrtr skng to front hot blues band or form same. Also rhythm guit. Infl SRV, Howlin Wolf, Lightnng Hopkins, BBKing. Srs muscians only pls. 323-462-7298.
*Singr/sngwrtr w/maj label int, sks either band or guit plyr w/keybrd abil, for gigs. Mark 818-538-0829.
*Singr/sngwrtr/keybrdst lking for guit to complt Jewish music rock grp. Guar gigs & CD out. Srs muscians only. David 310-248-2870.
*Skng tasty lead guit to join semi estab grp. Stony rock w/touch of folk & grunge. Must have gear. Gigs & a future. Drew 213-482-8092.
*Slaah, Izzy, Stradlin ndd. Label act. Send tape etc. Brie Taylor, POBox 12204, Marina del Rey, CA 90295.
*Stones type LA band w/bk fem singr, gigs & recrd label int. wnts guit plyr for maj stardom only. 323-636-4108.
*Voc sks guit plyr to start band. Have studio. Spd metal, thrash, HM etc. Infl Metallica, Pantera, Sabbath etc. Zoom 323-962-9479.
*Wntd, lead & bass guit for SHOCKER 33BAND. We have 7,000 orig songs, home studio. Mt. Aukum, CA/Placerville. R&R, blues, mnin rock. Srs only. scoot-002@hotmail.com

MUSICIANS WANTED

23. BASSISTS WANTED
*1 band w/srs future sks bass in 20s, w/great image for band w/great songs, vocs, vibe. STP, Nirvana, Beatles, Lit. 818-226-7079.
*#1 bass plyr ndd by singr & guit for orig career proj. We're lking for someone to join writing team. Call for infl. Ian 213-206-5771.
*#1 drk qltr punk rock inspird frontmn sks bass. Have song on Rodney. Simir infl only. 323-469-3459.
*A quirky unique fem singr/sngwrtr/guit w/edge, sense of humor, cool songs, lofty goals, Sks innovatv bass. D'Franco, Bizkit, Eli 310-967-5725.
*A versatb bass for immed gigs in Hillywd. 20-30, bking vocs an asset. Infl Beatles, Bowie, Wallflwrs, U2, Hendrix. Bobak 626-914-5853.
*Aggress, dedicatd, pro bass w/gear & stage presnc ndd immed. 21-30, male/fem. Label int. rehrrs/recrdng facility. Hwy groove rock. No flakes. 661-799-0208, nosit13@aol.com
*Alt fem bass wntd for fem alt rock band. GoGos meets Sonic Y. Kristine 213-381-2928.
*Amazng, melodic. Avery, JPJones. Male. 21-33. 949-222-4252, www.mp3.com/alanswrench
*Are you a bass skng lame, fortune, band to provide you oppor to achieve your muscal aspiratns? Sean 818-207-5836.
*Band skng pop bass w/vocs for upcmng gigs. Local bkg, clever songs. Infl XTC, Jellyfish, Ween. 310-301-9628, www.mp3.com/loamrubbersole
*Band sks fem bass, male/fem. We have songs, style, conex. Into Verve, JMChain, Sundays etc. Hillywd area. 323-937-3919.
*Bass & drmr rhythm sectn wntd for alt rock band. Verve, STP, Radiohd, Zep. Exp plyrs only. Upcmng songs. 25-30. 323-281-0200.
*Bass for startup alt/pop rock band w/catchy tunes, CD, TV credits, contax, to gig, creat buzz. Radiohd, Sprock, PJam, Chris 323-692-7727.
*Bass ndd asap for srs band proj. Alt pop rock. Gigs coming up. CD recrd. Stephanie 626-796-1442.
*Bass ndd for strhn rock proj. Lead vocs a+. New formatn. 323-650-1307.
*Bass ndd to copt acid metal band. Pro gear & transp req. 20-27. Infl Tool, Failure, Floyd, Beatles, Primus. Srs only. Posity att. 818-768-0329 x3.

