

# 10TH ANNUAL GUIDE TO EVERYTHING INDIE

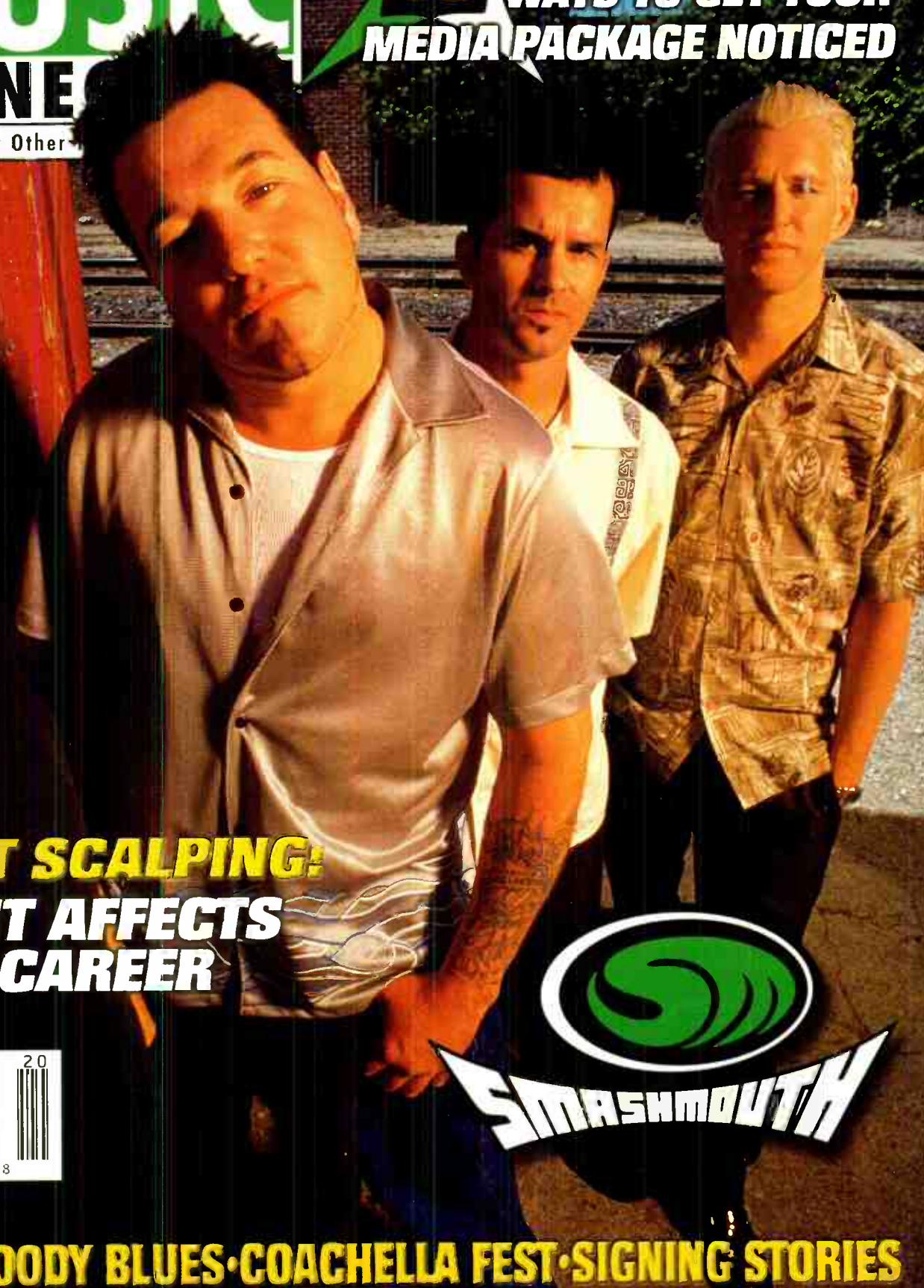
Vol. XXIII, No. 20 9/27/99 to 10/10/99 U.S. \$2.95 (Canada \$3.95)

# MUSIC

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Published Every Other Month

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**PUBLISHERS**

J. Michael Dolan  
E. Eric Bettelli

**GENERAL MGR./ADVERTISING DIR.**

E. Eric Bettelli

**EXECUTIVE EDITOR**

J. Michael Dolan

**SENIOR EDITOR**

Mark Nardone

**ASSOCIATE EDITOR**

Michael Mollura

**ART DIRECTOR**

Jodi R. Lether

**ADVERTISING ART DIRECTOR**

Gary I. Stephens

**ADVERTISING/PROMOTION MANAGER**

Steve R. Sattler

**SENIOR ACCOUNT EXECUTIVE**

Jonathan Grell

**ACCOUNT EXECUTIVE**

Brian Stewart

**OPERATIONS MANAGER**

Gabriela Roth-Girnias

**ADMINISTRATIVE ASSISTANT**

Linda Taylor Fiets

**SONGWORKS**

Dan Kimpel

**SHOW BIZ/A&R REPORT**

Tom Kidd

**CYBER MUSIC**

Joel Pelletier

**NIGHTLIFE**

Tom Farrell

**CLUB REVIEWS EDITOR**

Bernard Bour

**TECH EDITOR**

Barry Rudolph

**CONTRIBUTING WRITERS**

Dianne Bates, Bernard Bour, Al Black, Becky Byrkit, Constance Dunn, Tom Farrell, Eric Fleshman, Chad Goodell, Sam Humphrey, Pat Lewis, José Martínez, Michael Mollura, Anthony Nardone, Jana Pendragon, Rob Putnam, Brian Rabey, Daniel Siwek, Paul Suter, Jonathan Widran.

**PHOTOGRAPHERS**

Bernard Bour, Tom Farrell, Rod Goodman, Heather Harris, David Klein, Lucia, Harold Sherrick, Daniel Siwek, Stacey Stich.

