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- **Beginning Piano and Keyboard Technique**, MICHAEL PAWLICKI, composer, pianist, and musicologist
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- **Independent Music Publishing: Business and Legal Elements**, JEFFREY GRAUBART, entertainment lawyer, independent music publisher
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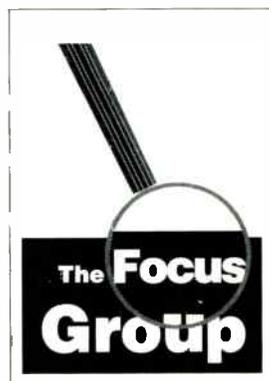


Susan McCartney

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Following their 1993 platinum success, *Sister Sweetly*, this Colorado-based trio stumbled commercially with their last release, *Strategem*. But with former Talking Head Jerry Harrison helping their latest project, *Beautiful World*, these rockers from the Rockies are back on the charts.

By Pat Lewis



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In the debut of MC's new recurring feature, The Focus Group—in which people from all walks of life in the industry state their views on various topics—three managers, three artists and one A&R rep discuss the current state of management.

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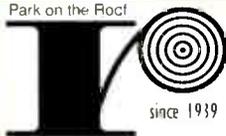
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Calendar

By Carrie Colombo

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

Canada's Music West '97—Feed Your Head, is the annual international new music festival and industry conference held in Vancouver, B.C. This year, the conference will be held May 8-11. Music West '97 features a variety of discussions, workshops and seminars, conducted by top music industry professionals. *Music Connection* Publisher J. Michael Dolan will lead a seminar titled "Mastering Showbiz," which is designed for musicians, songwriters, producers, managers, attorneys, and anyone currently working in the industry. The seminar provides a plethora of priceless insights, and a wealth of invaluable information on how to move miles ahead of the competition and produce extraordinary results in your career. Other events include a keynote luncheon, a golf tournament, a guitar marathon, and, of course, plenty of music. Early bird deadline is March 14th. For more information, contact Natasha Dobrovolsky (604-684-9338), or check out their web site (<http://www.musicwest.com>).

The Songwriters Guild of America continue their popular Ask-A-Pro/Song Critique on Wednesday, March 19, 7-9 p.m. This session will feature Randy Poe, President of Leiber & Stoller Music, who is also the author of the book *Music Publishing For Songwriters*. This knowledgeable industry veteran will be available to share his expertise about the music industry. As always, this session is free for SGA members, \$10 for non-members. For further information, call 213-462-1108.

Tom Kidd, *Music Connection's* own Show Biz Editor, will again present his popular and well-respected class, "Songwriting." Beginning on Tuesday, March 18, the class will be taught at Mira Costa High School, Rm. 2 (701 S. Peck Ave. in Manhattan Beach). This twelve-week course will explore and explain songwriting the way the pros do it; including a lab section that allows songwriters to share their work and to learn from each other. It's an exciting class for writers of all levels, taught by a music industry professional and graduate of the ASCAP songwriting course. The course of study will help students learn to better communicate, organize and develop songs. Each one-hour class meets Tuesday, 7-9 p.m. The cost is \$38, plus optional materials. Call 310-372-1213.

Michal Rabinovich and Shula Sadowski will offer a free introductory lecture/demonstration on the Alexander technique for singers, musicians and instrumentalists. The evening will start with a short talk about the principals of the technique, and how they can be applied to voices or when playing an instrument. Practical demos will follow. Be sure to wear comfortable clothes, and bring your questions. The dates are March 17 (Valley) and March 24 (L.A.). The time for both is 7-8:30 p.m. For more, call 818-886-4153 or 213-673-3929.

Join the L.A. Chapter of NARAS on March 22, from 9 p.m. to 2 a.m., as they present the 9th Annual Bowling Bash. It all takes place at the Sports Center Bowl, (12655 Ventura Blvd. in Studio City). For tickets, call 310-392-3777.

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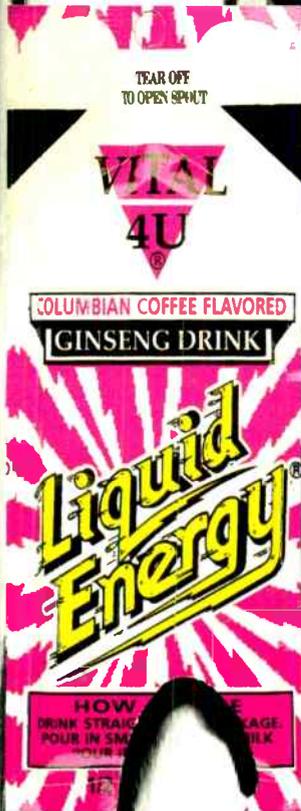
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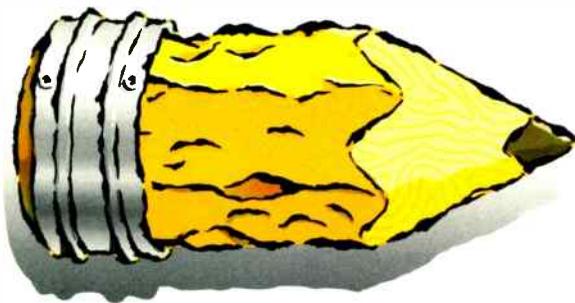


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Songs Of Love is a not-for-profit organization dedicated to helping children and adolescents in crisis, through the healing power of music. Founded by **John Beltzer**, in honor of his late twin brother, **Julio**, a singer-songwriter who died in 1984, the idea behind Songs Of Love is to have personalized songs written and recorded for chronically or terminally ill children and teens. Each patient receives a cassette of their own song, with original melody and lyrics that are based on profiles submitted to the organization by hospitals and patient families.

Legendary vocalist **Ronnie Spector** recently sang on a song written exclusively for a young New York patient. **Tower Of Power** vocalist **Tom Bowes**, and one of **Ray Charles' Raelettes**, **Angela Workman**, have also contributed their talents. Songs Of Love consists of a group of songwriters and singers who are being allowed to write from their pure creative will, rather than working toward commercial ideals.

All of the finished songs are sent out with a personalized cassette and accompanying lyrics, free of charge. Songs Of Love relies on the generosity of the public for its funding. All contributions are tax-deductible as permitted by law. For further information, you can reach the New York offices of Songs Of Love at 718-997-8482.

Foundation is a non-profit organization dedicated to giving people who have received a second chance at life their first chance at pursuing their dreams. SCF seeks to provide support in any way it can, whether through job opportunities, services or gifts. For further information, call 714-488-3183.

The **Mr. Holland's Opus Foundation** has been established by Grammy-winning composer **Michael Kamen**, with the objective of breathing new life into the declining school music programs throughout the U.S. Inspired by his compositional work on the 1995 **Richard Dreyfuss**-starring blockbuster film, **Mr. Holland's Opus**, the foundation of the same name represents the first time that business leaders and members of the general public have been called upon to help put musical instruments directly into the hands of school children across the country.



Michael Kamen

Major corporations and organizations, such as Apple Computers, Sony Publishing ATV and BMI have already made sizeable contributions, and leading instrument manufacturers, including Pearl Corporation, Yamaha and Avedis Zildjian Co. are supporting the Foundation by providing new instruments which the Foundation hopes will spark donations of used instruments from the general public.

Kamen says, "I will never forget the burst of inspiration I felt as a child when first given an instrument of my own to play. I encourage people to remember their first experience making music, and to give that wonderful feeling back to children in the form of a donation of a used instrument that may be sitting idle in their closet. Mr. Holland, in the film, made a difference to his kids. In the real world, it is up to all of us."

Interested parties can contact 818-760-7349. 

SCF The Second Chance Foundation

Based in Los Angeles, the **Second Chance Foundation** was founded by country/pop singer-songwriter **Kelli Liddell**, whose budding recording career came to a sudden halt after a near-fatal car accident. Despite the fact that doctors said she would never walk or talk, much less sing, again, Liddell overcame the odds and recently recorded a CD, **His Heart, Hers & Mine** for the independent label **Shadow-Man Entertainment**. Liddell gave well-known burn victim, **DAVE** (formerly known as **David Rothenberg**, the boy who made news worldwide more than a decade ago after he was tragically set on fire by his father) a chance to direct her latest music video, "Here Today, Gone Tomorrow."

In short, the Second Chance



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Twenty minutes south of the hustle and bustle of Hollywood, tucked cozily away in the South Bay, Chicago-born Dino Maddalone has been busily producing a wealth of diverse, cutting edge music—fourteen hours a day—for the past ten years. He received two 1996 Grammy nominations for his urban mix of Skee-Lo's monstrosly popular "I Wish," as well as two 1996 Dove Awards for the album *Drop* and the single "Personal Saviour," both from the band Bride.

Maddalone, 43, has been a musician since he was eight—mainly in the rock & roll vein—and he feels that experience gives him a decided edge as a producer. "I'm a drummer, so that gave me the chance to play many kinds of music," says Maddalone, sole proprietor of Dino Maddalone Productions and Dino M III Recording Facility.

"Good producers have to be able to experience whatever kind of music they're trying to produce—instead of just listening to it. You're trying to put a record together based on people's emotions and reactions to the music."

Maddalone says he took to producing simply because he got fed up with gigging.

"Whenever I was in a group, I was pretty much in charge of everything—the musical arrang-

Dino Maddalone

Productions/Dino M III

By Scott Lenz

ing, the business, all that crap. It was natural for me to start a business."

Naturally, that business became a production facility. "All musicians want their own studio," Maddalone laughs. "You build a studio and you think you're going to use it for yourself, but you never do."

"I built a sixteen-track studio in 1986. I didn't know what the hell I was doing—didn't even know how to engineer at the time. Now I can do it in my sleep," Maddalone says. "The 'ear' is more important than any kind of technical knowledge you can have. It is important to know technology, but the ear is the most important thing. I learned by watching, but mainly by listening."

Maddalone upgraded to a 24-track facility in 1989, and since then has gradually built to his current 48-track capacity. He says, however, that it is not the amount of tracks that makes a producer unique.

"I'm a producer first and a studio owner second," he says. "I offer package deals to record compa-



nies, A&R people and artists that just want to get their CD done, whether the artist is signed or not, without the kill-death budget.

"In the Eighties, it was money, money, money, and record labels started realizing that all that money went for a bunch of bullshit. I like to trim the fat and make a great recording, all done in one studio. I do all my mixes here, the acts don't have to book here and

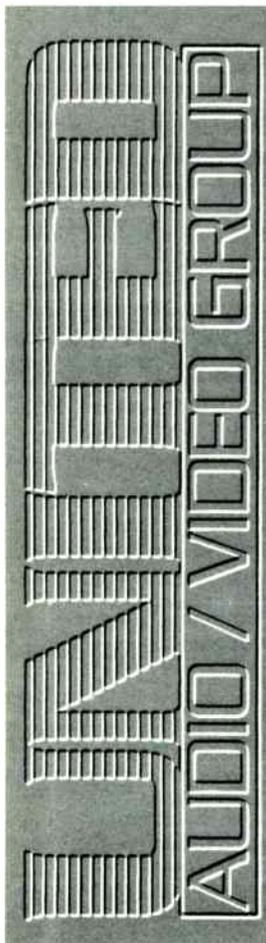
book there, and I don't have to go to other studios either. People come from not only all over the area, but from different states, different countries."

Maddalone says there are many changes afoot in his industry—and that he plans to keep right on top of them—but he still gravitates back to the same point when discussing his success: experience and love of the music.

"I know what it's like to be on the other side of the glass, what it's like for a musician to want his record to be the best it can absolutely be. That's what I like to do. I really love producing."

"Now that it's the Nineties—and everyone is realizing how much money was spent before and how much didn't need to be spent—everyone's coming in with lower budgets, \$30,000 to \$70,000. That's plenty because you can do less. You don't need four or five effects on the snare. Everyone wants that Seventies sound, just guys playing their asses off with a little bit of reverb. It's not about putting in a sampled snare, or eight tracks of rhythm guitar, it's just a matter of playing well and having a good arrangement. It's not about the flavor of the month. It's about letting the artist be whatever they should be."

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ROBERT LANSKI/GETTY IMAGES

Guy Oseary

Guy Oseary and **Ronnie June Dashev** have been named partners in **Maverick Entertainment** by the company's Co-CEOs, **Madonna** and **Freddy DeMann**. Oseary had been the A&R executive, responsible for the signings of **Alanis Morissette** and **Candlebox**, and Dashev had been heading the Business Affairs department. Both joined **Maverick** at its inception in 1992. The label can be reached at 213-852-1177.

BIG Management, the New York-based personal management firm, has announced the appointments of **Stacy Greenberg** and **Bill Phifer** as Artist Managers. The company was formed in 1991, and has made a name for itself by revolutionizing the business of dance production and remixing. Over the last year, **BIG** has begun working with artists in other musical arenas. Contact 212-475-2700.



Marcee Rondan

Marcee Rondan has been promoted to the position of Vice President at the **Mitch Schneider Organization (MSO)**. Previously a Senior Account Executive at **MSO**, Rondan currently represents the **Hard Rock Cafe**, **Me'Shell Ndegéocello**, **Ozzy Osbourne** and **Alisha's Attic**, among others. Her new title will include adding administrative and managerial duties to her responsibilities. She can be reached at 818-380-0400.

Melanne Mueller has been promoted to the position of Director of Media Relations for **RCA Red Seal/BMG Classics**. Based in New York (212-930-6370), Mueller will be responsible for the publicity and media relations of **RCA Red**

Seal, **RCA Gold Seal**, **Catalyst**, **Conifer Classics** and **Melodiya**.

Bill Elson, **Marc Geiger** and **Don Muller** have formed **ARTIST direct**—a triple-faceted entertainment venture combining the **ARTISTdirect** booking agency, the **Kneeling Elephant** record label, and **The Ultimate Band List**, an award-winning online resource. The company's staff includes **Kimberly Jones**, **Jen Garber**, **Rachel Tanzer**, **Kio Novina**, **Keith Yokamoto**, **Steve Rogers** and **Kristen Parcell**. Contact the Encino, CA-based company at 818-758-8700.



Michelle St. Clair

Michelle St. Clair has been appointed to the post of National Director, Alternative Promotion at **Red Ant Entertainment**, where she will be responsible for coordinating all of the label's alternative promotional efforts, as well as the alternative promotion efforts for their affiliated labels. St. Clair will work out of Red Ant's Beverly Hills offices (310-246-5950).

MJJ Music has named **Patricia Bock** as VP, West Coast Promotion. Based in L.A. (310-449-2963), Bock was most recently the Senior National Director of Promotion for the L.A. office of **Epic Records**.



Julie D'Angelo

Julie D'Angelo has been promoted to the post of Label Manager for **Rhino Movie Music**—the soundtrack division of **Rhino Entertainment**. D'Angelo will be responsible for developing releases for **Rhino Movie Music** and **Turner Classic Movies Music**, coordinating producers, and steering projects through the **Rhino** system. Contact 310-474-4778.



Harvey Ganot

Harvey Ganot has been named President of International Advertising Sales for **MTV/VH1**. This will be in addition to his current role as President, **MTV Networks Advertising & Promotion Sales, U.S.** In related news, **Donald Silvey** has been promoted to Senior Vice President, Programming Enterprises & Business Development, and **Ed Paparo** has been named Vice President, Programming Enterprises and Business Development. Contact 818-505-7582.