MUSICIANS WANTED

*Bass plyr ndd by band into Sonic Y, Nirvana, VelvetU, Fools. No flakes. Don't nd to be pro but have a clue. 626-572-4750, novabass@earthlink.net
*Bass plyr ndd for modern rock band w/70s Brit & Amer infls. Bowie, TRex, Cars. Have shows, legal rep. mgmt. 323-655-3462.
*Bass plyr ndd for new LA metal, alt proj w/hvy grooves. 19-27, male/fem, asap. Infl FFFactory, Deftones, Slipknot, Tool, Filter. Brendn 310-252-0201.
*Bass plyr wntd by drmr/sngwrtr to form pop punk band. Into SocialD, Blink, Face/Face. Scott 310-821-9223.
*Bass plyr wntd by guit/singr/sngwrtr. 32. Giggng, recrdng, collab. Have songs, studio. Floyd, Matthews, SRV, Zep. Pro att & talent. 818-249-0736.
*Bass plyr wntd by singr/sngwrtr for gigs & recrdng. Must play to pick. Pro only. ghafor6@net.com
*Bass plyr wntd for estab working band. Steady work, lead/bckgrnd vocs. Passport for travel. Into hi energy dance, funk, R&B, hip-hop. Mike 818-508-1374.
*Bass plyr, standup perf, wntd by acous duo in LA/OC area w/wkly gig at Crooked Bar. Acous Amer rock. Randy 323-650-0814.
*Bass w/groove & passion wntd. Srs career mndd band forming. Alt, rock-pop. Infl incl Pumpkins, Bush, Jones, REM, Beatles. 818-829-7591.
*Bass who can sing some lead, wntd for orig band. Infl Janes, Beatles, Doors, Pumpkins, JTaylor. OC area. 28-35 yrs old. 714-848-6545, mmcvcicker@adagency.com
*Bass wntd for gindy pwpop/punk band. Must be drug free, gd att. Greg 310-369-0673.
*Bass wntd for R&R band. Dave 213-747-3640.
*Bass wntd for wacky offbeat orig muscial. Must be versal. Lo pay. Hai 323-222-5341.
*Bass wntd to join/form team. Play w/thumb, pck & lngs? Is Univ Amphithr a gd place to start? Dave 323-463-7523.
*Bass wntd. HR & blues rock covers. V. Have gigs, fun att. Pro only. SFSongs rehrrs. 562-806-2045.
*Bass, are you exp? Rock solid groove/meter to drive pwr trio bus. Blues rock w/altro-carnb, Brasiln pulse. Kevin 818-508-6808, KevinV@99@aol.com
*Bass, male/fem, to play w/top 40 60s-90s cover band. Vocs a+. 818-767-1107.
*Career mndd male bass, w/ft uprite, wntd to form band w/guit/sngwrtr. 28, 15 yrs exp. Infl Rev Horton, Queen, Stray Cats, Halen. Simir tastes/goals. 323-789-3669.
*Chrtn melodic bass for non military aggress mood intense groove unit. Deftones, Radiohd, Tool, Fools, Massv! Explode new in 2000. 18-25, image a+. 310-556-7728.
*Drmr skng bass to form tight, xpermntl, pop rhythm sectn. Infl Bebob, triphop, 80s alt. Mark 323-653-7688.
*Drmr sks bass plyr. R&R. I have studio. G 323-962-9479.
*Drmr sks Thunderbrd plyr to start band. Lit, BCherry etc. Must be thin, drug free, 25+ w/modern image. pro att. 818-244-7696.
*Drmr/guit sks amazng bass, sax & others to push envelope of funk/fusion. Do you really jam? Infl Zappa, Herbie, Tower, Phish, John 323-664-6874.
*Energtc upbeat pop punk rock band lking for bass. Michael 310-822-9325.
*Entwhlste/McCartnr style plyr for org xpermntl rock band w/infl of Beatles, Who, Radiohd, Oasis. Sean 818-342-8020.
*Estab LA band w/CD & lckout, nds pockt bass plyr. R&R w/lunk rocks. Exp only. Ward 310-754-9435.
*Fem bass wntd for 2 guit rock band w/male/fem lead singers. Bowie, Cult, X. Chops, lks, style a must. Cory 323-874-0663.
*Fem frontd rock band. Infl Stones, Crow, Runaways. Sks bass plyr w/great image & personality. Cat 213-833-0751.
*Fem singr/sngwrtr forming band. Infl Fleetwd, ToriA, Kate Bush. Toni 661-253-1653.