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**MAIN OFFICES**

4731 Laurel Canyon Blvd., N. Hollywood, CA 91607 818-755-0101  
FAX: 818-755-0102 E-Mail Internet Address: muscon@earthlink.net  
World Wide Web Address: <http://www.musicconnection.com>  
24 Hour Free Classified Hotline: 818-755-0102

Member: **NAMM**

# 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



12 A&R Profile: Cool Dre, D.R.E./Ikon Records ..... By Tom Kidd  
17 Crosstalk: John Shanks ..... By Jonathan Widran  
19 Songwriter Profile: Chris Trapper ..... By Dan Kimpel  
28 Guide To Everything Indie ..... Compiled By Eric Moromisato  
48 15 Ways To Get Your Media Package Noticed! ..... By Tom Kidd  
55 High Profile: The Moody Blues ..... By Michael Mollura

- 6  CALENDAR
- 8  HEART & SOUL
- 10  CLOSE-UP
- 11  SIGNINGS & ASSIGNMENTS
- 12  A&R REPORT
- 15  SIGNING STORIES
- 16  STUDIO MIX
- 17  NEW TOYS
- 18  SONGWORKS
- 20  NIGHTLIFE
- 22  CYBER MUSIC
- 24  SHOW BIZ
- 26  LOCAL NOTES
- 56  DEMO CRITIQUES
- 58  DISC REVIEWS
- 60  CLUB REVIEWS
- 68  MUSIC MARKETPLACE


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## CALENDAR

—MICHAEL MOLLURA

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

### 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](http://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-

tive 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](mailto: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](http://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](http://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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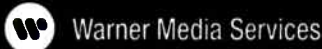
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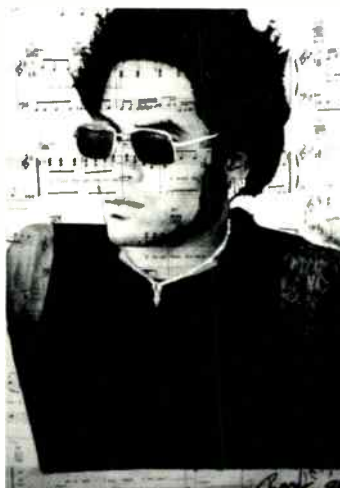
**HEART & SOUL**

—MICHAEL MOLLURA

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](mailto: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](http://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](mailto: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 Surftrider Records, marketed and distributed by Hollywood Records. Album sales will benefit the Surftrider 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, *Chodle'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.

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.

**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

**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 Schlindler**.

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CELESTE 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](http://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](mailto:info@tech21nyc.com). Visit their Web site at [www.tech21nyc.com](http://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](http://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 McKennit, 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](http://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](http://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 DUNNE

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](mailto: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](mailto: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](http://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](http://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](http://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](http://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](http://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](mailto:joelp@wayhome.com). His music site is at [www.joelp.com](http://www.joelp.com). **MC**

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Fax



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](http://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.

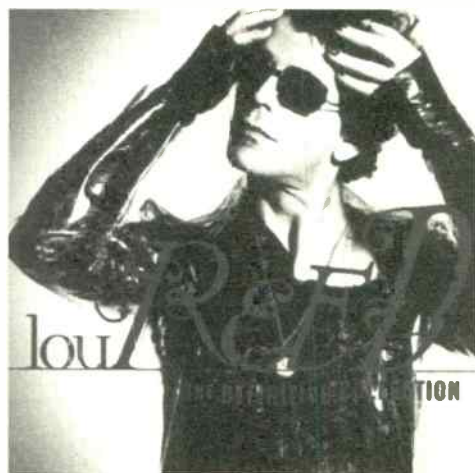
Arista Masters series is offering the first career retrospective to represent Lou Reed's solo work on all four labels — RCA, Sire,

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](http://www.motorbaby.com) or just contact ISL Public Relations at 212-541-7595 or e-mail [ISLPR@aol.com](mailto: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.

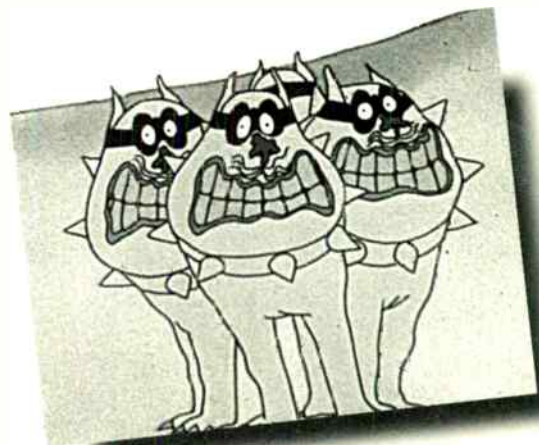
The landmark film that captured the vibe of 1968, **The Beatles' Yellow Submarine**, is currently in a limited theatrical release in preparation for its September debut on home video and DVD. This updated version features a newly digitally renovated picture, a remixed soundtrack with 5.1 Dolby Surround 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 **Mariel Hemingway and Ben Cross** in a romantic mystery based on a true event that occurred during the Six Day War.

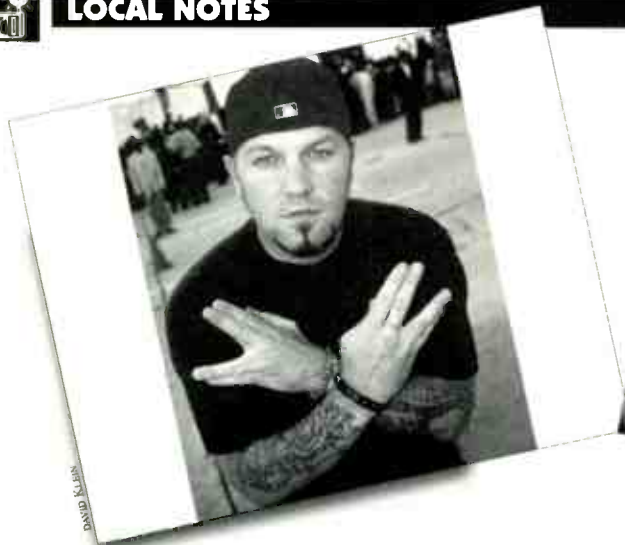


sent menace of Iraqi and Israeli spies.