Michael Bruno

Michael Bruno has been appointed Senior Vice President, Human Resources at **EMI-Capitol Music Group North America**. Working out of the company's New York offices (212-492-1700), Bruno will oversee all human resources issues governing employment contracts, compensation and benefits programs.

SJS Entertainment, a leader in production and syndication of radio programs, has appointed **Danny Fields** as the Director of The Radio Tours, SJS's new service that provides a flexible, efficient way for artists to go on-the-air live in ten to twelve successive markets from a single location. In addition, **Steven Infield** has been named Entertainment Liaison, where he will be responsible for providing various entertainment elements from the motion picture and television industries. Contact 212-679-3200.

Dale Libby has been named Vice President of Sales for **Sony Music Nashville** (615-742-4321), where he will work with the **Sony Music** branch distribution team in utilizing sales strategies.

Sin-Drome Records has appointed **Christopher Roker** as the National Director of their Urban and NAC radio promotions. Roker is based in L.A. (818-344-8880).

Geffen Records has appointed **Rochelle Fox** to the position of Marketing Director, where the former West Coast Alternative Promotion Director will be interacting with the Sales, Creative Services and Promotion departments. Fox is based in L.A. (310-278-9010).



Mike Maloney

Mike Maloney has been named Market Development Manager, Music Products for **EVI Audio** (formerly **Mark IV Audio**), where he will work at developing new product proposals, and directing the support of certain **Electro-Voice** and **Vega** products, via advertising, public relations and dealer/rep communications. Also, **Steve Dupaix** has joined the company as Director of RF Products. Contact 800-234-6831.

Rich Kudolla has been named Senior Vice President of Sales at **EMI Records**. Based in New York (212-492-1810), Kudolla will direct the **EMI** field staff and serve as a liaison between **EMI Records** and **EMI Music Distribution**.

RCA Records has appointed **Andrea Roseborough** as Senior Director of Artist Development, Black Division, where she will be instrumental in the creative input regarding the presentation of the label's black music artists. Also, **Harve Pierre** has been promoted to Senior Director of Black Music A&R, where he will sign new black music artists. Both **Roseborough** and **Pierre** can be reached in New York at 212-930-4340.

Alan Blumberg has been named to the post of Regional Sales Manager-Northeast for **Similar Entertainment, Inc.**, a privately held, full-service multimedia entertainment company based in Minneapolis (612-559-6000).

Sonic Foundry, the developer and marketer of the leading sound editing application for **Windows**, has promoted **Rimas Buinevicius** to the post of Chief Executive Officer. In addition, **Roy Elkins** has been appointed Vice President of Sales and Marketing. The Madison, Wisconsin-based company can be reached at 608-256-3133. **MC**



Chuck Collins

Titles: President
Duties: Oversees all aspects
Years With Company: 1
Company: Retrograde Records
Mailing Address: 4214 E. Indian School Road, Phoenix, AZ 85018
Phone: 602-508-8500
FAX: 602-508-8600
E-mail: retro4u@earthlink.net

Background:

Retrograde Records is an Arizona-based label that recently signed a multi-year deal with Unity Label Group, whose product is nationally distributed through RED. The deal was inked by Retrograde's three founders, Chuck Collins (President), Jay Lean (Chairman) and Richard Knopf (President of A&R).

The three execs bring together successful backgrounds in music and business. Lean earned platinum and gold albums for his work with Rage Against The Machine, Sting, Bodycount, Boyz II Men, Tupac, Toni Braxton, Brandy, Patti LaBelle and Monica. Label President Collins is a seven-time Emmy Award winning journalist who worked as a reporter, producer and director for NBC Network News. Knopf is a successful entrepreneur with an MBA from M.I.T.

Working as a team, Collins, Lean and Knopf, plan for their new label to release five products during 1997. Two debut products are already in stores: Hip-hop rock from Aftershock, and the teenage angst of Chronic Future.

Label Beginnings: "Jay, of course, has seen a lot of people in the industry he's grown up with break off, form labels, and be very successful. He wanted to do that for a while, and he kept encouraging me to start a label with him. So we really sort of studied how the record business works. I had known a little bit about the type of people who run labels from back in the early days at Mercury, when Irwin Steinberg was President of

the label. When somebody once went up to him and said, 'Hey Irwin, we're sorry your label didn't get the Beatles,' he said, 'That's okay, we have the Singing Nun.'"

Label Philosophy: "One of the things we did when we started the label was to go and study the history of rock & roll. In terms of the way we want to approach things, it's more in the Brian Epstein/George Martin approach where they really worked with the band and followed through and had the discipline to make sure the band got the kind of support that is really necessary.

"We've talked to other executives in the business and the comment we picked up, off the record, was basically that 80 percent of the bands could make it if the labels really got behind the groups and really followed through. If a record doesn't start to make it in six weeks, a lot of times it's dropped.

"We'd rather work very closely in the beginning and hook up with bands we really like that are really together, [then] give it time, and help the band grow. We're into quality, not into quantity."

How The Label Does Run: "We built our own recording studio. We did that so we could keep [production] costs down and keep recoupment costs low for the bands. We just think it's healthier. There's something really perverse about selling a million copies of an album and still owing the label money. We just don't feel that's right. We want this to be a win-win situation.

"Rather than saying, 'Here's \$20,000 in tour support,' we actually sit down with them and help them plan out their tour, segment by segment. We work with the booking agency and the band. We make sure there are new tires on the vehicles, that things are safe, and figure out what things are actually going to cost and keep to that budget."

Working As A Team: "As a small label, we are able to appreciate all the different aspects of the business. It really gives us a healthy appreciation for when we grow, and our duties will be a little more segregated. As far as A&R, we all go out and we all have to get it before we sign a group. I think we've got a great team here, and there is a lot of balance. I hate to use the term 'Three Musketeers,' but it's kind of like what we are."

Controlled Growth: "One of the things that we are really trying hard to do is to have controlled growth. We think one of the problems of new, young labels is they start out with great intentions, and then all of a sudden they see this band or that band and they sign them. Pretty soon you have too many bands and you can't support them in the same manner you

could if you just had a few."

Chronic Future: "This whole label idea developed around one of the artists we signed, Chronic Future. What really strikes me is that you're with them and you forget they're kids. They've got an incredible energy level and their writing is up there with anybody. Then you remember how young they are. The bass player is fourteen, and he plays circles around lots of guys out there. We're probably the only label that has to kick in money because they grow out of their shoe sizes.

"We did have a problem in Houston, with what happened to their hotel room at the La Quinta Inn. They decided, at three in the morning, to get into a water fight and drenched the mattresses. But nothing was broken and there was no lasting damage. The good thing is that when the hotel noticed it, we just looked real embarrassed and said a couple of them had bed-wetting problems. You couldn't have gotten away with that with Guns N' Roses."

Aftershock: "Aftershock is a band out of Houston. Jay discovered them about a year-and-a-half ago when they were known as Planet Shock. Jay was so impressed with them at that time that he signed them to a production deal. It was one of the things Jay brought into the label. Rich and I decided to sign them based on just what we heard on demos. We didn't see them play live until recently. They

really fuse the rock and hip-hop thing better than any band I've seen."

Talent Search: "We're really scouring the Southwest. Phoenix is an incredible hotbed. It's going to be the next Seattle. There's so much talent down here and the bands we're finding aren't nearly as jaded as bands you find in New York or L.A.

"Their work ethic is better, and they're better organized. They've just got their act more together. A lot of them have their own vans and they're out touring. They've got more time to work on their music and less time to be chasing their tails from A&R guys coming to the Coconut Teaszer and telling them to rewrite everything."

What The Label Wants: "We really want to find groups that have great music, that write their own material, people who would be in the business whether or not there's a chance at fame and fortune.

"At the same time, part of our philosophy is that musicians can get better deals financially. We have a responsibility as a record company to get recoupments as low as possible and to have tremendous respect for our artists' music. It takes so much out of an artist to write a song. That's a piece of them. If you take their music and don't promote it to the best of your ability, you're wasting a piece of their life."

—Interview By
MC Staff Writer Tom Kidd

IT'S A PARADIGM



Paradigm Music Entertainment has announced the purchase of the New York-based indie label Big Deal, retaining Big Deal's principals, Dean Brownrout and David Wolin, as Co-Presidents, of a newly created division to be called Paradigm Associated Labels (PAL). The alliance of labels, which also includes Paradigm Records, Evil Teen and Big Deal, will encompass a wide spectrum of music ranging from alternative and techno to rock and pop. The initial Big Deal releases will include the latest album from Shonen Knife and Chapel Hill. Contact Paradigm at 212-387-7700 for further info. Pictured (L-R) are: Dean Brownrout, Paradigm's CEO Tom McPartland, and David Wolin.

ALL AMERICAN APPOINTMENT



Eric B. (seated, left), formerly of the pioneering hip-hop duo Eric B. and Rakim, has been named Vice President of Street Life Records, a label under the All American Music Group. Not wasting any time in his new position, Eric B.'s first signing is Grammy-nomined rapper Craig Mack (seated, right), who is pictured in the studio working on his Street Life debut, *Operation: Gef Down*, due out in May. Pictured (L-R) standing behind Eric B. and Craig Mack are: Chuck Gullo, President, All American Music Group; and Johnny Musso, President, International/ GM, All American Music Group. The Santa Monica-based label can be reached at 310-656-1100.

End Of An Era?

Remember Pearl Jam? Well, Eddie Vedder and company have now seen their latest album, **No Code** (released in August of last year) plummet from the top slot to a very unsuperstar-like #184 in only 24 weeks (at press time). At first glance, one might think that this merely means that millions of Pearl Jam fans bought the album early on, and that the sales figures for *No Code* are right up there with the rest of their catalog. Wrong!

Unfortunately for the band, the truth says much more. The group's first album, **Ten**, was released in August of 1991, and went on to sell nearly eight million copies. **Vs.** came out in October of '93 and sold five-and-a-half million, while **Vitalogy**, released in '94, has topped four million. Meanwhile, the sales figures show the reason why *No Code* has dropped down the charts like a rock. According to Soundscan, the sales figures are barely over one million.

Other recent chart-topping acts like **Bush**, **Counting Crows**, **Alanis Morissette**, **Celine Dion**, **Tupac Shakur** (under the Makaveli moniker), **New Edition**, **Snoop Doggy Dogg**, **Metallica** and **Van Halen** remain solidly in the Top 50, many of them having been on the charts as long or longer than Pearl Jam's current 24-week time frame.

This seems to indicate something more seriously wrong than just a one-album flounder. Judging by the current album sales, the band is obviously not drawing in

new fans, which groups need to continue to do throughout their career—especially one that has only released four albums. But probably the most reasonable assumption is that the band's non-existent touring schedule is hurting them, and more importantly, there seems to be a tangible backlash against Eddie Vedder's continual "woe-is-me" attitude—from the controversial war against Ticketmaster (for which there really was no big public outcry prior to Vedder's stance) and his infamous stage cramps on their last brief tour, to their refusal to allow the media to put them in touch with their fans—which has effectively distanced this "people's band" from the people.

Likewise, R.E.M.'s last album, **New Adventures In Hi-Fi**, failed to even land in the Number One spot, stopping at Number Two, before sliding down the charts farther and faster than ever Pearl Jam's current album. Both bands could argue that a platinum album is nothing to sneeze at, but following a steady stream of multi-platinum releases, one has to wonder if the best commercial days of two of this decade's most popular bands aren't already behind them.

U2 Tour

In support of their eleventh album, **Pop**, U2 has announced the schedule for their upcoming **Pop Mart Tour**. Over the next twelve months, **Bono** and the boys will be visiting Europe, North and

South America, Southeast Asia, Japan, Australia, New Zealand and South Africa. The stadium tour will include a sci-fi, disco supermarket setting with the world's largest video screen (150x50 feet), a twelve-foot stuffed olive (on a 100-foot toothpick), a 35-foot mirrorball lemon and a three-inch tall Squeaky Nun. And for all you musicians who complain about dragging your equipment from your car into the local clubs, think about this: U2 will be hauling around a 30-ton (!) PA system, with a touring ensemble of more than 200 people in fifteen buses and 52 trucks. If nothing else, this tour promises to be a spectacle like few others.

The tour kicks off in Las Vegas at **Sam Boyd Stadium** on Friday, April 25, before hitting Southern California at **Jack Murphy Stadium** in San Diego (Monday, April 28). The tour doesn't hit Los Angeles until the summer with a stop at the **L.A. Coliseum** on Saturday, June 21st.

Capricorn News

With the current success of **Widespread Panic's Bombs & Butterflies** album, **Capricorn Records** has three albums in the Top 50 slots on **Billboard's** Top 200 Album Chart, a first for the Nashville-based label, and its President, **Phil Walden**. Along with **Cake's Fashion Nugget** and **311's** self-titled album, it's only fitting that **Widespread Panic** would seal the deal for the label, since the Georgia-based outfit was the first band signed to Capricorn when it was reactivated in 1991.

Next up, Capricorn has the debut EP from the L.A. trio **Speaker** on March 25, while Nashville's **Screamin' Cheeta Wheelies** will release their debut album, **Magnolia**, on April 22nd. New Capricorn signings include the Nashville quintet the **Honeyrods**, who are working with producer **Matt Hyde** for an album due in July; the Georgia-based roots outfit **Mem-**

ory Dean, also has an album due out in July; and Colorado-based **Fool's Progress**—formerly known as **Acoustic Junction**—have just put the finishing touches on their debut album, which is due out in May. Capricorn can be reached at 615-320-8470.

Loaded On Velvet

It's often been said that not many people bought albums from the **Velvet Underground**, but those who did went on to form a rock band. It's a cliché that best describes the impact and influence of the New York-based band of the Sixties that featured **Lou Reed**, **John Cale**, the late **Sterling Morrison**, **Maureen "Moe" Tucker** and **Doug Yule** (who replaced Cale in 1968). Their swan song, **Loaded**, was released amidst turmoil in 1970, and although it included such legendary Lou Reed tracks as "Sweet Jane" and "Rock & Roll," Reed, himself, quit the band prior to the album's release.

Now, those royal reissuers, **Rhino Records** have turned that final album into a two-disc extravaganza entitled **Loaded (Fully Loaded Edition)**, which features the original ten-track album, along with six bonus tracks. The second disc amounts to the "Loaded Anthology," in that you'll hear alternate versions and demo versions of the ten-song lineup, in order, as well as seven bonus tracks that include early demos of the future Reed classics "Satellite Of Love" and "Sad Song." Available for only \$19.98. You can order by calling RhinoDirect at 800-432-0020.

Grapevine

Entertainment attorney **Brett Lewis** and former Geffen A&R Rep **Vicky Hamilton** have announced that they are now managing the English punk band the **Endorfinds**. You can contact Lewis at 310-551-0186.

—Compiled By MC Senior Editor Steven P. Wheeler

END OF AN ERA?



Has Eddie Vedder's controversial behavior finally alienated Pearl Jam's fans? The less-than-stellar sales figures of the band's latest album, *No Code*, just might indicate that possibility.