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*Forming blues rooted suprv hvy rock band. Nd guit & bass. LA area. Srs about success but have sense of humor too. Dave 661-290-9493.
*Funky bass wtd for all orig ltn, Africn, poetry band. Live performcs, recrdng, 24 trk digitl studio. Ntrh of LAX pls. The Eggman 310-474-8055.
*Funky, slammng, melode bass wtd for modern HR band w/CD. Infl Sndgrdn, STP, Peppers, Beatles. No flake! mcrmanu91302@prodigy.net
*Guit & drmr, 10 yrs togethr, heavier than hell, veteran wadgns. We're lking for you. No nd for infl, it's time to infl. 818-954-9669.
*Guit/composr sks bass for recrdng prjct/for recrdng grp. No pay, will recrd your music in xchange. Styles range from Beatles to Beck. Vincent 818-363-5134.
*Guit/lngr slng bass plyr to start band/w. I got name & songs & poss shows: Infl Pumpkins, Placebo. Fast rock & slo rock, male/fem. 626-288-5662.
*Indep label artist on CMJ charts, nds bass for luzz pop band. Must sing harmny. Teen Fan, Fountains/Wayne, ECostello. Adam 310-319-9424, bluepop@earthlink.net
*Introspectv slng/lngr wtd on NDrake, Sylvian, Hitchcock, Len Cohen, Blue Nile. Sks bass for band. Jazz 323-953-4853.
*Jazz, R&B, pop crsrover prj starting now! Keybrdst w/tdo studio. Lking for sophisticated & tight bass. Georg 323-469-4303, ghanel@earthlink.net
*LA based band BITTER, w/2 CDs, 3rd release soon, sks bass. All styles. No image. Eric 323-876-1294, Rick 310-839-8775.
*Lead guit & lead voc from ROCKS, ult tribute to Aero, slng bass for orig band, SONIC JUNGLE. Here us at www.mp3.com/sonicjungle. 323-469-2429.
*Male bass wtd. Cool person, solid style, sngrwrtng vbl. Diverse music, xperimtl, accessbl. At times vry hvy as well as lb ck & moody. 818-343-4753.
*Monstr bass plyr ndd for estab LA hvy rock band. Srs, commnt, play odd meter. Funk, chunk, blues, rock. 323-654-9552.
*Orig band sks bass. Hrd groove orientd rock band. Infl Sabbath, Zep, AIC, Lynch Mob, Badlands. Srs only. Talent, dedicatn a must. 213-203-0636, 323-850-7567.
*Pro w/gd att, Bckup vocs a+. Must be famlr w/top 40, only. Travel. No drug users. music@tonestar.net
*Rock band nds bass plyr for shows & poss tour soon. Infl Hendrix, JBuckley, Radiohd etc. No amateurs. Jesper 310-201-0599, andreassonj@suissamiller.com
*Semi pro/pro bass, drmr, bckup vocs ndd for groove orientd pop rock solo prj. Be quick learnr, avail for pass tour, Posiv, drug free, 949-586-7039.
*Singer lking for a hvy rock wtd who's dedicatd & focusd. Bluesy, groovy, R&R w/soul. Matt 310-280-0843.
*Singer/sngwrtr sks bass plyr to glg in Hilywd & form band. Must have your own style. Already playing around town alone. MB20, Goos etc. 323-663-6539.
*Singer/sngwrtr keybrdst lking for bass plyr to complt Jewish music rock. Guv. gigs & CD out. Srs musicns only. David 310-248-2870.
*Sking bass for funk, soul, R&B. Lisa 818-487-8284.
*Sking male bass, 23 or younger, will considr 24-25. For hvy rock wtop/punk infl. Atty, mgr & label incl. Cami 323-871-9158.
*Solo artist lking for bass. Think Collect'5, NIN, Korn. Have atty, label incl. 818-353-1973, www.jodywhitesides.com
*Soon/workng blues band sks bass. Must have blues exp. Infl Allmans, SRV, JWinger. Team plyr only. No mercs. Nathan 818-243-2696.
*TRINITY, band for Compassn Christn Ctr. W Africn church. Growing oppor. Music directr, keybrdst, drmr, bass. Mark 323-295-7683, 310-610-1939.
*We're gonna be as huge as Madonna but as cool as Hole, NIN, Dead, Dead/Dance, Doors, SkinnyP, Hilywd based. No weakrs. 323-957-2149.