**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 YECHTA

**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.

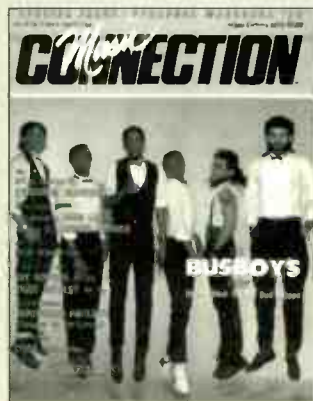
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**Tidbits From Our Tattered Past**



**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

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Contact: Peter Leber  
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Web site: www.aliasrecords.com  
Contact: Delight Jenkins  
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818-707-7127, FAX 818-707-0889  
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Distribution: Rounder Kids  
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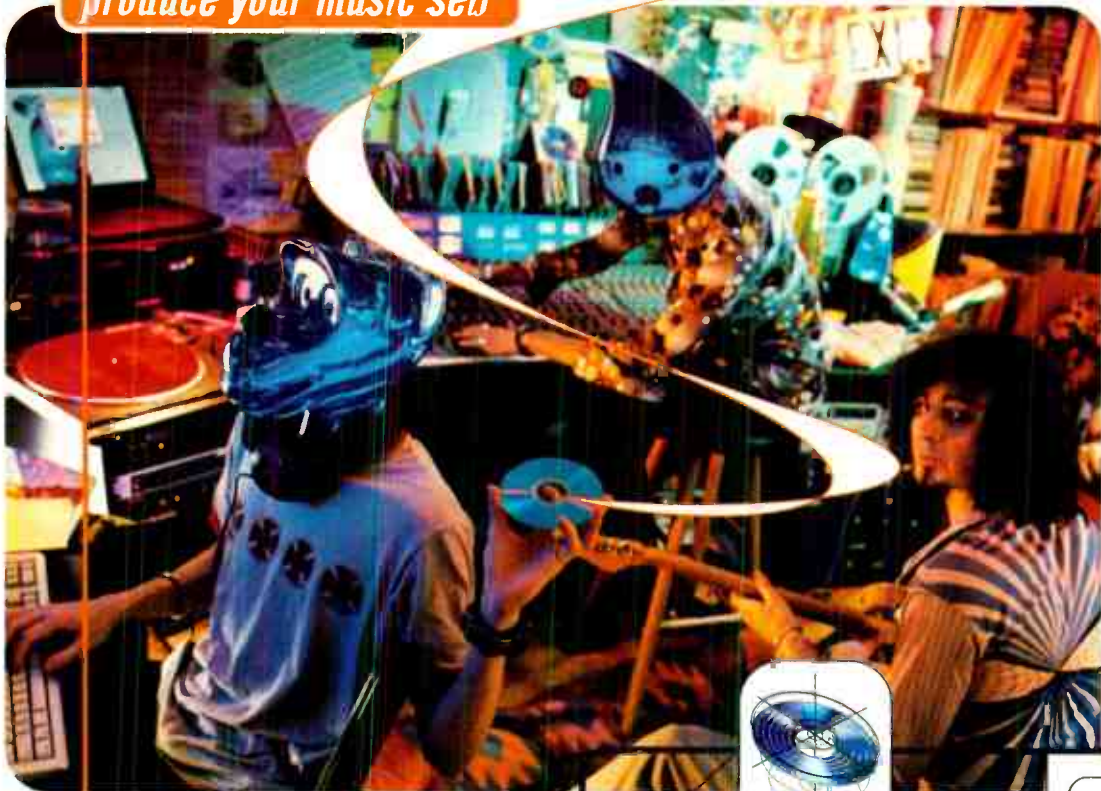
P.O. Box 80187  
Rancho Santa Margarita, CA 92688  
949-766-1384  
E-mail: Johncexton@aol.com  
Web site: www.cexton.com  
Contact: John Anello, Jr.  
Roster: Chiz Harris w/ Conte Candoli, Doc Anello Trio, Tom Kubis Big Band, Jack Wood, Beach Front Property, Reissues of Sinatra, Martin, etc.  
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**Roster:** Fireside, the Vehicle Birth, Mineral, Vitreous Humour, Boy's Life, the Regrets, Cursive.  
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**Web site:** www.del-fi.com  
**Contact:** Gary Tanenbaum  
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**Roster:** Ritchie Valens, Bobby Fuller Four, the Lively Ones, the Centurions, Chan Romero, Cloud Eleven, Outrageous Cherry.  
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**Web site:** www.delosmus.com  
**Styles/Specialties:** Classical

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**Web site:** www.diamondhard.com  
**Contact:** Cole Coleman  
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 \*Unsolicited material accepted.

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**E-mail:** dreamsea@dreamsea.com  
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**Roster:** Book of Dreams, Mike Gribkoff

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**Web site:** www.domo.com  
**Contact:** Attention A&R  
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**Roster:** Kitaro, Benedetti & Svoboda, Luis Perez, Luis Villegas.  
**Distribution:** EMD

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 Culver City, CA 90232  
 310-815-4900, FAX 310-815-4908  
**E-mail:** drive@earthlink.net  
**Contact:** Stephen Powers

**Styles/Specialties:** All styles of contemporary music, children's music, reissues.  
**Distribution:** Navarre, Anchor Bay, Ryko Dist. Partners  
 \*No unsolicited material. No phone calls, please.

**DWELL RECORDS**  
 P.O. Box 39439  
 Los Angeles, CA 90039  
 FAX 323-669-1470  
**Contact:** David Haerle  
**Styles/Specialties:** Death metal, ambient dance trance, electronica.  
**Distribution:** Indies  
 \*Unsolicited material accepted.

**ELASTIC RECORDS**  
 P.O. Box 17598  
 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.

**ENTOURAGE RECORDS**  
 11115 Magnolia Blvd.  
 North Hollywood, CA 91601  
 818-505-0001 FAX 818-761-7956  
**Contact:** Guy Paonessa  
**Styles/Specialties:** Alternative rock.  
**Distribution:** Touchwood  
 \*Unsolicited material accepted.