WHAT IF GOD WAS...IN NORWAY



Blue Gorilla/Mercury recording artist Joan Osborne recently performed in Norway at a ceremony honoring recipients of the Nobel Peace Prize. Representatives from PolyGram Norway were on hand to present Osborne with a plaque commemorating platinum sales of her hit, "One Of Us," which was nominated for a Grammy last year and was written by Eric Bazilian, founder of the rock band the Hooters. **Show (L-R) are: PolyGram Norway's Cato Ingebretson; Jeff Cohen, Senior Director, Writer/Publisher Relations, BMI; Joan Osborne; Jose Ramos-Horta, 1996 Nobel Peace Prize recipient; and PolyGram Norway's Lene Pederson.**

ASCAP Events

ASCAP and UCLA will present two upcoming events at UCLA's Schoenberg Auditorium as part of their series celebrating the great American songbook.

"**Andrea Marcovicci: New Voices,**" which takes place on April 5, will have cabaret singer Marcovicci performing songs from her latest album, *New Words*, in celebration of songs by **Stephen Schwartz, Babbie Green, Craig Carnelia** and many other composers.

"**Too Marvelous For Words: An Evening Celebrating Johnny Mercer**" will take place June 7 in a show hosted by **Margaret Whiting Mercer**, the noted lyricist who wrote such classics as "**Moon River,**" will also be paid tribute at this show by special guests, including **Alan Bergman.**

For ticket reservations or more info, you can call 310-825-2101 or 213-365-3500.

Zomba Agency

Leading independent music company the **Zomba Group** has formed **Zomba Screen Music**, a new management company that will represent film/television composers. Based at Zomba's West Hollywood offices (310-247-8300), Zomba Screen Music will be headed by **Neil Portnow**, Zomba's VP of West Coast Operations. **David May** has been tapped to supervise Zomba Screen Music's feature film division, while **Steven Cagan** has been appointed overseer of Zomba Screen Music's TV division.

Portnow commented, "We plan a very different approach to this area with an attitude based on service, quality and career development, combined with a philosophy

of discovering and developing the next generation of great composers. We have also structured our company differently to reflect the reality of the current business environment which divides feature film and television work."

The formation of Zomba Screen Music is another development in Zomba's continuing expansion into the film and TV industries. Last year, Zomba purchased **Segue Music**, a leading film music editing company.

Industry Grapevine

EMI Music Publishing has promoted **Clark Miller** from VP, Legal & Business Affairs to Senior VP, Business & Legal Affairs. Miller will continue to work out of the company's headquarters in New York (212-830-2000).

Sony/ATV Tree Nashville has promoted **Phil May, Dale Esworthy** and **Dee Hale** to Vice President. Before their promotions,

May was Director of Publishing Administration, Esworthy was Controller, and Hale was Director of Copyrights. They can be reached at 615-726-8300.

Chrysalis Music Group has promoted **Mark Friedman** from Director of Creative Services to VP of Creative Services. He can be reached at the Chrysalis headquarters in L.A. (310-652-0066).

BMG Music Publishing has appointed **Clarence Hui** to the position of Managing Director for BMG Music Publishing Hong Kong Ltd. Prior to his appointment, Hui was a producer and artist manager. Contact BMG at 310-358-4700 for further information.

BMI's Los Angeles office has promoted **Lisa Feldman** to Associate Director, Film/TV Relations. She was previously an executive assistant in that department. She can be reached by contacting 310-659-9109.

Free Agent

Former MCA singer-songwriter **Vanessa Daou** is now a free agent, having exercised her option

EMI PROMOTION



Clark Miller, Sr. VP, Legal & Business Affairs, EMI Music Publishing.

not to remain with the company. Actually, Daou was most recently signed to MCA associate label **Krasnow Entertainment**, which has parted ways with MCA and the **Universal Music Group**. She has released two albums, 1995's *Zipless* and 1996's *Slow To Burn*. The latter yielded the Number One *Billboard* dance single, "Two To

TURBULENT SCORE



Film composer Shirley Walker (left) is shown at the L.A. premiere of *Turbulence* with Ray Liotta, star of the movie. Walker composed the score for *Turbulence*, a thriller about a plane hijacking, which was released earlier this year by MGM/Ryser Films. Walker also recently composed the score for *Escape From L.A.*

BMG APPOINTMENT



Clarence Hui, Managing Director, BMG Music Publishing Hong Kong Ltd.

TORI'S BENEFIT FOR RAINN



Singer-songwriter Tori Amos recently performed a sold-out show at the Theater in New York's Madison Square Garden to benefit RAINN (Rape, Abuse and Incest National Network), an organization Amos co-founded with her manager, Arthur Spivak. The concert was recently broadcast on cable's Lifetime network. Pictured hanging out before the concert are (L-R): ASCAP's Sam Perلمان, Tori Amos, ASCAP's Loretta Muñoz and Jem Aswad, and Amos manager Arthur Spivak.

Tango." Daou can be reached either through her management company, Handprint Entertainment (213-655-2400), or through her PR firm, MSO (818-380-0400).

BMI Workshop

If you're interested in composing for musical theater, you may want to participate in the BMI-Lehman Engel Musical Theater Workshop.

The workshop will take place in New York this September, and applications are now being accepted. About 200 people will participate in the workshop, most of whom are actively writing for musical theater. The purpose is to bring writers together under the guid-

ance of experienced professionals to help develop new creative talent.

This year's workshop will be supervised by Skip Kennon, composer of *Feathertop*, *Herringbone* and *Blanco*. All applicants, whether you're a lyricist or composer, must submit three contrasting works: a comedy, a ballad and an up-tempo piece. Be sure to also include a bio or resume with contact information. You need not be a BMI affiliate to participate.

Send applications to BMI, Musical Theatre Workshop, 320 W. 57th St., New York, NY 10019. The deadline for applications is August 1st. For more information, you can contact BMI's Norma Grossman at 212-830-2515. **MC**

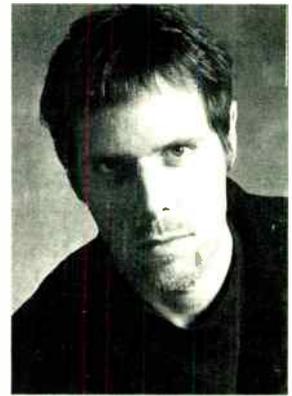
EYES ON THE PRIZE



Sony/ATV Music Publishing and Arista Nashville recently presented checks for more than \$350,000 to the Second Harvest Food Bank of Nashville, which represents proceeds from the album *Mama's Hungry Eyes: A Tribute To Merle Haggard*. Pictured (L-R) are: Mike Dungan, Senior VP/GM, Arista Nashville; album producer Bruce Bouton; Jaynee Day, Executive Director, Second Harvest Food Bank of Nashville; Christine Vladimiroff, President/CEO, Second Harvest; recording artist Emmylou Harris; Tim Dubois, President, Arista Nashville; project coordinator Jeff Gwaltney; Don Cook, VP, Sony/ATV Music Publishing; and Paul Corbin, VP, Industry Relations, Gaylord Entertainment.

EVAN ROGERS

This tunesmith has crafted pop and R&B hits as part of the songwriting-production duo Sturken & Rogers



Fans of dance-pop music may remember Evan Rogers as part of the early Nineties band Rhythm Syndicate, who hit it big with the single "P.A.S.S.I.O.N." But after recording and touring with the group for a number of years, Rogers and his longtime collaborator, Carl Sturken, decided to leave the performing life behind them and return to what they felt they did best: writing and producing behind the scenes.

"We realized we couldn't do both," says Rogers, pragmatically. "Carl and I made the decision to go back to writing and production full-time, and we've been busier than we've ever been before. There's nothing that compares to going onstage and having screaming fans wanting your autograph. Everything else wasn't as fun—traveling in airports, going to radio stations at seven in the morning, being away from home. We probably would've kept going if we were teenagers when Rhythm Syndicate hit, but when Carl and I decided to leave, we had families to raise and we wanted to do something that fit our lifestyle needs better."

Ironically, Sturken and Rogers found themselves going full circle, as they first made a name for themselves in the music business as behind-the-scenes writers and producers. They worked under the direction of such noted producers as Arthur Baker, and their first big break came in the mid-Eighties with the *Beat Street* soundtrack and writing for such artists as Jennifer Holliday and June Pointer.

Although Rogers and his partner have primarily been based in New York and Connecticut, they have also been keeping busy working with artists on the other side of the Atlantic. Some of the many English artists they have collaborated with include Eternal (for their Top 5 UK single, "Power of A Woman"), the Brand New Heavies and Roland Gift, former lead singer of the Fine Young Cannibals, whose first solo album is expected to be released sometime this summer.

When comparing the pop scenes in the U.S. and England, Rogers says: "The pop music scenes are very different, but it's starting to blend together. We're seeing it happening now with the Spice Girls. I think more British pop acts like that, which are geared to teens, will start to take off in America."

Along with established artists, Rogers says he likes to work with new and developing artists. Recently, Sturken & Rogers have teamed up with Tasha Holiday (MCA), Wild Orchid (RCA), Rasheed (Universa Records), Jordan Hill (143/Atlantic) and Joose (Flavor Unit)—all of whom have already released, or will soon release their debut albums.

Although they are known for primarily working with pop and R&B artists, Sturken & Rogers have also ventured into other genres, having worked with rock group the Fixx and contemporary jazz artist Dave Koz. Rogers says, "We're chameleons. We can do the pop stuff, and then we'll work on some hip-hop stuff and then we can do instrumental soulful jazz. We jump all over the place, and that makes it more interesting for us. We have one thing in common: our fathers were both jazz musicians. But our musical influences growing up were very different. Carl was into Jimi Hendrix, I was into Stevie Wonder and Earth, Wind & Fire. All those influences play a part in our writing."

He adds: "We both contribute music and lyrics. Sometimes Carl does more music and I do more melody and the beginning lyrics. Most of the time, we kind of have the song written in our heads before we really put in instruments. We start with the hook, then put the chords behind it. We won't go any further until we feel we have a great chorus. It's like deciding what kind of house you want to build once the foundation is there."

When asked what artists he'd like to work with, Rogers says enthusiastically: "Lauryn Hill of the Fugees, and a singer named Erykah Badu. Erykah is kind of a female D'Angelo and she sounds sort of like Billie Holiday. She's incredibly charismatic and has a great blend of jazz and R&B."

With musical styles always falling in and out of favor with the public, Rogers says that he has one philosophy that sums up his approach to music making: "Any trend that's attached to music comes and goes, but at the end of the day, it always comes down to great songs."

Contact MCA Music Publishing at 310-235-4700.

MC



SOUND IMAGE: After a five-year break from the business, music industry veteran Marty Eberhardt has reopened Sound Image Entertainment with producer/artist Jim Crichton. This 3,000-square foot studio and office facility in Van Nuys, California, features 24-track analog and digital recording in a professional atmosphere. Sound Image is actively developing talent through its production/publishing company, with an initial focus on rock and dance music. Additionally, Sound Image has expanded its operation with the addition of a tracking and overdub room in Studio B. Recent clients include Polydor recording artists Saga, who were in tracking and mixing their 20th Anniversary record with producer Jim Crichton and engineer John Henning. Also, L.A.-based act The Corporation were in recording their current project with producers Jim Crichton and Evan Beigel; Crichton and Henning shared the engineering duties; Raul Mora assisted on both projects. You can contact Sound Image at 818-787-5558.

NAME CHANGE: Mark IV Audio has been purchased by Greenwich Street Capital Partners. The company will now be called EVI Audio. Based in Buchanan, Michigan, EVI can be reached at 616-695-6831.

RUMBO RECORDERS: The Canoga Park, CA-based studio has recently played host to Warner/Reprise recording artist Kara's Flowers with producer Rob Cavallo; Jerry Finn handled the boards, while Tony Flores assisted...Poor-boy Recording artist Brett Michaels reunited with his former Poison partner, C.C. Deville; Jim Farachi handled the production and engineering chores; Mark Agostino assisted...Jason Bonham was in with producer Marti Frederiksen and assistant Mark Agostino.

CLEAR LAKE AUDIO: Terry Bozzio, Tony Levin and Steve Stevens were in the North Hollywood-based studio tracking a new album for Magna Carta Records. This is the first time this trio has recorded together. Winn Davis engineered the sessions, with Terry Bozzio and Davis producing. **MC**

JUST HIS IMAGINATION...



Will Ackerman, founder of Windham Hill Records, has returned to the music scene with a new acoustic-oriented label, Imaginary Road. The label is preparing for the upcoming release of an album from guitarist Steve Erquiaga. Pictured (L-R) in Ackerman's Vermont studio are: Corin Nelsen, Project Manager, Imaginary Road; Will Ackerman, CEO, Imaginary Road; Dawn Atkinson, President, Imaginary Road, and producer; and recording artist Steve Erquiaga.

DRILL THIS



Reprise Records act Drill Team recently completed their debut album, *Hope And Dream Explosion*, in London, with the production team of Clive Langer and Alan Winstanley (Bush, Darla Hood, Morrissey, Elvis Costello). The album is due out on April 1st. Pictured during a lighthearted moment in the studio are (L-R): Tripp Walker, A&R Representative, Reprise Records; Alan Winstanley, producer; Michael Long, Drill Team; (seated) Jeff Watson, Drill Team; David Gilbert, band manager; Jim Mills, Drill Team; and (seated in the boia) Clive Langer, producer.

TWO FOR THE ROAD

The GRP Recording Company is readying for the April 22 release of the latest album from pianist/composer Dave Grusin. Entitled *Two For The Road*, the project is a tribute to the late legendary composer Henry Mancini, as Grusin covers some of Mancini's lesser-known works, as well as his most memorable hits. The album, produced by GRP President Tommy LiPuma, also showcases the vocal talents of Grammy-nominated GRP/Impulse! artist Diana Krall. Pictured during the recent recording sessions for the *Two For The Road* album, at Schnee Recording in Los Angeles, are (L-R): artists Dave Grusin and Diana Krall, and GRP President/producer Tommy LiPuma.



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ERNIE LAKE & BOBBY GUY

The remixing duo known as Soul Solution have the recipe for success

By Jonathan Widran

Collectively known as Soul Solution, Buddy Guy and Ernie Lake's recent remix successes that turned Toni Braxton's Number One hit, "Unbreak My Heart," and Roberta Flack's "Killing Me Softly," into bonafide dance floor smashes, may keep the phones ringing at their Reel Tyme Manhattan studio, but Guy and Lake consider their behind-the-boards expertise as more of a "re-producing" process, rather than simply remixing.

"Though the versions we create are geared towards the dance charts and club play, we don't take the usual route of simply speeding up existing tracks and adding beats to them," says Guy, the duo's keyboardist half, who met Lake ten years ago when both were in different electronic dance bands. "Most of the time, we re-cut the tracks entirely from scratch, me laying down the synth tracks and Ernie doing the drum programming. Sometimes, we'll even call the vocalist or backing singers in to do further takes."

Lake adds, "Because of our backgrounds, we don't really have what I would call a remixer's head for things. We think more like producers, so our work ends up sounding full and well-produced. We're perfectionists, but the process can take anywhere from ten days, in the case of Toni, to three weeks, which is how long it took to do Whitney Houston's 'Step By Step.'"