24. STRING PLAYERS WANTED

*Keybrdst w/studio sks others for successfl new age, world beat, smooth jazz prj. Frank 818-241-1874, thespiceman@yahoo.com

MUSICIANS WANTED

25. KEYBOARDISTS WANTED

*Actv fem electrnica slng/sngwrtr nds keys. Live/studio exp. prof. Have songs w/lngr/bass, nds keybrdst/w/tdo. 818-387-3926, staceyjstj@earthlink.net
*ANASTASIA'S BOX sks keybrdst w/ rock, techno, hiphop fusion. Fem fronted, have CDs, connex. 310-534-7825.
*BACK ALLEY, quartet slng keybrdst &/or Hammond B3 organ plyr. Team plyr, bckgrnd harmnys a+. 213-360-2450.
*Band formng. Slng keys & guit. Reggae, dancehall & hiphop. Derek 310-851-0711.
*Fem keybrdst wtd for estab working band. Steady work, lead/bckgrnd vocs. Passport for travel. Into hi energy dance, funk, R&B, hiphop. Mike 818-508-1374.
*Fem pianst/voc ndd urgently for 6 mo job in Japan. 6 nites/wk. Incl males, airfare, visa, accomod. Rush promo to phn/fax: 81-066-338-9671, thomas@geol.com
*Fem voc, Bk-holiday infl, Sks bass plyr, drmr, keybrdst plyr for lounge act. Sharon 323-469-8646.
*Funky keys wtd for all orig ltn, Africn, poetry band. Live performcs, recrdng, 24 trk digitl studio, internet music movemnt. Ntrh of LAX. Eggman 310-474-8055.
*Guit/composr w/studio sks collabs to recrd orig music. Granada Hills. Tryng to put togethr recrdng grp. Styles range from Beatles to Beck. Vincent 818-363-5134.
*Hot keybrdst/programr w/world flavor ndd for albums, tour w/famous intl singer, w/solid fan base & mgmt, crsrover potentl. 818-888-8444, www.sivastash.com
*IndustriHR band w/image, tours, CD nds. Keybrdst/samplr now, for gigs & recrdng. Jonnie 323-469-6897.
*Keybrdst plyr w/lntr bckup vocs for local shows wtd. Simple keybrdst prts ok. Other instrms a+. L. Mvg 310-288-9610.
*Keybrdst plyr wtd. Pynng gigs pendng. Ndd pro who can learn quickly. Rayne 818-991-2439.
*Keybrdst plyr/programr wtd to form innovatv drk yet romantic industri electrnic band. Infl and Bjork, Joy Div, Wumpscout, Moby, NIN, Proj Pitchtrk, JCruz. 323-668-1182.
*Keybrdst wtd by premier reggae, hiphop, ska band in Hilywd. Orig music. Wild stage show. 6 local shows in Oct. 323-651-5098.
*Keybrdst ndd for hi energy disco funk hiphop top 40 dance band. Pro gear, pro att, reliable. Working sht. www.bandbkst.com
*Keybrdst ndd for srs R&B, rock, funk, all styles band. Srs directr w/srs plans & talentd plyrs. Hilywd area. Don/James 323-464-3534.
*Keybrdst ndd for afro rock prj. Lead vocs a+. New format. 323-650-1307.
*Keybrdst wtd for wacky offbeat orig music. Must be versatl. Lo pay. Hal 323-222-5341.
*Keybrdst playntr ndd for drum/bass, techno, electrc prj. Backld by VDrums. To recrd & perfm live trance exp. Must be ready. Jonathan 310-581-9587.
*Keys/sample/techie wtd for live perf. Infl Massv, NIN, Cocteau, Joy Div. Recent indie release. Fem frontd. Must be into travel. Anteros Bullet 323-349-4887.
*Ndd asap for Oct 9 Hilywd Prk gig. Fix guy, image, push buttons, add ideas, lip sync? 818-782-2005.
*Orig band lking for keybrdst. Clowe meets Wendy/Lisa. Kevin 818-248-9397.
*Pro w/gd att. Bckup vocs a+. Must be famlr w/top 40, cnty. Travel. No drug users. music@tonestar.net
*Programr/HR band w/jazz, blues, classcl & funk infl. lking for creaty keys, 19-24, to join ranks. Music is LTE & DTA!anJ. 818-985-7393, VatVoy@aol.com
*Santana type band formng. Keybrdst ndd. 323-969-8672.
*Singer lking for piano/B3 plyr into old soul & bluesy R&R. Must be dedicatd & focusd. Matt 310-280-0843.
*Singer/string arrng sks progmr w/fresh sngrwrtng ideas. Bjork, Tori, Massv, Patrick 818-753-8346.
*Sking creatv fem keybrdst for pop/att. Fem frontd band. M'ria 310-288-1580.
*Spanish melodic rock band sks pro/srs keybrdst plyr. Flakes & noise makers stay home & wtd TV. Infl Heart, Journey, CCrew, Survival. 80s. 323-850-0567, 323-753-5365.