**EPITAPH RECORDS**  
 2798 Sunset Blvd.  
 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**  
 P.O. Box 6429  
 Huntington Beach, CA 92615-6429  
 714-962-5618  
**Contact:** Eve Bonn, Stan Bonn  
**Styles/Specialties:** Country.  
**Roster:** Bobby Lee Cauldwell, Roblyn, Jeff Ash Baker, John Swissshell.  
 \*Unsolicited material accepted.

**EUREKA RECORDS**  
 7381 Beverly Blvd.  
 Los Angeles, CA 90036  
 323-937-4660  
**Styles/Specialties:** Roots-rock.  
 \*No unsolicited material.

**FARREN MUSIC AMERICA (FMA)**  
 1606 Blossom Lane  
 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.

**FEARLESS MUSIC GROUP**  
 8825 W. Olympic Blvd.  
 Beverly Hills, CA 90211  
 310-289-8116 FAX 310-289-8162  
**Contact:** Ralph De Blanc, President  
**Styles/Specialties:** Pop, R&B, hip-hop, contemporary jazz, latin. A full-service label, record production and music publishing group.

**FISH OF DEATH RECORDS**  
 P.O. Box 93206  
 Los Angeles, CA 90093  
 323-462-3404  
**E-mail:** fod@earthlink.net  
**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 McCauley  
**Roster:** Kevin McCauley, 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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**Distribution:** City Hall, Twin Brook  
\*Unsolicited material accepted.

**SMASH THE RADIO PRODUCTIONS**

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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818-990-3586, FAX 818-981-7641  
**E-mail:** upsideout@earthlink.net  
**Styles/Specialties:** American roots music.  
\*Call before sending material.

**VAZ**  
11440 Chandler St., Suite 900  
North Hollywood, CA 91601  
818-980-6878, FAX 818-980-8336  
**Contact:** Vaselle Benfort  
**Styles/Specialties:** R&B, pop.  
**Distribution:** Self-distributed.  
\*Unsolicited material accepted.

**VESPER ALLEY/PIRATE RECORDS**  
23852 Pacific Coast Hwy., Suite 920  
Malibu, CA 90265  
310-456-2620, FAX 310-456-1415  
**E-mail:** vesperal@aol.com  
**Contact:** Gail Gellman, Spyder McKay  
**Styles/Specialties:** Rock & folk singer-songwriters.  
**Distribution:** Navarre  
\*Unsolicited material accepted. No phone calls, please.

**WAX RING RECORDS**  
22817 Ventura Blvd., Suite 874  
Woodland Hills, CA 91364  
818-884-8436  
**Contact:** Chris Baustert

**WEST RECORDS**  
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Universal City, CA 91618  
818-509-9964, FAX 818-769-1756  
**E-mail:** berdoowest@aol.com

**Contact:** Boots Clements  
**Styles/Specialties:** Country  
**Distribution:** Indies  
\*Unsolicited material accepted. No phone calls, please.

**WILD WEST RECORDS**  
11333 Moorpark St. #412  
Tulua Lake, CA 91602  
818-819-2646, FAX 818-623-4494  
**E-mail:** wildwest@aol.com  
**Contact:** Morris Taft  
**Styles/Specialties:** Alternative rock, hip-hop, jazz, electronic.

**WORLD DOMINATION**  
3575 Cahuenga Blvd. West  
Suite 450  
Los Angeles, CA 90068  
323-954-7144  
**E-mail:** dominate@netvoyage.net  
**Contact:** Dave Allen  
**Styles/Specialties:** Alternative  
\*No unsolicited material. No phone calls, please.

**MARKETING & PROMOTIONS**

**ADD MARKETING**  
7122 Beverly Blvd., Suite E  
Los Angeles, CA 90036  
323-954-7626, FAX 323-954-7622  
**E-mail:** info@addmarketing.com  
**Web site:** http://www.addmarketing.com  
**Contact:** Scott Leonard, Eric Ritz, Jimmy Pargas  
**Styles/Specialties:** Rock, pop, alternative, rock, electronic.  
\* No unsolicited material No phone calls please.

**THE BAKER/NORTHROP MEDIA GROUP**  
16255 Ventura Blvd. Suite 1016  
Encino, CA 91436  
**Web site:** www.bakernorthrop.com  
**E-mail:** mail@bakernorthrop.com  
**Contact:** Cary Baker at 818-501-0056 or Sheryl Northrop at 818-703-1520  
**Styles/Specialties:** All styles. Specializing in public relations, Web site development, Internet media. Listed address to begin 10/15/99.

**CEXTON ENTERTAINMENT**  
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Rancho Santa Margarita, CA 92688  
949-766-1384  
**E-mail:** Johncexton@aol.com  
**Web site:** www.cexton.com  
**Contact:** John Anello, Jr.  
**Styles/Specialties:** Entertainment business services, such as contract negotiation and copyright registration.

**CHARTMAKER MUSIC GROUP**  
6255 Sunset Blvd., Suite 1024  
Hollywood, CA 90028  
323-993-6544, FAX 323-993-6545  
**E-mail:** A&R@chartmakermusic.com  
**Web site:** chartmakermusic.com  
**Contact:** Jim Mueller  
**Styles/Specialties:** All styles, especially jazz.

**CREATIVE NETWORK**  
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949-494-0181, FAX 949-494-0982

**Contact:** Joseph Nicoletti  
**Styles/Specialties:** Promotion, marketing and consulting services.

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

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Hermosa Beach, CA 90254  
310-372-5271, FAX 310-937-0297  
**E-mail:** cole@pacificnet.net  
**Web site:** www.diamondhard.com  
**Contact:** Cole Coleman  
**Styles/Specialties:** All styles of music. Indie Web site building and hosting service.

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3674 Barham Blvd., Suite 307  
Los Angeles, CA 90068  
323-851-4591, FAX 323-851-9032  
Detroit office: 248-524-1914  
**Contact:** Steve Gibson (L.A.), Mark Barnowski (Detroit)  
**Styles/Specialties:** National radio promotion all formats. Specialty AC.

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Contact: Bruce Rabinowitz  
Styles/Specialties: All styles.

**FLANAGAN'S RADIO & RETAIL PROMOTIONS**

800-858-6650 or 323-876-7027  
E-mail: Jon@flanaganpromotions.com  
Web site: flanaganpromotions.com  
Contact: Jon Flanagan  
Styles/Specialties: Modern rock, Triple A and college, specializing in radio and retail promotions.