Partners since 1990, they have been favorites within the New York dance community dating back to their first release, *Love Peace & Happiness* (they are currently working on their fourth album). After being hired to do programming on Patti LaBelle's "The Right Kind Of Lover," the duo broke through the ranks by virtue of their association with Jellybean Benitez, which led to steady work, beginning with Pulse's "The Lover That You Are" and their own "Can't Stop Love."

"Whether we are producing or re-producing, the key to a great track overall is having the perfect marriage between a good vocal and great instrumental tracks," explains Lake.

Guy concurs. "A good song is a good song," he says. "And whatever direction we decide to take it in, the whole thing is to keep the integrity of the melody and lyrics intact. In the case of our work with Toni, we were starting out with a great Diane Warren tune, and it would take a lot to mess one of her songs up."

The raves for Braxton's initial performance of the song as a dance cut at the *Billboard* Music Awards, and its resulting Number One dance chart success, have given Soul Solution their highest visibility to date, but Guy insists that when Arista initially approached them, they saw a remix as a daunting challenge.

"We had to re-edit the song with a slow-to-fast version to satisfy radio demand," he recalls, "and Arista is known for a lot of recalls. We spent a week working on the cut, then had to go back for four more days at the label's request. We only sped it up a few beats per minute, time compressing the backing tracks, while keeping the vocal at the original tempo, changing the speed without changing the pitch. The whole time, we kept in mind the idea of going back to the original guitar breakdown, and this kept us focused."

"We do very little sampling, because we don't like the dissonant sounds that process can create," says Lake. "Overall, we shoot for friendly radio ability, trying to bridge the gap between dance and pop music."

Once a collective montage of ideas is in place, they weed through the outside input from the record company, decide on a singular vision, and as they say, have fun tweaking it. From that point on, it's all about having what they call "tangible fun."

Contact Susan Burkat at SKB PR (914-337-6888).



Korg's iX300 Workstation



Korg has introduced the iX300 Interactive Music Workstation, a 61-note, 32-voice keyboard which represents the next generation of Korg's i-series instruments. The iX300 was designed for musicians who want to write, produce, record or perform live music in a wide variety of styles.

Using Korg's Ai2 Synthesis System, the Korg iX300 starts with sampled stereo piano sounds, as well as a repertoire of organ, brass, strings, guitar, drum and percussion sounds. There is a ROM area containing 192 sound programs, 25 drum and percussion programs, plus 128 GM (General MIDI) sound programs and one GM drum program. All sounds of the iX300 can be edited in real-time as you play. In addition, the Korg iX300 also features a database with 108 different musical style programs that can create backing tracks in virtually any style, from rock to pop to club and techno, as well as many ethnic styles.

The Full Keyboard switch lets you play a keyboard program over the entire range of the keyboard even in arrange-

ments in which the lower part is used to trigger backing accompaniment. Functions like Sound Hold lets you sustain the left hand sound and bass note even while auto accompaniment is stopped. Accompaniment can be triggered by left hand chording, right hand chording or even full keyboard playing to generate accompaniment from traditional piano performances. The iX300 can playback and even edit Standard MIDI file sequences and can record backing sequences that are based on its auto-accompaniment styles. The Korg iX300 also incorporates a built-in computer interface as well as Style and Arrangement data compatibility with other Korg i-Series instruments. The iX-300 optional accessories include an External Controller, Foot Controller, Expression/Volume Pedal, Damper Pedal as well as sound and style data disks.

The Korg iX300 has a suggested retail price of \$1,850. For more information contact, Korg USA, 316 South Service Rd, Melville, NY 11747. Call them at 516-333-9100, or fax them at 516-333-9108.

Telex's ProStar Wireless VHF/UHF Microphone Systems

Telex now has the ProStar Series of wireless transmitters and receivers available in both VHF and UHF versions. A wireless microphone system operating on UHF (or Ultra High



Frequency) spectrum is desirable especially in heavy populated urban areas where many VHF wireless systems have been already sold.

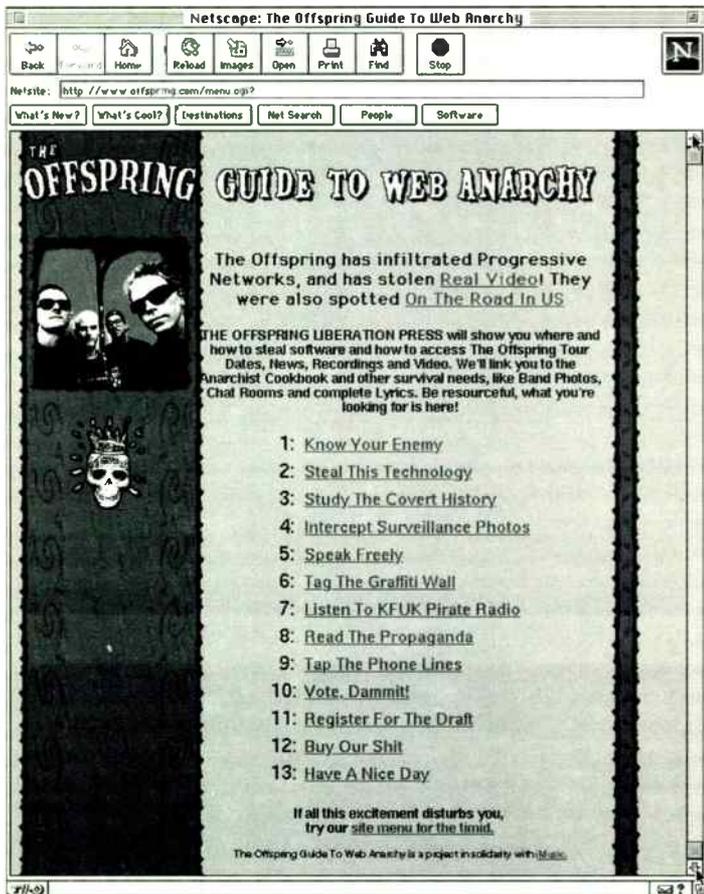
Both the VHF and UHF systems offer both lapel and handheld microphone versions with the handheld available with either condenser or dynamic microphones.

The UHF system operates between 690 and 725 Mhz. carrier frequency with an audio frequency response of 50 to 15,000Hz. The VHF (or Very High Frequency) system has the same audio specs but operates between 174 and 186 Mhz. Frequency stability for both systems measures .005 percent with less 0.5 percent third harmonic distortion products. The UHF system is rated

at 91db signal-to-noise ratio with 97db of quieting while the VHF comes in at 85db s/n ratio with 91db quieting. (Quieting is a measure of how low in level the undesired background noise inherent in radio transmissions is in relation to the level of the desired, recovered audio signal....higher numbers are better.)

Both units come with a warranty that is three times longer than any other system at the same price. Systems are available in eight different stock frequencies and frequency coordination assistance is available from Telex. Telex is located at 9600 Aldrich Avenue South, Minneapolis, MN 55420. You can call them with questions about the ProStar Series at 612-887-5550.





WINNERS UNFURLED: Recently (Vol. XXI, Issue #2) Cyber Music told you about new music search engine unfURLed's (<http://www.unfurled.com>) poll for the best sites of '96, and the results are in.

We told you about many of the winning sites during the past year, including winners like ("Best Official Artist Site") **Counting Crows** (<http://www.countingcrows.com>), ("Best Label Site") **Sony Music** (<http://www.music.sony.com/Music>), ("Best Original Content Site") **MTV Online** (<http://www.mtv.com>), ("Best Doodads & Gizmos") the **Lollapalooza** site (<http://www.lollapalooza.com>), and "Best Unofficial/Fan Artist Site," **Seth Perlman's Soundgarden** site at <http://www.sgi.net/soundgarden>.



joined forces with new online audio technology developers **Liquid Audio** (<http://www.liquidaudio.com>) to release his single, "The Thinker," online.

Jazz fans can preview the song using the **Liquid Music Player** (available free at the Liquid Audio site), which incorporates developments in online audio designed to drastically increase the quality of sound transmitted online.

Liquid Audio uses an exclusively enhanced version of **Dolby Lab's Dolby Digital** compression technology to deliver their higher quality of online music. Late last year, they launched a new **Sammy Hagar** single exclusively through their site, and other artist deals with the company are pending.

For complete information on all of Liquid Audio's products, for both consumer and web designer use, visit their site, or call the Redwood City, CA-based company's headquarters (415-562-0880).

BACKSTAGE PASS: SoCal-based web entrepreneur **Evan E. Zelig** is making a name for himself in the online music community with his site, **Backstage Online** (<http://206.43.146.101/backstage>).

A combination of cyberzine, fan site and general music resource, **Backstage Online** has been getting quite a buzz from professionals in the industry. The site includes a concert calendar (covering SoCal, Seattle and Las Vegas), numerous show reviews (many with photos, interviews and interview audio clips with the likes of **No Doubt** and **Gravity Kills**), a page of news tidbits, contests, a "Song Of The Week" page, and more.



You can visit **Backstage Online**, or contact Zelig directly via e-mail to ezelig@earthlink.net.

HOME FOR HHB: Pro audio manufacturer **HHB Communications Inc.** has set up a new site (<http://www.hhb.co.uk>), as a resource for audioprofessionals worldwide.

The site includes extensive information and specs on all of HHB's products, including the company's **PORTADAT** professional portable DAT recorders, as well as the manufacturer's numerous other lines of pro audio gear.

Visitors can also meet the HHB staff, and check out the latest company announcements, including new product info, technical bulletins, exhibition updates and industry news, in the site's monthly online newsletter, **HHB Web Times**.

PLAYING IN REAL TIME: Progressive Networks (<http://www.realaudio.com>), the creators of the **RealAudio** technology which has

LIQUID JAZZ: Grammy-winning jazz artist **George Benson** has



ONLINE ANARCHY: Anyone who thinks that punk is dead had better think again. And anyone who thinks that Orange County, CA-based punk rockers the **Offspring** have "sold out," might want to reconsider that, too.

Or just check out the Offspring's new online presence. The **Offspring Guide To Web Anarchy** (<http://www.offspring.com>), a site which is about as punk as it gets. One glance at the home page will give you the idea, with a main menu featuring pages like **Know Your Enemy**, **Steal This Technology**, **Tap The Phone Lines**, **Read The Propaganda** and **Tag The Graffiti Wall**.

The site, itself, is a great source for everything Offspring—from photos to videos to song lyrics, a complete discography, news, tour dates, and the band's official **RealAudio** radio station, **KFUK**, which plays all Offspring, all the time, and which you can program. True punks and fun-searching Web surfers should join the revolution and check it out.

TRIVIA PURSUIT: The mother of all reissue labels, **Rhino Records** (<http://www.rhino.com>), has announced plans for **RMAT**: the **Rhino Musical Aptitude Test**, a 300+ question mu-

sic "quiz" designed to crown one individual as "1997's Ultimate Music Geek."

The multiple choice and fill-in-the-blanks test, which will be held on Sunday, April 27 at **Tower Records** locations in L.A. and New York, is being prepared by several **Rhino** employees, and will cover all genres of popular music. But if you're not in the Big Apple or its West



Coast sister city, fear not—**RMAT** will also be available to music trivia buffs nationwide via the Internet, with the "open book" test being administered through **Rhino's** web site, as well.

Once all of the scores from New York, Los Angeles and cyberspace have been tabulated, one winner will receive the title and be sent on the "Musical History Tour," a multi-city, all-expense-paid trip, where the winner and a friend will visit international music history attractions from London to Los Angeles. The two runners-up will each receive a custom jukebox filled with 100 CDs of their choice from the **Rhino** catalog. Visit your local **Tower Records** or **Rhino** online (<http://www.rhino.com/HotPress/rmatpr.html>) for additional details, and for information on how to register for the test.



Progressive Networks

helped to revolutionize the delivery of real time audio transmissions on-line, are back in action with Real-Player, their latest creation, which combines the latest version of Real-Audio with their new RealVideo technology.

RealVideo allows for the real time transmission of streaming video, and like RealAudio, virtually eliminates the download time associated with traditional online video. The new Real-Player technology is already popping up on sites around the web, and like RealAudio, you can rest assured that there will be more of it to come. Visit <http://www.realaudio.com> to download either the free or registered version of RealPlayer.



HANGIN' AT THE MALL: Music World Mall (<http://www.musicworld.com>) is not what you might think. Though its name implies a collection of music retailers, it's actually a collection of links to all sorts of online music resources—from music magazines to pro audio and instrument manufacturers' sites.

The Music World Mall's easy to use format and organization makes this site a valuable resource as a place to go for all your online music needs. Check out the Mall Directory for the best overview of the site's available resources. Don't go

there to shop 'til you drop, but do plan on finding links that will keep you online for a while.

ON THE COVER: Current MC cover boys Big Head Todd & The Monsters have a few places for you to go in cyberspace to find the latest info on their exploits.

The band has an official site at <http://www.bigheadtodd.com>, where you can sample songs, pick up tour dates, buy CDs and merchandise, and check out the group's latest news. Revolution Records, the trio's label, also has a place for fans to go (<http://www.revolution-online.com/bhtm>), with a lot of similar information, but very different presentation. While the graphics on the band's site are a bit more creative, the label's setup is a bit brighter and more colorful. You can decide which presentation works for you.

You can check out a fan's approach to putting Todd and company online at <http://members.aol.com/sstoman/bhtm.html>. Ultimately, which site does the most for you will be a matter of taste, but after reading our exclusive interview with Todd Park Mohr & The Monsters, we can almost guarantee that you'll want to go *somewhere* to find out more about them. Happy hunting.



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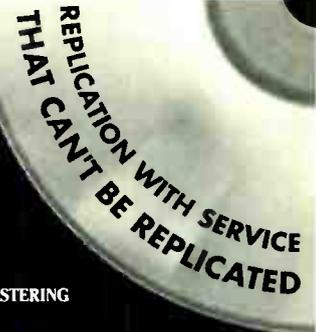
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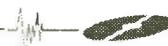
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Multi-platinum performer/composer **Yanni** has signed a worldwide recording deal with **Virgin Records**, and to celebrate, Yanni has become the first western artist granted permission to perform at the **Taj Mahal** in India, and at the **Forbidden City** in China. These concerts serve as a logical follow-up to Yanni's Grammy-nominated 1994 collection, **Yanni Live At The Acropolis**, his most successful to date, with over seven million units sold worldwide. The two concerts, each in India and China, will be televised live throughout those countries and, most likely, will be issued here later in the year as Yanni's Virgin debut. Expect to see Yanni's new offerings in both CD and video format during October 1997.



With the release of **Ecco: Songs Of Time**, **Sega Music Group** has become the first U.S. label dedicated to music for interactive games and the artists who create it. This inaugural release features the soundtracks to two popular Sega games, **Ecco The Dolphin** and **Ecco: The Tides Of Time**, both composed and produced by **Spencer Nilsen**. The award-winning recording artist and producer best known for his recordings on **American Gramophone Records**, brings a certain relaxing new age ambiance to what remains a stirring underwater adventure game. "My world began to be transformed by stories and images full of mystery and innocence, enchantment and struggle," Nilsen says. "I was strangely drawn to this vast universe...I began to view the world from the other side of the surface." Perfect mood music for a serious cocktail party. Available where you fill up on electronic media.