MUSICIANS WANTED

*Synthca/voc/conceptualst sks progsv jazz or rock band to channel energy swingng beyond physical realm. 310-641-2380.
*TRINITY, band for Compassn Christn Ctr. W Africn church. Music directr, keybrdst, drmr, bass. Mark 323-295-7683, 310-610-1939.
*We're gonna be as huge as Madonna but as cool as Hole, NIN, Dead, Dead/Dance, Doors, SkinnyP. Hilywd based. No weakrs. 323-957-2149.
*Wtd, keybrdst w/srs latin chops to gig w/dance cover band. Must play left hand bass. Male/fem. Hi energy & showmanshp a must. Exp only. 818-787-4760.
*Yng pro voc/sngwrtr sks exp jazz keybrdst to accomny me. Must have repertoire of standrds & posiv att. Nadia 310-396-4920.

26. DRUMMERS/PERCS. WANTED

*#1 drk glttr punk rock inspird frontmn sks drmr. Have song on Rodey. Simkl infl only. 323-469-3459.
*#1 drmr ndd by singer & guit for orig career prj. We're lking for someone to join writing team. Call for infl. Ian 213-206-5771.
*4th member ndd for drk rock glam band. Dedicatd, focusd, image conscious. Bowie, Janes, Bauhaus, Portishead. Electric drums/sampling a+. 310-226-8060.
*Acce rhythm man ready to break out wtd by eclectic musicns. 19-25. All infl incl Kravitz, McLachin, Peppers, Coltrane, JBrown. 310-288-6610.
*All orig HR band sks pro drmr. Must have great att. Some infl incl Cnt, STP, Zep. 323-644-9046.
*Are you a drmr skng fame, fortune, band to provide you a path to achieve your musical aspiratns? Sean 817-207-5836.
*Band lking for drmr. Orig matr. Snd like Live, STP, MB20, Goos. Kevin 818-248-9397.
*Band lking for drmr. We have songs & name & shows. All/punk. 626-288-2222.
*Christn drmr that commands his instrum for mood intense groove unit. Deftones, Radiohd, Tool, Foss, Massv! Explode new in 2000. 18-25, image a+. 310-556-7728.
*CLEAR, LA altpop w/oocasn! forays into acousticav. Productn deal, shopping new record. Wtd, nds solid, simple slavs to groove. Busy drms executd. Matthew 213-629-3817.
*Dedicatd alt rock band w/many songs sks reliable drmr. Steve 310-359-1518.
*DOG PARTY skng perfct poprock drmr for band getng nati radio play. www.mp3.com/DogParty, 310-203-1473.
*DOZEN DOSES sks drmr. Hvy gothic to transcant ambience. Bauhaus, Tool, Dead/Dance, VDrums/Triggs a+. Travis 626-688-9475, VatV12d@earthlink.net
*Drk pop/electrnca grp, JUDAH, nds modern, 2nd-32. drmr. We have full pro band, recrdng/rehsl spc, maj label productn deal. Like hiphops/loops? Call. Aaron 818-382-2805.
*Drmr & bass rhythm sectn wtd for alt rock band. Verse, STP, Radiohd, Zep. Exp plyrs only. Upcomng shows. 25-30. 323-281-0200.
*Drmr for startup altpop/rock band w/catchy tunes, CD.