**THE GARY GROUP**

2040 Broadway  
Santa Monica, CA 90404  
310-264-1700, FAX 310-264-9744  
Contact: Dick Gary, President  
Styles/Specialties: All styles  
\*No unsolicited material.

**GROOV MARKETING & CONSULTING**

6355 Topanga Canyon Blvd.  
Suite 219  
Woodland Hills, CA 91367  
818-883-5755, FAX 818-883-3320  
E-mail: groov@pacifinet.net  
Contact: Neil Gorov, Josh Ellman, Mark Rini.  
Styles/Specialties: Radio marketing/promotion of jazz, blues, world music and acid jazz.

**IMAGE CONSULTANTS**

7958 Beverly Blvd.  
Los Angeles, CA 90048  
323-658-6580, FAX 323-653-0482  
Contact: Jodi Fletcher  
Styles/Specialties: All styles.

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11328 Magnolia Blvd., Suite 3  
North Hollywood, CA 91601

818-509-0192, FAX 818-509-1601  
Contact: Parvene Michaels, Jeff Urdank  
Styles/Specialties: All styles.  
\*No unsolicited material.

**JK PROMOTION**

3406 N. Knoll Dr.  
Los Angeles, CA 90068  
323-874-7507, FAX 323-874-7435  
Contact: Jon Konjoyan, President  
Styles/Specialties: Adult contemporary, Hot AC.  
\*No unsolicited material.

**KBH ENTERTAINMENT**

2540 1/2 Lime Ave.  
Long Beach, CA 90806  
562-426-2577, FAX 562-426-2577  
E-mail: kbhent@gte.net  
Contact: Brent Harvey  
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Contact: Jean Gjenasaj  
Styles/Specialties: We distribute independent artists via internet and web hosting.  
\*Unsolicited material accepted for licensing and music supervision.

**LAKES COMMUNICATION SERVICES**

3717 S. La Brea Ave., Suite 358  
Los Angeles, CA 90016  
323-293-9832  
Contact: Jeffery Lakes  
Styles/Specialties: Marketing and consulting for labels, artists and management, including sales planning, touring, merchandising, distribution and advertising.

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E-mail: leviinc@aol.com  
Contact: Bob Levinson, Jed Leland, Jr., Sandra Roberts.

**MACEY LIPMAN MARKETING**

8739 Sunset Blvd.  
Los Angeles, CA 90069  
310-652-0818  
FAX 310-652-0907  
Web site: www.lipservicemag.com  
Contact: Macey Lipman  
Styles/Specialties: All styles. Marketing for major and indie labels. Publisher/distributor of Lip Service magazine.

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E-mail: info@listentothis.com  
Contact: Charles Duncan

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310-325-2800, FAX 310-325-2560  
Web site: logginspromotion.com  
E-mail: promodept@logginspromotion.com  
Contact: Paul Loggins, Walter Hall.  
Styles/Specialties: All styles.

**MANAGEMENT CONSULTANTS**

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Las Vegas, NV 89103  
702-248-8558  
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7610 Beverly Blvd., Suite 589  
Los Angeles, CA 90048  
323-461-0757  
Contact: Johnny Lloyd  
Styles/Specialties: Music marketing consulting firm which seeks label and distribution deals for clients.

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Styles/Specialties: All styles, specializing in promotional travel package giveaways.

**MCD PROMOTION**

1384 Camino Cristobal  
Thousand Oaks, CA 91360  
805-498-7090, FAX 805-499-7006  
E-mail: mcckeve@msn.com  
Contact: Kevin McDonald  
Styles/Specialties: Adult contemporary.

**MJB PROMOTIONS**

1270 E. Providencia  
Burbank, CA  
Web site: www.ruffsounds.com  
E-mail: Markosh@aol.com  
Contact: Marko Babineau, Austin Keyes  
Styles/Specialties: Rock, active rock, modern rock. See Web site for new phone numbers.  
\*No unsolicited material.

**NATIONAL MUSIC GROUP**

17200 Ventura Blvd., Suite 305  
Encino, CA 91316  
818-501-8111, FAX 818-386-2390  
Contact: Joe Grossman  
Styles/Specialties: All styles.  
\*No unsolicited material.

**NATIONAL RECORD PROMOTIONS**

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Contact: Larry Weir, Masika Swain  
Styles/Specialties: Top 40, adult contemporary, Triple A, alternative.

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**Contact:** David Leenthal

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**Web site:** www.pushmktg.com  
**Contact:** Rhonda Rodgers, Doug Tull  
**Styles/Specialties:** Progressive

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Van Nuys, CA 91401  
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**Web site:** www.howiewood.com  
**Contact:** Howard Rosen  
**Styles/Specialties:** Top 40, adult contemporary, modern adult contemporary, specialty and college.

**ROTATIONS**  
16133 Ventura Blvd., Suite 650  
Encino, CA 91436  
818-610-0370, FAX 818-610-0374

**Contact:** Mike Krum, CEO  
**Styles/Specialties:** Rhythmic urban.  
\*No unsolicited material.

**PATRICK WILLIAM SALVO & ASSOCIATES**  
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Beverly Hills, CA 90211  
310-859-9158, FAX 310-859-0104  
**E-mail:** prsalva@aol.com  
**Contact:** Patrick William Salvo  
**Styles/Specialties:** All styles. Specializing in public relations.

**SRO MARKETING**  
P.O. Box 16431  
Beverly Hills, CA 90209-2431  
310-652-9002, FAX 310-659-6317  
**E-mail:** sroscott@mediaone.net  
**Contact:** Scott Martin  
**Styles/Specialties:** All styles. Specializes in telepromotion, street marketing and breaking developing acts.

**TIM SWEENEY & ASSOCIATES**  
31805 Hwy 71S PMB 551  
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310-542-6430, FAX 310-542-1300  
**E-mail:** koti@pacbell.net  
**Web site:** www.tsamusic.com  
**Contact:** Tim Sweeney  
**Styles/Specialties:** All styles.