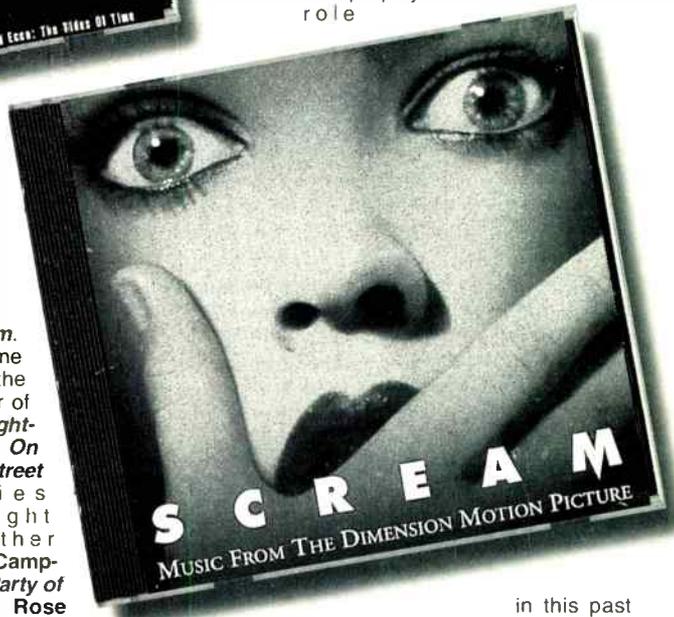
TVT Soundtrax has the soundtrack to the latest **Wes Craven** film,

Scream.

This time out, the creator of the **Nightmare On Elm Street** series brought together **Neve Campbell** (**Party of Five**), **Rose McGowan** (**The Doom Generation**), **Courtney Cox** (**Friends**), **Drew Barrymore** and **David Arquette** in a thriller that also pays homage to thrillers of the past. The soundtrack includes **Moby**, **Julee Cruise** and **Nick Cave** and **The Bad Seeds**. It

is mostly okay in a fairly sanitized alternative/industrial mode. The biggest non-event here is the debut of **The Last Hard Men**, a pseudo-supergroup featuring **Skid Row's Sebastian Bach**, the **Breeder's Kelle Deal** and **Smashing Pumpkin's Jimmy Chamberlin**. The movie's gone from theaters, but the soundtrack should still be out there.

Morgan Creek is working on an animated version of **Rodgers & Hammerstein's** classic musical, **The King And I**. Producers are hoping to get **Lou Diamond Phillips** to provide the king's voice. Phillips played the role



in this past year's Broadway hit.

Country recording artist **Tanya Tucker** serenaded guests at **Disney's Epcot Center** with her ballad "When My Prince Comes" during the 15th Annual **True Value Jimmy Dean Country Showdown**. Tucker hosted the **Showdown**, which will air on **TNN-TV** during March.



Yanni to perform at India's Taj Mahal, and China's Forbidden City.

Forty years after they won a 1957 student talent show, the hall that launched the **Shirelles'** career has been named in their honor. Two of the foursome, **Shirley Alston Reeves** and **Doris Jackson**, returned recently to Passaic, New Jersey for the ceremony to rename **Shirelle Auditorium**. About 400 fans and well-wishers were also on hand.

The first national release by Hollywood's **The Riddles** on **Bode-A-La-Fongo Records** is in stores now. Their faces may also be familiar as the band has done its share of TV. During February, 1995, they performed in **Warner Bros. TV's 77 Sunset Strip**, performing their songs "Liquid Sky" and "Comeback Cathy" during a segment filmed at the **House Of Blues**. Those in San Gabriel might also have caught the band performing in Sierra Madre on the aptly-titled **Live At The Sunset**. Their debut is both funny and intense: what you might get if you tickle **Eddie Vedder**, although the CD may be too smart for its own good. The band may have been better off by concentrating on simple hooks, but as always, we leave it to you to decide. Call **Bode-A-La-Fongo** at 310-446-6854.



The Riddles



Tanya Tucker

Viewers will also get a chance to enjoy six acts competing for a cash prize of \$50,000 and a music recording contract. Check your guide for show times.

Adriana Caselotti has passed away. She was a convent-educated teenager when, in the title role of Walt Disney's first full-length animated film, *Snow White And The Seven Dwarfs*, she introduced "Some Day My Prince Will Come" to the world. She was 80 when she succumbed to cancer in her Los Angeles home.

Westwood One Entertainment recently hosted *An Evening With Mark Chesnutt*, a live, one-hour, in-studio, call-in radio show to premiere Chesnutt's *Greatest Hits* album on Decca Records. Fans listened to the artist perform songs live from his album. They also had an opportunity to call and fax ques-



Mark Chesnutt with Westwood One staffers.

tions. Pictured below are: (L-R, seated) Kevin Rider, VP/Engineering, WestwoodOne and Chesnutt. Standing behind them are (L-R) Kevin O'Neal, program host; Jeff Rider, staff engineer, Westwood One; and Pam Green, producer.

L.A. Theatre Works will present the live radio theatre production of Dostoyevsky's *The Idiot* (Feb. 26-March 1). David Fishelson's adaptation of the classic novel will feature one dozen illustrious actors, including Edward Asner, Kaitlin Hopkins, Jon Matthews and Douglas Weston,

playing 34 roles. Set in 1860's St. Petersburg, *The Idiot* is the story of Prince Myshkin, who returns to the jaded social whirl of his hometown after fifteen years in treatment for epilepsy, only to find himself the subject of a dangerous duel for his affections. Performances will be recorded live in the 425-seat ballroom at the Doubletree Guest Suites in Santa Monica for broadcast over KCRW (89.9-FM) and the National Public Radio network. For ticket information, call 310-827-0889.

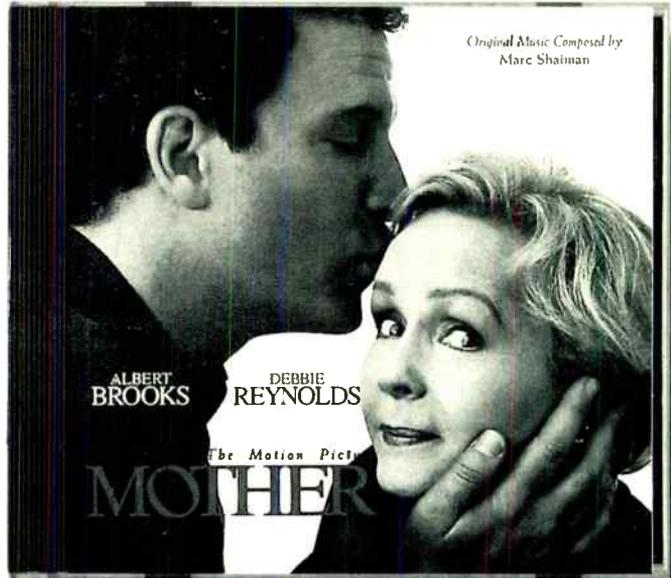
Hollywood Records has the soundtrack to the well-received Albert Brooks film from Paramount Pictures, *Mother*, starring Brooks, Debbie Reynolds and Rob Marrow. This comedy from the multi-talented director/screenwriter/actor features Brooks as a science fiction writer, who, after two divorces, realizes that if he doesn't straighten out

his relationship with his mother, Beatrice (Reynolds), he will never work out relationships with the other women in his life. The soundtrack album features a fine musical score by Marc Shaiman that is like a cross between *Days Of Our Lives* and *The Nutcracker Suite*. Also featured are classic hits by the Beach Boys, Wilson Pickett, the Robert Cray Band and Soul II Soul, plus a new recording of "Mrs. Robinson" with wry film-appropriate lyrics penned by Brooks with Monica Johnson. Film and soundtrack are both available everywhere.

Daytime TV is providing a place

The Bonus Round, pulled from the play that details his struggle with AIDS. The play is set in a former Fifties' bomb shelter which has been converted into a recording studio. The main character is recording an audio letter to his friends and family telling about his life and his battle with AIDS.

Schalchlin has been well-known and respected throughout the L.A. music community through his long-time position as Managing Director of the National Academy of Songwriters (NAS), and was instrumental in starting NAS' monthly *Acoustic Underground* showcase, which



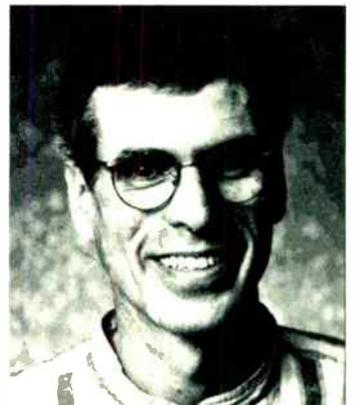
to launch or relaunch many a music career. Sales of Lionel Richie's new album doubled after his appearance on *The Rosie O'Donnell Show*. And after a March repeat of an earlier appearance on *Oprah*, Michael Bolton's greatest hits album benefitted from a 122 percent surge in sales.

On March 24, Warner Bros. Records will be making its foray into the world of DVD with the release of *Eric Clapton—Unplugged*, *Madonna's The Girlie Show—Live Down Under* and *R.E.M.'s Road Movie*. DVD video discs are the same size as a standard music CD with an enormous increase in digital storage that accommodates an exceptional picture and theatre-quality Dolby Digital Surround sound. Priced in the same range as regular videos, Warner Bros. expects to release five more music titles in the new format.

Singer-songwriter Steve S. (last name, Schalchlin) has come a long way in the past year, including surviving one of his three deadly bouts with AIDS-related infections, and bringing the songs from his musical play *The Last Session* from a staged reading at the Cinegrill in Hollywood to a New York Off-Broadway workshop. He has also recorded a CD of songs, *Living In*

has gone on to resurrect acoustic-based music in the City Of Angels.

More recently, he appeared live at *The 4th Annual New Music Scene* beside such performers as



Steve Schalchlin

Stephen Allen Davis and Lowen & Navarro. Check out his web site (<http://www.geocities.com/Broadway/1173>) which features such upcoming events as the six-week engagement of *The Last Session* beginning May 8 at the Currican Theatre in Manhattan. For more information, call Dawn LoBaugh at 213-874-3328. 



MCA, MILLS, MAMA & LEE: MCA Records has released three interesting compilation projects recently. *Dream A Little Dream—The Cass Elliot Collection* features eighteen tracks from the solo career of the the **Mamas & the Papas'** full-figured vocalist, who died of a heart attack in 1974 at the age of 32. The album was co-produced by Elliot's daughter, singer **Owen Elliot-Kuggell**. *The Mills Brothers—All Time Greatest Hits* features sixteen tracks, all digitally remastered, from the greatest pop vocal quartet of the Forties and Fifties. The set includes three Number One hits: "Paper Doll," "You Always Hurt The One You Love" and "The Glow Worm"...Finally, *Peggy Lee—The Best Of The Decca Years* is a sixteen track collection of Lee's greatest hits. Also included are the first CD appearances of "He's A Tramp" and "The Siamese Cat Song" from the animated Disney classic, *Lady And The Tramp*. Noticeably absent, however, is Lee's most memorable hit, the sultry "Fever," which was recorded during her stint with Capitol.

REISSUE NEWS: Renaissance Records has reissued two double-CDs spotlighting **Charlie**, a little known English band of the Seventies and early Eighties. In the beginning, they combined Steely Dan textures with Supertramp-like melodies and harmonies, before moving into a period of Styx-like cloning. Fortunately, you can get two of their finest albums *No Second Chance* (1977) and *Lines* (1978) on one CD. *No Second Chance* is the best, featuring the FM cult favorite "Johnny Hold Back" and the powerful title track, while *Lines* contained the quintessential anti-Hollywood ode, "L.A. Dreamer," but little else, as the band had gone in search of that elusive pop hit. The other double-CD set features *Fight Dirty* (1979) and *Good Morning America* (1981), which both had their moments, the mild radio hit "Roll The Dice," plus *Fight Dirty's* six-minute title track. Unfortunately, this is one band that never quite lived up to their early promise, but it's still great to have them out on CD after all these years. You can contact Renaissance Records directly at 615-661-6598.

SIX-STRING FINGERS: It's been rumored that Eddie Van Halen was once asked how it felt to be the world's greatest guitarist, to which he simply replied, "I don't know, ask Phil Keaggy." Well, Mr. Keaggy, a Sparrow recording artist, is pictured adding his handprint to the KLTW Wall Of Fame, after appearing on *Good Morning Texas*. Keaggy was in Dallas promoting his recently released album, *220*. The guitarist and his wife, Bernadette, also taped *Home Life TV*, which will air nationwide on Monday, March 24 on the Odyssey Channel and Family Net.



20th CENTURY CHANTEUSE: Recording veteran Marianne Faithfull is currently in the midst of a cabaret tour across the U.S. in support of her new album, *20th Century Blues* (RCA Victor), a live collection of Faithfull's interpretations of the music of Kurt Weill, Bertold Brecht ("Alabama Song" and "Mack The Knife"), Noel Coward and Harry Nilsson. All the performances feature only Mick Jagger's ex-girlfriend along with pianist Paul Trueblood. Pictured (L-R) after Faithfull's sold-out performance at the Supper Club in New York are: supermodel Shalom Harlow, Marianne Faithfull, supermodel Amber Valletta, and designer Anna Sui.



WHERE ARE HER SHADES?: MCA recording artist Mary J. Blige is pictured without her trademark sunglasses, but that's okay since the superstar production team of Jimmy Jam and Terry Lewis have seemingly adopted her look. The three were caught by the camera at Flyte Tyme Studios in Minneapolis, where Blige was recording a track for her new album, *Share My World*, which is due out in the spring.



THEY AIN'T CLARK: Warner Bros. soul act The Gabsz, who first surfaced as an a capella group on the streets of Connecticut, are pictured taking a break during the filming of their new video at Broadway Studio's soundstage in New York. Pictured (L-R) are: Sam Johnson, The Gabsz; (seated) Steve Stevenson, VP, Video Promotions, Warner Bros. Records; George Alston, The Gabsz; and Willie Cotton, The Gabsz.



ON A VIDEO QWEST: While shooting their video for the *Sprung* soundtrack on Qwest Records, Tisha Campbell and Tischina Arnold take a moment to chill with Qwest execs. Pictured (L-R) are: Lennox Parris, video director; Tischina Arnold; Mark Persaud, Executive VP, Qwest Records; Tisha Campbell; and Jay Brown, Quincy Jones Music Publishing/Qwest A&R.

NO DOUBT & SUBLIME AT KRDOQ: sublime recently put on a benefit show that they dubbed "Enough Already." The benefit was designed to raise money and awareness about substance abuse, something that the band has had personal experience with, having lost band member Bradley Nowell to an accidental overdose. The event raised \$20,000 for the Musicians Assistance Program (M.A.P.) and \$20,000 for the Jakob Nowell Scholarship Fund. The day before the concert, sublime was joined by No Doubt on KRDOQ's Kevin & Bean Show. Pictured (L-R) are: (top row) Eric Wilson, sublime; Bean; Bud Gaugh, sublime; Kevin; (middle row) Gwen Stefani and Tony Kanal of No Doubt; Jakob and Troy Nowell; Kevin Weatherly, Program Director/VP, Programming, KRDOQ; (bottom row) Tom Dumont and Adrian Young of No Doubt.