MUSICIANS WANTED

TV credits, contax, to gig, creat buzz. Radiohd, Sprock, P.Jam. Chris 323-692-7727.
*Drmr ndd for pwr trio. Alt rock band. Srs only & ready to play gigs. Mike 310-359-3978.
*Drmr ndd for srs R&B, rock, funk, all styles band. Srs directr w/srs plans & talentd plyrs. Hilywd area. Don/James 323-464-3534.
*Drmr ndd into Sonic Y, Nirvana, VelvetU, Foss. No flakes. Don't nd to be pro but have a clue. 626-572-4750, novabass@earthlink.net
*Drmr ndd to comr moody psychdelic band. Voivod, Rush, Doors, Floyd, Giggng soon. Scott 323-469-4117.
*Drmr to join/form team for prj. Aggress, dynamic, diverse stuff. We'll definitely stand out. Do you listen to your washing machn? Dave 323-463-7523.
*Drmr w/groove & passion wtd. Srs career mindd band formng. Alt, rock-pop. Infl incl Pumpkins, Bush, Janes, REM, Beatles. 818-829-7591.
*Drmr wtd by orig alt pop band w/fem voc. Must have gd meter, discipline, plays for song. Infl Ringo. Dave pgr 818-828-0112.
*Drmr wtd by singer/sngwrtr for gigs & recrdng. Must play to click. Pro only. ghaptor@ix.netcom.com
*Drmr wtd for alt orig band. Dedicatd, creatv, hi energy. Fem singer/sngwrtr/guit & bass. Rehre near Hilywd. 626-395-4296.
*Drmr wtd for modern band. Radiohd, Beatles, Nirvana. 310-764-6515, aodyarao@usa.net
*Drmr wtd. Exp w/electrnics & acous a+. Massv, NIN, Cocteau, Joy Div, Inspird. Fem frontd. Recent indie release. Must be into travel. ANTEROS BULLET 323-349-4887.
*Drmr wtd. Hrd hittr w/gd dynamcs & meter, who wants to rehrs, practc, tour. Dedicatd & reliably a must. Able to play own way. 818-754-1477.
*Drmr wtd. Working band, fem/male vocs, orig/covers. 80s/90s infl, dance orientd. Writing/singng a+. Kat 909-383-1509, 909-345-6980.
*Drmr, sax, lead guit for acous music. Versatlty nec. 626-336-0965.
*Estab blues, rock, soul pop w/CD, sks solid creatv drmr. Must be commnt, have prf att. We have airplay & solid connex. Kyle 818-771-9253.
*Estab pwrpop band w/CD nds fem drmr. 21+. Willng to play both LA/OC. Bckup vocs a+. Infl Biondie, Goos etc. Heatheron 562-920-9935.
*Fem drmr wtd by lem alt rock band. GoGoos meets Sonic Y. Kristine 213-811-2928.
*Fem drmr wtd for estab pwrpop band. 21+. Must have equip & transpo. Willng to play both LA/OC. Tereasa 310-764-6515, aodyarao@usa.net
*Fem drmr wtd to comrt band. Infl incl Breadhs, Hole, LP&R, Sleater, Foss. Srs only. Karen 818-246-1308.

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MUSICIANS WANTED

Fem singr/sngwrtr formng band. Infl Fleetwd, Toria, Kate Bush. Toni 661-253-1653.
Fem singr/sngwrtr sks drrm to form Christn rock band. Infl U2, Lone Jusic. 310-305-1540.
Fem voc, BHoliday infl, sks bass plyr, drrm, keybrd plyr for lounge act. Sharon 323-469-8646.
Funky drrm wtd for all orig fun, Afrinc, poetry band. Live perfrmncs, recrdng, 24 trk digitl studio, Internet music movemnt. Nrth of LAX, Egman 310-474-8055.
Funky, slammng, loop frndly drrm wtd for modern HR band w/CD. Infl Sndgardn, STP, Peppers, Beatles. No flake! mcmanus91302@prodigy.net
GROOVE 44 nds hrd hitting in/pockt phat hiphop beat lovin drrm. Music is hvy funk swing. We have mgmt, shows, committ. 818-763-7187.
Guit plyr in OC, lng for other muscins in OC area. Hendrix, Sabbath, Santana infl. L1tlew lng@aol.com
Guit/composr sks electrnc drrm for recrdng projs/for