**UNISOUND MARKETING**

5530 Corbin Ave. Suite 310  
Tarzana, CA 91356  
818-758-6200, FAX 818-758-6201  
**Web site:** www.unisound.com  
**Contact:** Denny Stillwell, Namiko Suga  
**Styles/Specialties:** Blues, traditional and contemporary jazz, new age and world music.

**VRT DESIGN**  
310-839-6640  
**E-mail:** bands@virtualrawtalent.com  
**Web site:** www.virtualrawtalent.com  
**Contact:** Adam Ward  
**Styles/Specialties:** All styles. Specializing in web site design, hosting and online sales. Free consultation.

**WORLD DOMINATION MARKETING**  
P.O. Box 5170  
Beverly Hills, CA 90209-5170  
323-464-4300  
FAX 323-467-8468  
**E-mail:** worldorbit@aol.com  
**Contact:** Jacuie Chevelle  
**Styles/Specialties:** Marketing services for the radio, music and entertainment industry.  
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by Al Black

Kevin Coleman

Steve Harwell

Paul De Lisle

Greg Camp

**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. Cannily, 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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# Ticket Scalping

## 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

***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.***

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**



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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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- Songs will be judged on originality of composition and lyrics.
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#### ◀ 41 Smosh Mouth

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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# 15

# 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

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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.



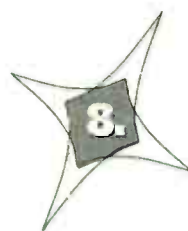
### Include a Business Card

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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(See full page ad on page 35)

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.



### Use Priority Mail

Priority Mail gets opened first. Your package looks like something someone cared about. It looks like something someone put a little extra effort into. It looks more expensive.

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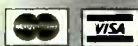
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◀ 47 Smash Mouth

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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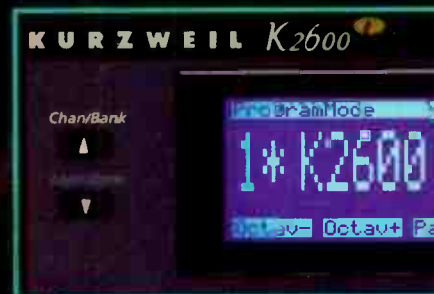
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# The Moody Blues

**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 Lousarian,  
310-201-8804

BRIAN ABIS



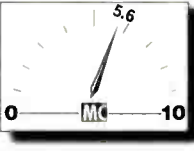
## DEMO CRITIQUES



### 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.

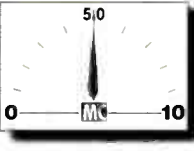
Production.....	6	
Lyrics.....	5	
Music.....	6	
Vocals.....	6	
Musicianship.....	5	



### 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

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**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.

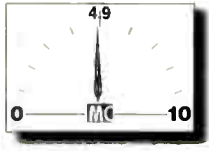
Production.....	5	
Lyrics.....	5	
Music.....	5	
Vocals.....	5	
Musicianship.....	6	



### 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	

## DEMO SUBMISSION GUIDELINES

Send package to: Demo Critiques c/o *Music Connection*, 4731 Laurel Cyn. Blvd., N. Hollywood, CA 91607. All submissions MUST include the following four items:

1. Cassette tape or CD, no more than three songs will be reviewed.
2. Unscreened black & white photograph (no larger than 8x10.)
3. Brief biography with a contact name and phone number.
4. Lyric sheets

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All of your packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of *Music Connection* and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo tape or CD will be reviewed. If you are submitting an indie CD for review and do not have distribution with an established distributor, your product will be reviewed in Demo Critiques. If your indie CD does have distribution with an established distributor, it will be reviewed in Disc Reviews.

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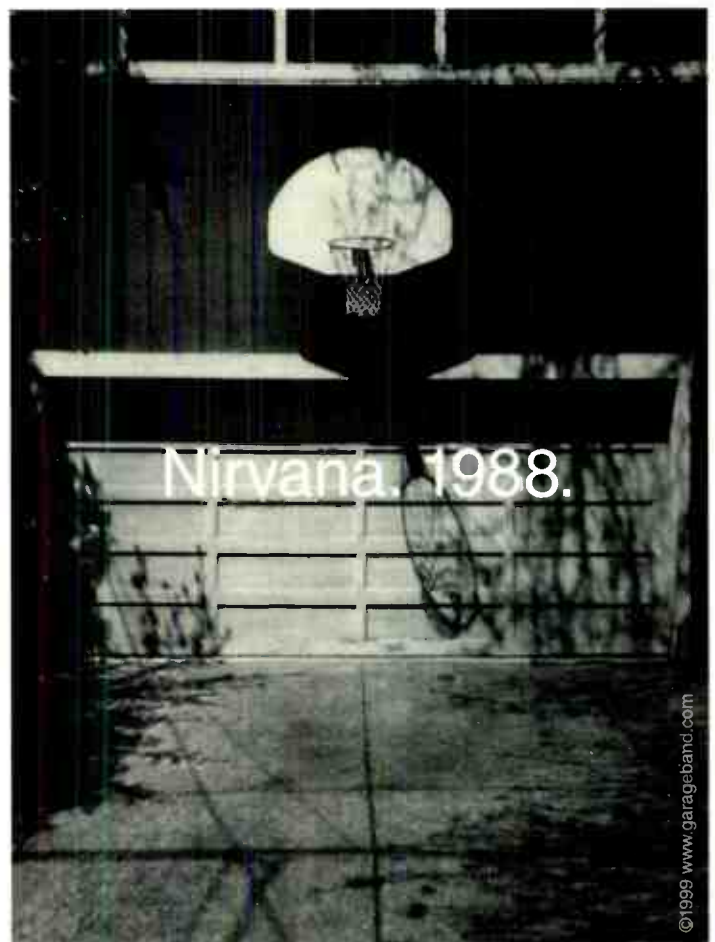
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### Joy Division