JAZZ FORUM: The National Academy of Recording Arts & Sciences (NARAS), in conjunction with the 24th Annual International Association of Jazz Educators Conference, recently hosted the Grammy Jazz Artists Forum at Chicago's Hyatt Regency Hotel, where the respected musical panel of guests explored the importance of infusing music with personal experience, as well as discussing the combination of business and jazz backgrounds to meet the demands of today's industry and audience. Pictured (L-R) are the panelists: Griff Morris, Executive Director, Chicago Chapter of NARAS; musicians Michael Wolff, Gerald Wilson, James Moody, and David Sears, Senior Project Manager, NARAS Foundation.

GRAMMY HIGH SCHOOL: Three mid-Atlantic area music students were recently selected to the Grammy All-American High School Jazz Band & Choir. These three are now among those students who have been recognized as being among the best high school instrumentalists and vocalists in the country. Along with other students that were selected, they were flown to the Big Apple on an all-expenses paid trip to participate in a multitude of Grammy Week activities, including being able to attend the 39th Annual Grammy Awards show that took place last month. Pictured (L-R) are: trumpet player Nicholas Marchione (Haddonfield Memorial High School), baritone vocalist PJ Baccari (Girard Academic Music Program) and drummer Rodney Green Jr. (Pennsauken High School).



Celebrating
20
1977-1997

MUSIC CONNECTION

Tidbits From Our Tattered Past

Throughout this year, our 20th Anniversary, we will be digging deep into our vaults for interesting interviews from our past.

1982—State Of Heavy Metal: *Music Connection* took a look at the local Los Angeles scene and the chances of heavy metal returning to popularity in the early Eighties. As *MC* predicted in the article, heavy metal rose to new commercial heights throughout the mid-Eighties, in what has become known as the "hair band era" on the Sunset Strip. Interestingly enough, like the punk movement in Orange County that has swept through Southern California over the past few years, many people believed back in 1982 that the resurgence of heavy metal happened in Orange County as well. At the time, Rich Terkel, a local artist manager, told *MC* that he felt that L.A. wasn't going for heavy metal because of "Hollywood trendiness," before adding, "Orange County is like middle America. People in Orange County aren't into trends like the people in Hollywood are. In Orange County, heavy metal is exploding."

1983—First Color Cover: Issue #8 (April 14-27) of 1983 marked the beginning of a new era for *Music Connection*, as that was the first issue to feature an artist in full-color on the cover. Guitarist Jeff "Skunk" Baxter was the first such artist, and he discussed the role of a session player: "It's dangerous to only play dates you think you'll like. You can get something out of everything you do. [A session guitarist is] someone who can speak enough languages through the guitar to interpret what another person's musical wishes are."

Big Head Todd & The Monsters: Building A 'Beautiful World'

Band leader Todd Park Mohr may not be much of an interview subject (as *MC* staff writer Pat Lewis recently discovered), but *Beautiful World*, the latest album from Big Head Todd & The Monsters, is doing all the talking, with the single "Resignation Superman" already moving up the Rock Charts.

By Pat Lewis

If there's one thing that any music journalist with a decade of experience knows, it's that you never know just how an interview is going to turn out. You can read every scrap of information about an artist that you can lay your hands on, listen to their records until the cows come home, and even go so far as to dissect the lyrics to convince yourself that you actually know what makes that artist tick.



Todd Park Mohr

The bottom line is, you really don't know the person(s) you are about to sit down with, and probably more importantly, you have no idea what prejudices and/or predisposition they will bring to the table.

*When it came time to interview Todd Park Mohr of Big Head Todd & The Monsters, this writer's enthusiasm was based on the Colorado-based trio's 1993 platinum album, *Sister Sweetly*, which rarely left my CD player during that year. And, after seeing them perform at the Coach House in San Juan Capistrano during that time, it was easy to be impressed by the band's professionalism and their ability to give older, standard blues-styled music a Nineties rock & roll facelift.*

*In 1995, the band's fourth album, *Strategem*, was released. But, unlike the million-selling *Sister Sweetly* (the band's first major label release, with Irving Azoff's Giant Records, now called Revolution), *Strategem* went on to sell less than 300,000 copies.*

*Fast-forward to the present and the release of the band's fifth album (their third with Revolution), the Jerry Harrison-produced *Beautiful World*. The Music Connection interview was originally conducted as a phone interview with Mr. Big Head, himself.*

Unfortunately, Mohr spoke so softly that the

tape recorder literally wasn't able to pick up most of his comments. At one point early in the interview, Mohr was asked to speak up, but to no avail. And the result was a tape with no usable quotes.

A new interview was immediately set up. This time it was brunch at the Roosevelt Hotel, the swanky, up-scale establishment that belies its seedy location on Hollywood Blvd. The band was on a promotional tour, which included a number of radio spots and stints on both the Conan O'Brien and David Letterman shows.

After brunch at the Paradise Lounge, we proceeded to an outdoor patio, poolside. The band's lead singer/guitarist/songwriter and guiding light didn't even attempt to hide his down-in-the-dumps demeanor, shuffling his feet like he was wearing concrete slippers. And when he finally sat down with his bandmates (bassist/vocalist Rob Squires and drummer/vocalist Brian Nevin), Mohr leaned way back in his chair, folded his arms and stared out into the distance.

Asked if he really despised being interviewed, his answer, not surprisingly, was a mumbled, "No, I don't like being interviewed." Or something along those lines.

The tape recorder was rolling now, and both Squires and Nevin were attentive, but Mohr offered little input. At one point, he even became visibly angry, apparently because he had been asked some of the same questions that had been asked previously in the earlier phone interview.

"Don't you remember what I said before," barked Mohr.

When told that a journalist can't make up direct quotes, he stewed for another five minutes before abruptly standing up and announcing, "I'm sorry, but I'm going to have to leave."

And so, the interview would only be with The Monsters—Squires and Nevin—who were soon joined by the band's newest member, organist Corey Mauser, as well as the band's tour manager and longtime pal, Matt Need.

Big Head Todd & the Monsters were born in Boulder, Colorado in 1986. But, well before that, actually during high school, Mohr, Squires and Nevin met in jazz band and began hanging out and playing music together. They became such good friends, in fact, that they actually roomed together while attending the University of Colorado.

Originally a blues and soul music cover band, the three musical monsters eventually began writing their own tunes, performing in clubs as opposed to fraternities, and building a local following in the process. And within a year, they had branched out from their base in the Rockies to Chicago, San Francisco, Minneapolis, Austin and beyond.

Touring was far from glamorous during those early days. The three band members, as well as three additional techs and stagehands, tooled around the country in an old jalopy of a van nicknamed "the Colonel." And over the course of the next couple of years, they played some 1,200 shows and logged over 400,000 miles.

"I can still remember one trip," recalls Matt Need. "We had six guys in a 1977 Plymouth van, with all of the gear, and we were leaving Chicago and heading for Indianapolis, and we'd been in this van that had no air conditioning. At one point, our soundman, Andy, says, 'Nothing personal, but do you guys mind if we pull it over to the side and go out in the middle of a cornfield and slug it out.'"

Eventually, the collegiates abandoned their scholastic endeavors and dedicated all of their time and energy to the band. They even formed their own record label, Big Records, and released two CDs—*Another Mayberry* and *Midnight Radio*, which have sold a combined 197,000 copies.

Not surprisingly, with independent sales figures like those, it wasn't long before the music industry came knockin' on their door. "We never sought to be on a major label or went out and tried to find management or anything," says Squires. "We got to that natural progression and finally, we were making enough money where people said, 'Hey, this band's making money, we better get a piece of this.' And that's when we signed a management deal with Morris, Bliesener & Associates, and signed to a major label."

After a little prodding, however, Squires "waffles" a bit and admits that the band had their sights on getting signed all along. "We got popular doing our own thing and we were quite content with that, in a way," confesses Squires. "But mind you, we were sending out our records to every label, thinking it would be nice to get them to make a record for us. Then our management firm sent our tapes to the same people that we had been sending them to, but then those people actually listened."

"And all of a sudden, we became something that everybody was interested in, which is pretty standard in the industry," continues Squires. "It's all based on a buzz, and once one label hears about you, then everybody wants you and there's a bidding war."

Fortunately for Revolution Records (formerly Giant Records), the label's owner, Irving Azoff, is a firm believer in the old adage, "the early bird catches the worm."

"Irving Azoff hopped on a plane and saw us first, and was real adamant about signing us before anybody else got their fingers in it," explains Squires.

"But to be honest, signing the management deal took the longest time. And that was kind of a turning point for us—to decide whether we wanted to give up the control that we had."

So, has much changed for the Big Head crew since they sold their souls to the devil? "Everything is much worse," jokes Squires.

"Logistically," says Nevin, attempting to offer a more serious answer to the question, "the obvious points are, it used to be us traveling around in a van, hauling our own equipment, booking our own shows. And now, we don't have to book our shows and we're driven around in a bus."

"And you've got a place where you can retire to on the bus," adds Need. "It's your bunk. It's not a big place, it's the size of a coffin, but it's your place."

"We don't have to do anything now," offers Nevin. "I don't even have to get my own water at brunch," he laughs.

"But that's not what we're about," continues the drummer. "It just comes with the territory. The changes that have occurred were really important for us to continue. I feel that in order to keep going at anything, there has to be growth and progression and a moving forward. Another example is the addition of Corey into the band now. We were a three-piece for ten, eleven years, and we did everything that we could as a three-piece. And it just felt like musically, compositionally, and show-wise, it was the next step down the path."

But perhaps the one thing that hasn't changed over the course of time is the com-

mitment of Mohr, Nevin and Squires to the band and their friendship. "It's just like any relationship, and in some senses, it's like a marriage," says Nevin. "You have to be patient, and I think that we not only like each other, but respect each other as well. And sometimes, you just have to know when to be quiet and respect somebody's idiosyncrasies and just let it go, because you want it to work and your long-term goals are the same. And you enjoy what you're doing enough to make it work. But it does take patience and compromise."

A self-proclaimed

reason that the media haven't been falling all over themselves to get the Big Head Todd scoop, despite the fact that the band has sold over a million-and-a-half records.

"In general, up to this point, we haven't been overly embraced by major media and major publicity avenues, because we don't have anything to offer except being your average person," says Nevin, "which is fine with us. And in some sense, we're proud of the fact that we've developed our popularity and success through the music."

Their latest album, *Beautiful World*, recently hit the streets, and while the band generally shies away from recording covers, they made an exception this time around.

They were working on their album at the Plant in Salsalito, CA, and legendary bluesman John Lee Hooker was also there recording. The wheels started turning in producer Jerry Harrison's mind (as reportedly is often the case with the former Talking Head), and he convinced Hooker to sing his classic "Boom Boom" with the band.

"Everybody was in awe and a bit afraid of him," says Squires about the moment Hooker entered the studio. "I don't know how old he is, but he just had so much presence and power that everyone just stood there open-mouthed. No one could

believe that he was there."

As for the future, Big Head Todd & the Monsters will hit the road in the spring, and while their spirits are high, they nevertheless refuse to predict how well *Beautiful World* will do on a commercial level.

"The most important thing is to feel like you progress in writing and performing as a band," concludes Squires. "And I think that if you look at all five records, we've continued to do that. It's nice, you make a lot of money if you sell a lot of records, but the important thing, from an artistic standpoint, is to continue getting better as an artist. And I think we've done that, regardless of what any numbers say." **MC**



Rob Squires
Bass, Vocals

Brian Nevin
Drums, Vocals

Todd Park Mohr
Guitar, Lead Vocals

SHAWN M. CURRISH

band of regular-Joe kinda guys, Big Head Todd members have never had to deal much with ego flare-ups. "Most ego problems arise when you have more than one person in the band who's the primary writer or singer," explains Squires. "And, especially, once you get to a level where you get signed to a major label, a lot of tension goes to that one person. With us, I think that it's almost worked to our advantage that Todd has been the primary writer over the years. He deals with most of the stuff, and frankly, we prefer it that way. And actually, it's hard for one person to deal with the brunt of it and I think Todd's actually struggling with that. But attention isn't his goal."

But perhaps, on the downside, their "everyday-people" personalities may be the

The State of Management

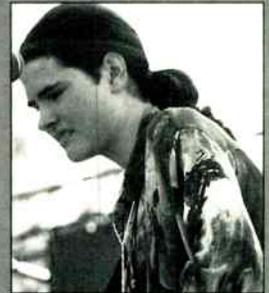
The Focus Group



Paul Geary
Paul Geary Entertainment
508-520-9845



Stanlee
Lead Singer
Dogpark
213-665-2003



Luke Andrews
Guitarist
Blue Luke Express
818-980-6700



Jonathan Daniel
A&R/Producer
Fiction Songs, Ltd.
212-979-8567



Waddell Solomon
VP
Prestige Management
818-993-3030



Tommy Holmes
Lead Singer
Passion Addicts
818-760-7968



Jeff Jampol
Jampol Artist Mgmt.
310-470-0234

By
Kenny
Kerner

The selection of a personal manager is the most important career decision an artist will ever make. Unlike the various other members of the Professional Team—the business manager, the agent and the attorney—who may climb aboard for a short sprint, the artist's personal manager will be with the artist every step of the way, and will also be waiting there at the finish line.

Isn't it ironic then, that the most important professional in charge of guiding, shaping, directing and counseling careers, should be the only one on the artist's team not required to have any formal training, schooling, education, license or certification to practice his craft?

Continuing with its 20-year policy of enlightening and educating its readers, Music Connection spoke with seven individuals from three separate areas of expertise—three artists, three personal managers and one A&R Rep—about the most vital issues concerning personal management. What follows are their interesting observations—many of which could be crucial to your career.

Q At what stage does an unsigned artist need management?

Paul Geary: "I don't really think that there's a clear-cut answer for that. I was the manager and drummer of the group Extreme, but after we signed with A&M, I took on a management partner, and he took over the day-to-day work when I went on tour.

"Once Extreme had the momentum to get a manager who was really an old pro, we did it, and I learned a lot from him. I was sort of an armchair general, and he just went out and got the job done. I believe that nobody cares about your career as much as you do. Having someone in the band keeping a finger on that pulse can be a huge benefit."

Jeff Jampol: "I think it's imperative for an artist to engage management as early in the game as possible, so that the artist's career can be focused in the right direction. Early involvement will also enable management to establish a deeper relationship with the artist, and to fully understand the nuances of the artist's image and/or message."

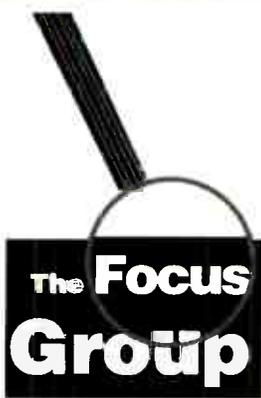
Jonathan Daniel: "The old Catch-22 with management is you can't get a manager with any juice unless you're signed, and you can't get signed unless you've got a manager with juice. In spite of this mythology, I think finding someone who you can trust to represent you is something you need from the get-go. A great band will make a green manager great in the long run, but the reverse is not true."

Waddell Solomon: "Unsigned artists often can only find a good manager when they are about to be signed. However, if you can get them interested early on, a professional manager can make a real difference in helping you shape and develop your career. The artist needs to have several great songs and a strong live act or presence, so the manager has something viable to work with to get you a deal."