MUSICIANS WANTED

recrdng grp. No pay, will recrd your music in xchange. Styles range from Beatles to Beck. Vincent 818-363-5134.
Guit/slngr skng drrm to start band/w. I got name & songs & poss shows. Infl Pumpkins, Placebo. Fast rock & slo rock, male/fem. 626-288-5662.
Hvy drrm nnd for melodic, hvy, rock, punk, emo, alt thing in Silvr Lake. 323-664-4987.
Jazz, R&B, pop crsrover proj starting now! Keybrdst w/own studio. Lng for sophiscatd & lght drrm/perc. Georg 323-469-4303, ghandel@mediaone.net
Orig 70s blues HR band nds drrm for showcss. Great songs, great muscins, fun, no nonsense. Pls be tal-ent. Michael 818-788-2840.
Perc/drrm wtd by guit/singr/sngwrtr, 32. Giggng, recrdng, collab, Have songs, studio. Floyd, Matthews. SRV, Zep. Pro att & talent. 818-249-0736.
Portnoy, McBrain, Boziso nnd for progrsv rock. 818-380-6270, atomck@earthlink.net
Quit your band. Join MASOCHIST GROOVE THEO-RY. We nd drrm yesterday. Techno aggro rock. Click frndly. Male/fem, blk/whit, se habla espanol. 818-753-7791.
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Santana type band formng. Drrm nnd. 323-969-8672.
Semi pro/pro bass, drrm, bckup vocs nnd for groove orientd pop rock solo proj. Be quick learnr, avail for poss tour. Positiv, drug free. 949-586-7083.
Stones type LA band w/blk fem singr, gigs & recrd label int, wrnts in/pockt drrm for maj stardom only 323-936-4108.
TOUCH OF MADNESS sks dbl bass drrm for reorganz-nd metal band. Must have exp & gd metr. 818-990-6315
TRINITY, band for Compass Christn Ctr, W Afrinc church. Growing oppor. Music directr, keybrdst, drrm,

MUSICIANS WANTED

bass. Mark 323-295-7683, 310-610-1939.
We're gonna be as huge as Madonna but as cool as Hole, Nirv, Dead, Dead/Dance, Doors, SkinnyP. Hillywd based. No weakrs. 323-957-2149.
Well known melodic mainstrm grp sks plyr for upcommng shows, maj label shows. 24 trk recrdngs. For Jan 2000 release. 323-467-1712.

27. HORN/WIND PLAYERS WTD.

7pc. Lng Bch funk, dub, ska band lng for trombn plyr. Rehse drrng wk & gig wkends, MASSCONFUSION, 562-901-8669.
Keybrdst w/studio sks others for successfl new age, world beat, smooth jazz proj. Frank 818-241-1874, thespcman@yahoo.com
Native flute, sax, lead guit, percdrrm. 626-335-0965.
Sax plyr wtd asap for seasnd funk band. Have gigs, CD, mgmt. Must be versatil, be committ, have own transpo. Lucia 818-248-2878.
Singr sks fem trumptr & fem sax for retro style band. Srs ing only. Dwayne 323-755-2788.
Tenor sax, flute optnl, wtd for wacky offbeat orig music. Must be versatil. Lo pay. Hal 323-222-5341.
Wat side based R&B band sks trumptr plyr to complt liner up for showcssng CD. Steve 310-314-2123.

28. SPECIALTIES WANTED

DJ wtd by drrm/sngwrtr to form pop punk band. Into SocialD, Blink, Face/Face. Scott 310-821-9223.
Guit techs, roadies wtd for fem frontd pop rock band un & paid. Mike 818-327-6797.
PC computr mindd to help me. Label guit, mstr, Cubase, Aramis, Korg EX3. Someone who fx & trou-ble shoot all IT problems. 310-245-2164.
28Sking rock band, not afraid of success. Concer/tour ready. Mgmt avail. 805-526-0105.

29. SONGWRITING

Ascap singr/sngwrtr/guit lng to write songs for others in R&B, pop ven. Crow, SpiceX style. Troy 323-463-8963.
Catchy songs wtd for fem frontd pop rock band. Demo CD. Mi 810-288-1580.
Christn singr/sngwrtr sks guit plyr, sngwrtr, keybrd, bass. Sngwrtr who loves what they do & wrnts to make dif. Typicly rockish, folkish stuff. 818-621-2073.
Fem voc, attractv, sks collab/co-sngwrtr. Must have strong sngwrng/arrangng abil. Infl incl 70s, 80s, 90s rock artists. Bad Co meets Sndgardn. Ann pgr 310-355-7711.
Hrd bass/keybrdst/guit/sngwrtr lng for rappers, vocs, lyricsts, dancers to complt album & perfrmnc productn. 323-771-1044, gogino@yahoo.com
If you can write music, I can write lyrics. Avail to col-lab. Jack 310-826-4883.
Keybrd/sngwrtr skng ritc spice to finish up orig new