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



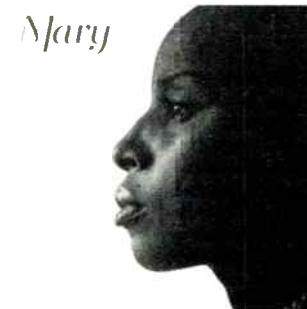
### The Sprague Brothers

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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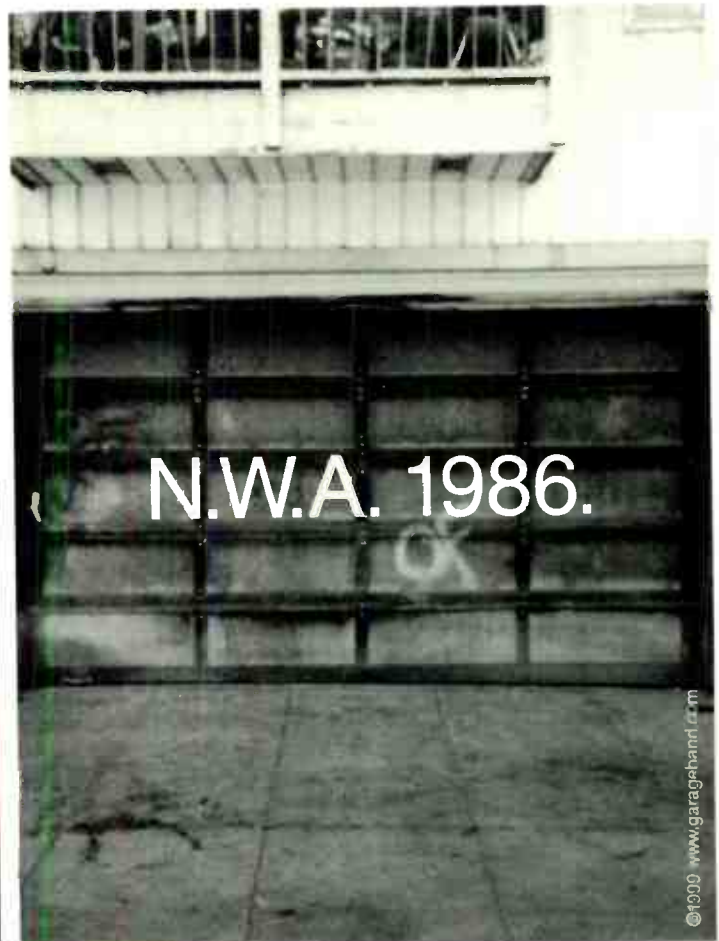
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## CLUB REVIEWS



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-tempos 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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### PRIMARY CONTACT: (Artist, Bandmember - nonpublished information)

Name: \_\_\_\_\_ Address: \_\_\_\_\_  
 City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Country: \_\_\_\_\_  
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**DISPLAY ADS**

## CATEGORIES PAGE

### EQUIPMENT

1. Home Electronics.....	NA
2. PAs & Amps.....	69
3. Recording Equipment.....	69
4. Music Accessories.....	69
5. Guitars.....	69
6. Bass Guitars.....	69
7. Misc. Strings.....	NA
8. Keyboards.....	69
9. Horns/Winds.....	70
10. Drums/Percussion.....	70
11. Computers/Software/Etc.....	70
12. Trades/Freebies/Etc.....	70

### MUSICIANS AVAILABLE

13. Guitarists.....	70
14. Bassists.....	71
15. Strings Players.....	72
16. Keyboardists.....	72
17. Drummers/Percussionists.....	72
18. Horn/Wind Players.....	73
19. Specialties.....	73
20. Vocalists.....	73

### MUSICIANS WANTED

21. Vocalists.....	74
22. Guitarists.....	75
23. Bassists.....	76
24. Strings Players.....	77
25. Keyboardists.....	77
26. Drummers/Percussionists.....	77
27. Horn/Wind Players.....	78
28. Specialties.....	78

### PRODUCTION

29. Songwriting.....	78
30. Composers/Arrangers Wanted.....	78
31. Producers Wanted.....	78
32. Engineers Wanted.....	79
33. Misc. Prod.....	79

### BUSINESS/SERVICES/PEOPLE

34. Agents/Managers Wanted.....	80
35. Investors Wanted.....	80
36. Distributors Wanted.....	NA
37. Employment.....	80
38. Music Personals.....	80
39. Misc. Business.....	80
40. Web Sites.....	80

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- Midnight Rain Productions, Internet Music Promotion Guide <http://www.rainmusic.com/promotion/promote.htm>
- Monchato <http://www.geocities.com/Broadway/Stage/4537studios.html>
- Rick Monroe's Legends Diner <http://rickmonroe.com>
- The Muse's Muse <http://www.musesmuse.com>
- Music2Gof <http://members.xoom.com/2go/index.html>
- Music Blvd <http://www.musicblvd.com>
- Music Collector Homepage <http://ourworld.compuserve.com/homepages/collectsoft>
- Music Link Exchange <http://members.aol.com/fans4/Thunderlink>
- Music Network U.S.A. <http://www.mnusa.com>
- MusicLA <http://www.musicla.com>
- Music LA.com <http://musicla.com/luminous>
- Music World Mall <http://www.musicworld.com>
- Musician Search Online <http://www.MusicianSearchOnline.com>

WEB SITES

- Musician's Contact Service <http://www.musicianscontact.com>
- Musician's Hearing Institute <http://home.earthlink.net/~aures/mhi.html>
- Musician's Help Forum <http://graphic-strategy.com/forum>
- Musician's Message Board <http://www.freeguestbooks.com/cgi-bin/view.pl?repete>
- Musicians Phone Book <http://www.musiciansphonebook.com>
- Musicosm Rex <http://www.musicosm.com>
- MusX.com <http://www.musx.com>
- The Nashville Number System <http://pw2.netcom.com/~coolsong/nashnumber.html>
- Network of Musicians and Actors <http://www.noma1.com>
- Night Moves Music & Entertainment Magazine <http://www.fortunecity.com/tinpan/fitzgerald/140/nightmoves.htm>
- North American Band Name Registry <http://www.bandname.com>
- Official Record Industry Online Network <http://www.scimg.com/base.html>
- Pacific Asian Musician Alliance <http://www.abcfash.com/pama>
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http://porkpiedrums.com
•Premier Interactive
http://www.lamusic.com/premierinteractive
•Producers & Quantity Photo Inc.
http://www.pqphoto.com
•Rain Music
http://www.rainmusic.com/promotion/promote.htm
•rm-tvmusicprod
http://www.geocities.com/hotsprings/resort/6438/audition.html
•Rocktropolis
http://www.rocktropolis.com
•S.A. Murray, Surreal Art for CDs
http://www.w3art.com/SAMurray.html
•Ruben Salazar, Esq.
http://www.salazar.com
•Scarlettown Music
http://www.oe-pages.com/ARTS1/Writing/scarlettown
•Scissor Wizards
http://home.earthlink.net/~wolfsunka/
•Scott's Touring Pro Links
http://home.earthlink.net/~blinkerboy
•Shoot Seven Homepage
http://members.aol.com/shoot07/index.html
•SINC
http://www.izmedia.com/sinc
•The Solipsistics Home Page
http://www2.netcom.com/~angusmcg/solipsistics.htm
•SongPitch
http://www.alanpublishing.com
•Studio Referral Service
http://www.studioreferral.com
•Talent Connection Online
http://www.talentconnection.com
•T-Bone, Producer
http://www.members.aol.com/groov