Stanlee: "Some may want a manager to shop a demo tape for them, so they would require a manager after they've produced a demo and gotten a live act together. Other artists may want the record labels to come

to them so they would only require a manager at the time they are ready to negotiate a deal."

Luke Andrews: "Whenever you feel that you're ready to pursue a career, and when your music and band is rehearsed. Also, when you feel you've gone as far as you can on your own. In my case, I live up in a remote area [Mendocino County] with few musicians and even fewer venues. I need help getting exposed."



"If the band is highly motivated, or one member of that band is highly motivated, then management isn't really necessary until record labels start getting interested."

Tommy Holmes

Q Considering most unsigned acts do not make money, what types of management are available?

Paul Geary: "There are many levels of management, but the three that come to mind [in terms of unsigned artists] are the following: The inexperienced guy, who will kill for your act. It's usually a local guy who loves your band, who isn't very experienced and doesn't have any deals with record companies or publishers. So the act gets the benefit of a guy who is trying very hard and working very hard every day.

"Then there's the mid-level guy, who has maybe had some success, and even though he hasn't broken a band at retail, he's had some experience and he loves your act.

"Finally, there's the major manager. Obviously the best thing is to have somebody who is managing a band like Aerosmith to freak over your band and want to get you a deal. That's highly unlikely, because it's just as much work for them as it would be for them to pick up another major act—and guess who pays more."

Jeff Jampol: "Although it may sound like a cop-out, each case is different, and a manager needs to judge each situation on its own merits. If both the manager and artist feel that the artist is ready, the manager will sign that artist even though it may take a long time before there's any financial reward.

"There are some management companies who will only take on established major label clients, but there are many companies—including mine—who love to take on what we call 'baby bands,' or artists who are just beginning to develop their careers. Although it takes a lot more work for a lot less money, it is, to me, a much more

rewarding endeavor that is based on passion, commitment and long-term vision."

Jonathan Daniel: "Management in the music business is all about the long haul. If you have a superstar group, you're printing money—otherwise, you're in the red. If a manager tries to nickel and dime you when you're unsigned, it's a sign to stay away."

Waddell Solomon: "Managers with major acts often won't take chances with unsigned artists unless there are unusual circumstances. If they do, you will likely be a low priority until you have some real success. Therefore, developing acts usually have to recruit a good friend or an industry-related contact with some business knowledge and connections to be their manager.

"However, if you do get signed, these people don't always have the time, experience and/or contacts to help break your career. A good choice when you're unsigned is to look for up-and-coming managers with some success who are intelligent, aggressive and will give 100 percent."

Luke Andrews: "You need someone who will work with you, and is confident in you, whether you make money or not. You need to find a manager who is excited about you and your music. You need to feel comfortable with him and feel that this will be a lasting relationship. If a manager tells you that he thinks you're great, but to come back when you're making money, he's not the manager you want."

Q How does an artist go about finding a manager?

Paul Geary: "When I was an unsigned artist, I thought that when I got signed to a record deal, an answer man would get off the plane in a suit and tell me everything I needed to do in terms of business, and we'd just follow that direction.

"But what happened when we got signed was that a guy in ripped jeans and a T-shirt got off the plane, and met with us, and said, 'Okay, what should we do?' Suddenly, what we had was some support and money, but there was no brain surgeon at A&M telling us what would make our act more appealing.

"I think the most important thing for a band to do is to make yourself a valuable asset by working hard on the local scene. A lot of people are looking to get into the attic, and they haven't built the basement yet. What [Extreme] did was we worked on our act, and played and played and played. But as the buzz grew, we were very smart in not playing too often on the local scene, and if you build that right, people in the industry will pay attention."

Jeff Jampol: "Managers are out there. We're in the clubs, at labels, and on the street. If the artist has some kind of following, or a great live show, or great songs, we'll hear

Focus Group 37 ▶

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The personal manager is often responsible for overseeing every aspect of the day-to-day facets of an artist's career, and often, they are responsible for more than that. Along with the agents who broker the deals for live shows and tours, these men and women have an enormous impact on the artists that they represent, giving advice and following through on creative decisions. To keep you connected with these important movers & shakers, *MC* is proud to present our 14th Annual Guide To Managers & Agents.

Compiled by Carla Hay

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Web Site: <http://www.a1music.com/A1>
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7421 Beverly Blvd., Suite 8
Los Angeles, CA 90036
213-936-8742
Contact: Stephen E. Smith
Clients: Afrika Islam, Finn Coren
Styles: All
Services: Personal management, film & TV music supervision
No unsolicited material.

↵ **ABG MANAGEMENT**
11107 S. Mountain Ave.
Monrovia, CA 91016
818-932-1488 FAX 818-932-1496
Contact: Cynthia Gardner
Styles: Rock
Services: Personal management

↵ **ADWATER & STIR, INC.**
9000 Sunset Blvd., Suite 405
Los Angeles, CA 90069
310-550-1291 FAX 310-827-9608
Contact: Andrew Frances
Styles: All
Services: Personal management, management consulting, record production
Unsolicited material accepted.

↵ **AKO INTERNATIONAL**
20531 Plummer St.
Chatsworth, CA 91311
818-998-0443 FAX 818-998-2537
Contact: Archie Sullivan
Styles: Rock, Top 40
Services: Personal management
Call for approval before sending material.

↵ **ALIVE ENTERPRISES**
P.O. Box 691431
Los Angeles, CA 90069
818-506-7258 FAX 818-761-8629
Contact: Toby Mamis
Clients: Alice Cooper
Styles: All
Services: Personal management
No phone calls. No unsolicited material.

↵ **ALL EARS MANAGEMENT**
2021 Ocean Ave., Suite 204
Santa Monica, CA 90405
310-399-0922 FAX 310-399-4831
Contact: Steven Rosen
Clients: Smile, Jeannette Jurado, Guy Roche
Styles: All
Services: Personal management
No unsolicited material.

↵ **AMERICAN MANAGEMENT**
17530 Ventura Blvd., Suite 108
Encino, CA 91316
818-981-6500 FAX 818-981-1929
E-mail: jwagner@earthlink.net
Contact: Jim Wagner
Styles: All
Services: Personal management
No unsolicited material.

↵ **RAY ANDERSON ENTERTAINMENT**
626 Las Lomas Ave.
Pacific Palisades, CA 90272
310-454-9892 FAX 310-454-8598
E-mail: cap11raymo@aol.com or
bigray@earthlink.net
Contact: Ray Anderson

Clients: (hed)pe, Zrazy
Styles: All
Services: Personal management, production direction
Unsolicited material accepted.

↵ **ANGELUS ENTERTAINMENT**
9016 Wilshire Blvd., Suite 346
Beverly Hills, CA 90211
310-274-3449
Contact: Pete Angelus
Clients: The Black Crowes
Styles: Rock
Services: Personal management
No unsolicited material.

↵ **ARNOLD & ASSOCIATES**
280 S. Beverly Dr., Suite 206
Beverly Hills, CA 90212
310-858-4560 FAX 310-858-3803
Contact: Larkin Arnold
Styles: R&B
Services: Personal management, legal services

↵ **ARSLANIAN & ASSOCIATES**
6671 Sunset Blvd., Suite 1502
Hollywood, CA 90028
213-465-0533 FAX 213-465-9240
Contact: Oscar Arslanian
Styles: Alternative, rock
Services: Personal management, publicity, marketing
No unsolicited material.

↵ **ARTISTS CONSULTANTS PRODUCTIONS, INC.**
11777 San Vicente Blvd.
Los Angeles, CA 90049
310-826-5002 FAX 310-820-3685
Contact: Lou Robin
Styles: Country
Services: Personal management, consulting
No unsolicited material.

↵ **PETER ASHER MANAGEMENT**
644 N. Doheny Dr.
Los Angeles, CA 90069
310-273-9433 FAX 310-273-2859
E-mail: paminc@mindspring.com
Web Site: <http://www.paminc.com>
Contact: Ira Koslow, Gloria Boyce, Cathy Kerr, Brigitte Barr, Jose Delgado, Chris Kerr, Jenny Kane

Clients: Linda Ronstadt, Debra Davis, Chantal Kreviazuk, Molly McGuire, Rex Daisy, Gorgeous George, Bill White Acre, Kirsty MacColl, Randy Newman, James Taylor, the Innocence Mission, Mango Bang, Maria Fatai, Mariachi Los Camperos de Nati Cano, Ovis, Laura Satterfield, the Williams Brothers, Warren Zevon, Frank Filippetti, David Hemming, George Massenburg, Randy Peckich, Phil Ramone, Frank Wolf
Styles: All
Services: Personal management
No unsolicited material.

↵ **ATOMIC COMMUNICATIONS GROUP**
10553 Jefferson Blvd.
Culver City, CA 90232
310-815-9940 FAX 310-815-0373
Contact: Gabriel Leconte, John Guarnieri
Clients: Pato Banton, Marc Antoine, Eugenius
Styles: All
Services: Full service
No unsolicited material.

↵ **A-WY ENTERTAINMENT**
6619 Leland Way, Suite 320
Hollywood, CA 90028
213-871-2544 FAX 213-463-2520
Contact: Bill Wyatt
Clients: LeVert, Men at Large, George Clinton, Gap Band, Roy Ayers, Kim Waters, Bobby Womack, Blackgirl, Ohio Players
Styles: R&B
Services: Personal management, booking
No unsolicited material.

↵ **BACKSTAGE ENTERTAINMENT/LOGGINS PROMOTION**
26239 Senator Ave.

Harbor City, CA 90710
Long Beach Office:
2530 Atlantic Ave., Suite C
Long Beach, CA 90806
310-325-2800 FAX 310-325-2560
E-mail: LogProd@aol.com
Contact: Paul Loggins, Brenda Swan, Khash Kharazzi, Babette Richards
Styles: Quality artists
Services: Personal management, management consulting, full service radio promotion

↵ **BARBARA BAKER MANAGEMENT**
8267 W. Fourth St.
Los Angeles, CA 90048
213-852-1172 FAX 213-852-1280
E-mail: bbaker@soca.com
Contact: Barbara Baker
Clients: Nina Hagen, Flesh For Eve, Mozez
Styles: All
Services: Personal management
Unsolicited material accepted. No calls.

↵ **BARUCK/CONSOLO MANAGEMENT**
15003 Greenleaf St.
Sherman Oaks, CA 91403
818-907-9072 FAX 818-907-9102
Contact: Lindsay Chase
Clients: REO Speedwagon, Gino Vanelli, Soulsinger, Love/Hate, Christopher Cross, Fabulous Thunderbirds, Kim Wilson
Styles: All
Services: Full service
No unsolicited material.

↵ **BIG FD ENTERTAINMENT**
10801 National Blvd., Suite 530
Los Angeles, CA 90064
310-441-2484 FAX 310-441-4908
Contact: Doug Goldstein, John Reese, Stephany Brownstein
Clients: Guns N' Roses, Candlebox, Neurotic Outsiders (co-management), Cellophane, Ross Robinson (producer), Goldfinger, Voodoo Glow Skulls
Styles: Rock, alternative
Services: Personal management
No unsolicited material.

↵ **BILLY BOY PRODUCTIONS**
12400 Ventura Blvd., Suite 113
Studio City, CA 91604
805-522-9391 FAX 805-522-9380
E-mail: mpalay@aol.com
Web Site: <http://www.billysheehan.com>
Contact: Michael Faley
Clients: Billy Sheehan, Niacin
Styles: Hard rock, metal, alternative, progressive jazz
Services: Personal management

↵ **BLACK DOT MANAGEMENT**
6820 La Tijera Blvd., Suite 117
Los Angeles, CA 90045
310-568-9091 FAX 310-568-0491
Contact: Raymond A. Shields, Daryl Stewart, John Turpin
Clients: Artists, producers, engineers
Styles: R&B, jazz, adult contemporary, rap
Services: Personal management
No unsolicited material.

↵ **BACKGROUND ENTERTAINMENT**
15250 Ventura Blvd., Suite 705
Sherman Oaks, CA 91403
818-9954683 FAX 818-995-4398
Contact: Barry Hankerson
Clients: R. Kelly
Styles: R&B
Services: Personal management
No unsolicited material.

↵ **BLAKE & BRADFORD**
20292 Pacific Coast Hwy.
Malibu, CA 90265
310-456-3883
Contact: Chris Blake, Joe Mock, Niki Pennington
Clients: Toad the Wet Sprocket, the Odds, Marcy Playground
Styles: Rock
Services: Personal management
Unsolicited material accepted.

↵ **BOB-A-LEW MUSIC**
P.O. Box 8649
Universal City, CA 91608
818-760-2299 FAX 818-506-4735
Contact: Kim Espy
Clients: Reacharound, Becky Harris
Styles: Rock, pop
Services: Personal management
No unsolicited material.

↵ **BOHEMIA ENTERTAINMENT GROUP**
8159 Santa Monica Blvd., Suite 202
Los Angeles, CA 90046
213-848-7966 FAX 213-848-9069
Contact: Susan Z. Ferris
Styles: All
Services: Personal management
No unsolicited material.

↵ **BOOMSHAKA MANAGEMENT**
311 N. Robertson Blvd., Suite 415
Beverly Hills, CA 90211
310-316-3595
E-mail: rob@boomshakamusic.com
Web Site: <http://www.boomshakamusic.com>
Contact: Rob Williams
Clients: Silver Shadow D, Jakwe, Nasty Nes, Eye On Seattle
Styles: All styles of street music, including rap, hip-hop and alternative
Services: Personal management

↵ **BORMAN ENTERTAINMENT**
1250 Sixth St., Suite 401
Santa Monica, CA 90401
310-656-3150 FAX 310-656-3160
Contact: Gary Borman
Clients: Violent Femmes, Yellowjackets, Dwight Yoakam, Sammy, Faith Hill, MC 900 Foot Jesus, Pond, Face To Face, Trace Adkins, Mary Chapin Carpenter
Styles: All
Services: Personal management
No unsolicited material.

↵ **THE BROKAW COMPANY**
9255 Sunset Blvd., Suite 804
Los Angeles, CA 90069
310-273-2060 FAX 310-276-4037
Contact: David Brokaw, Joel Brokaw, Sanford Brokaw
Clients: Riders in the Sky, Sha Na Na, Vicki Lawrence, Merle Haggard, Bill Cosby, Lou Rawls, Ricardo Montalban, Dionne Warwick, Loretta Lynn, Marilyn McCoo, Decca Records, BMG, 200 Records, Heartbeat Records
Styles: All
Services: Full service
No unsolicited material.

↵ **MICHAEL BROKAW MANAGEMENT**
2934 Beverly Glen Circle, Suite 383
Bel Air, CA 90077
213-872-2880 FAX 818-906-3188
Contact: Michael Brokaw
Clients: Lindsey Buckingham, Peter Morse, the Eels
Styles: All
Services: Personal management
No unsolicited material.

↵ **DENNY BRUCE PRODUCTIONS**
2667 N. Beverly Glen
Bel Air, CA 90077
FAX 310-470-3248
Phone number not listed by request.
Contact: Denny Bruce
Styles: All
Services: Personal management
Unsolicited material accepted.