PRODUCTION

mstrl for demo. 818-901-9376.
Lking for latin mstrl, salsa or pop, for eclectic, multi talentd, multi lngl fem singr, perc & dncr. After 10am, 310-587-2990.
Lyrical avail, all styles, to collab w/producrr, progrmr, composr for pubs/publishng. Also a voc. I have connex 818-487-1777, steleye@aol.com
Lyrical sks singrs, muscins to collab w/goal of creatng timeless singrs. Rock, all, pop, soul, R&B, cntry/R&B. George 562-438-3730, prognyhem@aol.com
Lyrical wtd by sngwrtr/keybrdst w/2 albums. Must have maj connex. 818-342-3100.
Male artist skng deep, romantic & strong lyrical asap pwrrl orig mstrl w/label int. Great oppor. 310-745-8106.
Male voc, blue eyed soul, sks sngwrtrs &/or demos. Phil 818-623-8174.
Nd songs for hiphop & R&B album proj. Submit demos to L-Jay, 13337 South St. #323, Comos, CA 90703.
Sng/sngwrtr/wmaj label int, sks ether band or guit plyr wkeybrd abil, for gigs. Mark 818-598-0829.
Sking sngwrtrng collab for bilinl Spanish proj. Hiphop, R&B, pop & latin dance music. Creatv, pro & career mindd only. 818-787-4760.
Sngwrtr of varied styles. Muscins who've seen my texts love em. Lking to mkt some of my 30+ lyrics now. mlumms@val-david.net
Sngwrtr/Keybrdst plyr skng lyrical to finish orig mstrl. Must have like qualificatns. 818-901-9376.
*2k problems parody song avail. rabak.com

30. COMPOSERS/ARRANGERS WTD.

Sking composr/arrangr w/connex for lyrical w/connex for collab. Styles incl pop, prog, ballads, dance, cntry. Must be productv & srs. Chris 714-569-1513.

31. PRODUCERS WANTED

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•Poetry band, Ascap, sks producer for epic poem music art film. Hit potentl songs, visionry poetry. New art for new millenn. Demo pkg avail. 619-230-9347
•Pop, melodic, hiphop, dance orientd commerc orig gip nds. DJ type producer. 310-915-5353
•Producer nnd for hiphop & R&B album prj. Submit demos to L-Jay, 13337 South St. #323, Cerritos, CA 90703
•Yng male R&B singr lkrng for talentd producer to help finish prj. Have variety collng songs. Nd studio. Marion 818-764-0449

32. ENGINEERS WANTED

•Electric music producer/engineer wntd to help assist in CD recrdng for upcomng electric glam rock star. I have pro equip. Devon 310-476 3264.

33. MISC. PRODUCTION

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34. AGENTS/MANAGERS WTD.
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*Poetry band, Ascsp, sks rep for epic poem music art film. Hit potentl songs, visionry poetry. New art for new millenn. Demo pkg avail. 619-230-9347.
*Pro blues band sks bkng agent &/or mgr. Chicago blues. Muddy, Wolf, Jr Wells, Magic Sam. Jim 818-881-4273.
*Shock rock band, REBEL REBEL, sks mgr w/balls to take it to majs. Zombie is solo & Manson is soft. Teddy 909-875-9521.
*Talented fem electrica singr/sngwr sks mgmt/bkng agent. Ready to go! Pkg avail. 818-387-3926, staceyjusta@email.msn.com

35. INVESTORS WANTED
Poetry band, Ascsp, sks investors for epic poem music art film. Hit potentl songs, visionry poetry. New art for new millenn. Demo pkg avail. 619-230-9347.

37. EMPLOYMENT

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*Ent. Co sks full/part time bkng agent. Must work on commis basis only. Work from your home ok. We have all leads. Lv msg 714-444-0374.
*Industri band, RAKIT, sks eager & hrd working stage hand. 323-769-5140.
*Internship w/busy recrd label, media relats. Non pd positn. Computr fit, gd phone manner, organztd, friendly, work under deadlines. Fax resume, Jodi, Jackson, 31-858-4185.

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*Sing tech w/working knowldg of live snd for p/t leadng to ft work. Flex sched. Pls send resumes Attn: Stacy Garrett ROKnREDD@aol.com

38. MUSIC PERSONALS
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39. MISC. BUSINESS
Artist nndd to design CD cover. Must be gd at cartoon & R&R art. Work cheap. 714-444-0374.

40. WEB SITES

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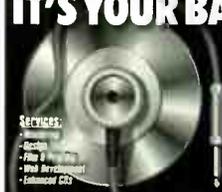
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