WEB SITES

- Techno/house/electro/hiphop
http://www.hpsystems.com/sheweytrax
•To The Bone Interactive
http://www.tothebone.com
•Tommy Bolin Foundation
http://www.tommybolin.org
•Top Design
http://www.topdesign.com
•Touring Professional Links
http://home.earthlink.net/~blinkerboy
•Tribal Radio Network
http://www.VibrationNation.com
•Trinity Sound Company
http://www.trinitysoundcompany.com
•UCTV Film
http://www.uctvfilm.com
•Underwater Traffic-Future Rock
http://members.aol.com/utjam/ut.htm
•Universal Light Tones
http://www.universallighttones.com
•VR Radio
http://www.vrradio.com
•Vinyl Junkie
http://www.vinyljunkie.com
•Vital For You
http://www.liquidenergy.com
•Vocal Evaluations By Mail
http://members.aol.com/Manswetud/vocal-coach.html
•Wilbe Productions Inc.
http://www.ilinks.net/~wilbe
•Wired Planet
http://www.wiredplanet.com/register

WEB SITES

- Edie Layland, Vocal Instructor
http://www.halsguide.com/sing/
•Lis Lewis, Vocal Instructor
http://www.leonardo.net/lisard/
•MARS-The Musicians Planet
http://marsmusic.com
•Musicians Institute
http://www.mi.edu
•Never Off Key Music Songwriting/Music Business Consulting & CD Shopping
http://www.neveroffkey.com
•Odewind Productions
http://www.vocalconnection.com
•Lisa Popell, Voiceworks
http://www.popell.com
•Jon Sinclair, Vocal Hypnotherapy
http://www.vocalhypnotherapy.com

MUSIC PUBLISHERS

- Band Track Music
http://www.aimcmc.com/mortimer.html
•Cosmic Casual Company
http://www.cosmiccasual.com
•EMI Music Publishing
http://www.emimusicpub.com
•Harmonica Music Publishing Inc., USA
http://www.harmonicmusic.com
•Mallorca Music Verlag
http://www.mallorcasmusc.com
•MPL Communications
http://www.mplcommunications.com
•National Music Publishers Assn.
http://www.nmpa.org
•Issac Osiris Music
http://www.osirismusic.com
•peermusic
http://www.peermusic.com/
•PPL Entertainment Group
http://www.pplzmi.com

MUSICAL INST. / PRO AUDIO MFG.

- BandRadio (musicians' resource site)
http://www.bandradio.com
•Barcus Berry
http://www.barcusberry.com
•BBE Sound
http://www.bbesome.com
•Drumspan
http://www.drumspan.com
•East West
http://www.eastwestsounds.com
•Fender Musical Inst. Corp.
http://www.fender.com
•Fostex Corp.
http://www.fostex.com
•G&L Guitars
http://www.glguitars.com
•Hafler
http://www.rockfordcorp.com
•ILIO Entertainment
http://www.ilio.com
•Jackson Guitars
http://www.jacksonguitars.com
•Kurzweil
http://www.youngchang.com/kurzweil
•MIDiman
http://www.midiman.net
•Mixman
http://www.mixman.net
•Nady Systems
http://www.nadywireless.com

WEB SITES

- Phil Kubicki Guitars
http://www.kubicki.com
•QSC Audio
http://www.qscaudio.com
•Quantegy
http://www.quantegy.com
•Rean Products, Inc.
http://www.rean.com
•SKB Cases
http://www.skbcases.com
•Sonic Foundry
http://www.sonicfoundry.com
•Studiomaster
http://studiomaster.com
•SWR Engineering Inc.
http://www.swreng.com
•TC Electronics
http://www.tcelectronic.com/fireworks
•TASCAM
http://www.tascam.com
•Yamaha Corp.
http://www.yamaha.com

RECORD LABELS

- 2ILL Entertainment
http://www.homestead.com/2ill/home.html
•Allenet Records
http://www.livenetradio.com
•Atomic Pop
http://www.atomicpop.com
•BM Records
http://www.bmrecords.com
•Case Entertainment
http://www.oldpants.com
http://www.new-pants.com
•Cricket Power Records
http://www.aimcmc.com/mortimer.com
•Domo Records
http://www.domo.com
•Double Action Records
http://www.doubleactionrecords.com
•DreamSea Records
http://dreamsea.com
•Frenetic Records
http://members.xoom.com/FreneticRec
•Frigid Disk
http://www.frigidisk.com
•Live Records
http://www.liverecords.com
•Miseryloves Records
http://www.miseryloves.com
•Milestone Records
http://www.milestone.com
•New Hat Records
http://www.NewHatRecords.com
•Pissed Off Records
http://home.earthlink.net/~pissedoffrecords
•Reality Records
http://www.realityrecords.com
•Rock Lane Records
http://www.rocklanerecords.com
•Red Rose Records
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•Siltown Records
http://www.siltown.com
•Sonspot Records
http://sonspotrecords.com
•Southbound Records
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http://geocities.com/SunsetStrip/Venue/6177/
•Chemical Light Factory Studios
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