↵ **BRULÉ/COLE-BRULÉ MANAGEMENT**
4711 Cartwright Ave.
Toluca Lake, CA 91602
818-753-8842 FAX 818-753-5797
Contact: Emmanuel Brulé, Donna Cole-Brulé
Styles: R&B, urban, alternative, Triple A
Services: Personal management for artists, producers, engineers
Unsolicited material accepted.

7 BULLET ENTERTAINMENT
120 N. Victory Blvd., Suite 102
Burbank, CA 91502
818-846-8200 FAX 818-846-1866
Contact: Gary Bird, Karmen Beck
Styles: All
Services: Personal management
No unsolicited material.

7 MARSHA BURNS CO.
11434 Ventura Blvd., Suite 201
Studio City, CA 91604
818-505-6984 FAX 818-766-2674
Contact: Marsha Burns
Styles: All
Services: Personal management
Unsolicited material accepted.

7 CAMERON ORGANIZATION, INC.
2001 W. Magnolia Blvd.
Burbank, CA 91506
818-566-8880 FAX 818-566-8860
Contact: Scott A. Cameron, Nancy Meyer
Clients: Buddy Guy, Ernie Watts
Styles: Blues, jazz
Services: Personal management
No unsolicited material.

**7 CAMPANA PERSONAL MANAGEMENT/
CAMPANA & MARTIN PRODUCTIONS**
20835 Dorothy Dr., Suite 210
Agoura Hills, CA 91301
818-879-0733 FAX 818-879-0334
Contact: Fred Campana, Bet Martin,
Peggy Sherriff
Styles: All
Services: Personal management
No unsolicited material. No phone calls.

7 CARMAN PRODUCTIONS
15456 Cabrito Rd.
Van Nuys, CA 91406
818-787-6436 FAX 818-787-3981
Contact: Tom Skeeter
Styles: All
Services: Full service, recording studio, publishing, production
No phone calls.

7 CARR/SHARPE ENTERTAINMENT
9320 Wilshire Blvd., Suite 200
Beverly Hills, CA 90212
310-247-9400 FAX 310-247-9410
Contact: Budd Carr, Wil Sharpe
Clients: Slaughter, Boxing Ghandis, K's
Choice, John Wetton, Super 8, Imperial Drag
Styles: All
Services: Personal management
No unsolicited material.

7 CATALYST MANAGEMENT
P.O. Box 17816
Beverly Hills, CA 90209
310-271-7690 FAX 310-457-6388
E-mail: catmasters@aol.com
Web Site: <http://www.cinenet.net/users/catalyst>
Contact: Catharina Masters-Plen
Clients: King Crimson, David Sylvian,
Michael Brook, John Paul Jones, Bill Nelson,
California Guitar Trio, Attack Hamster
Styles: All
Services: Personal management, consulting

7 RAY CHARLES ENTERPRISES
2107 W. Washington Blvd., Suite 200
Los Angeles, CA 90018
213-737-8000 FAX 213-737-0148
Contact: Joe Adams
Clients: Ray Charles

Styles: R&B
Services: Personal management
No unsolicited material.

7 CLASS ACT PRODUCTIONS
P.O. Box 55252
Sherman Oaks, CA 91413
818-980-1039
E-mail: pkimmel@earthlink.net
Contact: Peter Kimmel
Clients: Terpsichore, Don Cameron,
Alfredo Caravelli
Styles: All
Services: Personal management
Call for approval before sending material.

7 DAN CLEARY MANAGEMENT ASSOCIATES
1801 Avenue of the Stars, Suite 1105
Los Angeles, CA 90067
310-470-3696 FAX 310-859-0804
Contact: Dan Cleary, Angela Bradley
Clients: Natalie Cole, Mandy Barnett
Styles: All
Services: Personal management

7 CLM MANAGEMENT
P.O. Box 5154
Sherman Oaks, CA 91413
818-845-5345 FAX 818-455-4192
Contact: CLM
Styles: All
Services: Personal management
Unsolicited material accepted.

7 LON COHEN MANAGEMENT
12826 Martha St.
North Hollywood, CA 91607
818-762-1195 FAX 818-762-1196
Contact: Lon Cohen
Clients: Michael Landau, Abe Laboriel Jr.,
the Raging Honkies, Martin Luther Lennon,
Burning Water, Jorge Evans
Styles: All
Services: Personal management
Unsolicited material accepted.

7 COHEN BROS. MANAGEMENT
8380 Melrose Ave., Suite 210
Los Angeles, CA 90069
213-653-8281 FAX 213-658-7041
Contact: Michael Lustig
Styles: All
Services: Personal management
Unsolicited material accepted.

7 COLLIN ARTISTS
P.O. Box 10782
Beverly Hills, CA 90213
213-660-1016 FAX 213-660-0667
Contact: Barbara Collin, Alexandra Sams
Clients: Sweet Baby Ja', Ronald Muddrow,
Trudy Desmond, Twine, Queen Voodoo
Styles: All
Services: Personal management, consulting,
promotion
No unsolicited material.

7 CONCRETE MANAGEMENT
8490 Sunset Blvd., Suite 501
West Hollywood, CA 90069
310-657-7763 FAX 310-657-6381
E-mail: conwest@aol.com
Contact: Andy Gould, Barbara Rose, Rob
McDermott, Jodie Wilson
Clients: White Zombie, Stabbing Westward,
Powerman 5000, Spank, Gwen Mars, New
York Loose, Flood, Low & Sweet Orchestra
Styles: Rock
Services: Personal management
Unsolicited material accepted.

7 CORVALAN/CONDLIFFE MANAGEMENT
563 Westminster Ave.
Venice, CA 90291
310-399-8625 FAX 310-399-2809
Contact: Maria C. Corvalan, Brian Condliffe
Clients: Ramiro Medina, Eleanor Acaemia
Styles: Latin, pop, rock, alternative
Services: Personal management, tour coordi-
nation, accounting
No unsolicited material. Call for approval
before sending material. Must include SASE.

7 COURAGE MANAGEMENT
2899 Agoura Rd., Suite 562
Westlake, CA 91361
805-494-9113 FAX 805-496-0742
Contact: John Courage
Clients: Christine McVie
Styles: Pop
Services: Personal management
No unsolicited material.

7 CREATIVE MUSIC MANAGEMENT
7276 1/2 Melrose Ave.
Los Angeles, CA 90046
213-933-5738 FAX 213-933-6639
Contact: Jeff Jacquin
Styles: Alternative
Services: Personal management
No unsolicited material.

7 DAVIMOS ADVISORS
14724 Ventura Blvd., Suite 407
Sherman Oaks, CA 91403
818-981-3972 FAX 818-981-5237
Contact: John Davimos
Styles: All
Services: Personal management
No unsolicited material.

**7 MEREDITH DAY MANAGEMENT
& MARKETING**
P.O. Box 232111
Encinitas, CA 92023
619-944-1101
Contact: Meredith Day
Clients: Insomnia
Services: Personal management
Unsolicited material accepted. No phone
calls.

7 DEMANN ENTERTAINMENT
8000 Beverly Blvd.
Los Angeles, CA 90048
213-852-1500 FAX 213-852-1505
Contact: Freddie DeMann
Clients: Madonna, Lionel Richie
Styles: All
Services: Personal management
No unsolicited material.

7 BILL DERN MANAGEMENT
8455 Fountain Ave., Suite 530
Los Angeles, CA 90069
213-650-5369 FAX 213-656-5188
Contact: Bill Dern, Jason Smith
Clients: Impromptu, Leisha, Ebony Tai, Tony
Cowan
Styles: All
Services: Personal management
No unsolicited material.

7 DIRECT MANAGEMENT GROUP
947 N. La Cienega Blvd., Suite G
Los Angeles, CA 90069
310-854-3535 FAX 310-854-0810
Contact: Martin Kirkup, Steve Jensen
Clients: The B-52's, Sam Phillips, OMD,
Counting Crows, Andrew Dorff, Cola, Enormous
Styles: All

Services: Personal management
No unsolicited material.

7 DME MANAGEMENT
1020 Pico Blvd., Suite A
Santa Monica, CA 90405
310-396-5008 FAX 310-396-1966
Contact: David Ehrlich, Michael Prieto,
Zenaïda Torres
Styles: Rock, pop, R&B, rap
Services: Personal management of artists,
producers, engineers
No unsolicited material.

7 DREAMSTREET MANAGEMENT
1460 Fourth St., Suite 205
Santa Monica, CA 90401
310-395-6550 FAX 310-395-1840
Contact: Daniel S. Markus, Peter Himberger,
Ed Gerrard
Styles: All
Services: Personal management
No unsolicited material.

7 EAST END MANAGEMENT
8209 Melrose Ave., 2nd Floor
Los Angeles, CA 90046
213-653-9755 FAX 213-653-9663
Contact: Tony Dimitriadis
Clients: Tom Petty & the Heartbreakers, Billy
Idol, Trevor Rabin, Brendan Benson, Satchel,
the Why Store
Styles: All
Services: Personal management
No unsolicited material.

7 ELLIPSE PERSONAL MANAGEMENT
Box 665
Manhattan Beach, CA 90267
310-546-2224
Contact: Mr. L.M. Elsman
Styles: Rock
Services: Personal management
No unsolicited material.

7 ENGEL ENTERTAINMENT
3236 Primera Ave.
Los Angeles, CA 90068
213-874-4206 FAX 213-874-8506
Contact: Laura Engel
Clients: Danny Elfman, Oingo Boingo, Steve
Bartek, Jimmy Wood, Craig Chaquico, John
Avila, Imperial Crowns
Styles: All
Services: Personal management
Call for approval before sending material.

7 WARREN ENTNER MANAGEMENT
5550 Wilshire Blvd., Suite 302
Los Angeles, CA 90036
213-937-1931 FAX 213-937-1943
Contact: Warren Entner, John Vassiliou,
Jennifer Williams
Clients: Faith No More, Failure, Nada Surf,
Deftones, Radish, Laura Harding, Planet
Melton, Cara Tower
Styles: Rock, alternative
Services: Personal management
Unsolicited material accepted.

7 ESP MANAGEMENT
9056 Santa Monica Blvd., Suite 203
Los Angeles, CA 90069
310-276-7600 FAX 310-276-4700
Contact: Mike Renault
Clients: Megadeth, Primitive Radio Gods, Cor-
rosion of Conformity, Cry of Love, Bottle Rockets
Styles: All
Services: Personal management
No unsolicited material.

**Hit songwriting Workshop
taught by MCA published writer**

Writer/Publisher, Michael O'Conner has had recordings with Johnny Mathis, Crystal Gayle, Karen Carpenter, Quincy Jones, Kenny Rogers, the movie Flash Dance, Miami Vice and has signed artists/writers to RCA Records, BMG Publishing, Motown, Atlantic and Polygram. Top executives such as Clive Davis (President of Arista), Gary Gersh (President of Capitol), Phil Ramone (producer Barbara Streisand, Paul McCartney, Paul Simon, Billy Joel), David Kershenbaum (Tracy Chapman) and Barry Gordy (He offered Michael his own division at Motown) have all requested exclusive holds on songs he has published. O'Conner's first four singles ever released as a publisher broke the top 40 Billboard charts. This course is based on writing songs that hit the charts and attract industry attention. Limited to 15 students per four(3 hour) sessions. \$375.00 Orientation meeting \$50. Partial Scholarships available. (213) 463-9963



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↯ EURO TECH MANAGEMENT
P.O. Box 3077
Ventura, CA 93006
805-658-2488
FAX 805-658-8241 or 805-649-2700
Contact: Bruce Caplin
Clients: Big Mountain
Services: Personal management
No unsolicited material.

↯ FANDEL MANAGEMENT, INC.
4215 Glencoe Ave., 2nd Floor
Marina Del Rey, CA 90292
310-821-0380 FAX 310-821-3804
Contact: David Helfant, Judi Tervow
Styles: All
Services: Personal management
Unsolicited material accepted.

↯ STANN FINDELLE LAW & MANAGEMENT
2049 Century Park East, Suite 1100
Los Angeles, CA 90067
310-552-1777 FAX 310-286-1990
Contact: Stann Findelle
Styles: All
Services: Personal management, legal services
Call for approval before sending material.

↯ THE FITZGERALD HARTLEY CO.
50 W. Main St.
Ventura, CA 93001
805-641-6411 FAX 805-641-6444
Contact: Mark Hartley, Larry Fitzgerald
Clients: David Benoit, Toto, Steve Lukather, Jeffrey Steele, Joe Ely, Fee Waybill, Vince Gill, Patrick Leonard, Patty Loveless, Radney Foster, Larry Stewart
Styles: All
Services: Personal management
No unsolicited material.

↯ BOB FOGERTY MANAGEMENT
P.O. Box 3513
Granada Hills, CA 91344
818-365-5257 FAX 818-361-8438
Contact: Bob Fogerty
Clients: John Fogerty
Styles: Rock
Services: Personal management
No unsolicited material.

↯ FOLKLORE PRODUCTIONS
1671 Appian Way
Santa Monica, CA 90401
310-451-0767 FAX 310-458-6005
Contact: Mitch Greenhill
Clients: Bert Jansch, Dave Van Ronk, Doc Watson, Floyd Dixon, Battlefield Band, John Renbourn
Styles: Roots music
Services: Full service
No unsolicited material.

↯ FRITZ/BYERS MANAGEMENT
648 N. Robertson Blvd.
Los Angeles, CA 90069
310-854-6488 FAX 310-854-1015
Contact: Ken Fritz, Pam Byers, Lori Kuefner
Clients: Rebekah Del Rio
Styles: All
Services: Personal management
No unsolicited material.

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

↯ GALLIN/MOREY ASSOCIATES
345 N. Maple Dr., Suite 300
Beverly Hills, CA 90210
310-278-0808 FAX 310-205-6199
Contact: Sandy Gallin, Jim Morey
Clients: Music artists, actors, comedians
Styles: All
Services: Personal management
No unsolicited material.

↯ GARDNER HOWARD RINGE ENTERTAINMENT
16601 Ventura Blvd., Suite 506
Encino, CA 91436
818-789-9822 FAX 818-789-8298
Contact: Mike Gardner, Andi Howard, Bob Ringe
Clients: The Rippingtons/Russ Freeman, Miki Howard, Urban Knights, the Whispers, Con Funk Shun, Gary Taylor, Howard Hewitt, Shiro, Keith Washington, Portrait
Styles: All
Services: Full service
No unsolicited material.

↯ GENUINE REPRESENTATION
11101 Aqua Vista St., Suite 108
Studio City, CA 91602
818-752-0034 FAX 818-752-9719
Contact: Michael Mavrolas, Marlon McClain
Styles: All styles, except country
Services: Producer management only

↯ GARRY GEORGE MANAGEMENT
9107 Wilshire Blvd., Suite 775
Beverly Hills, CA 90210
310-859-7202 FAX 310-271-9316
Contact: Garry George
Styles: All
Services: Personal management
No phone calls.

↯ THE GLICKMAN ENTERTAINMENT GROUP
P.O. Box 570815
Tarzana, CA 91357
818-708-1300 FAX 818-705-6332
Contact: Zach Glickman, Benny Glickman
Clients: Holy Soldier, Jiboh, Lisa Keith, L.A. Allstars, Al McKay, Mighty Clouds of Joy, Russ Taff, Christopher Williams
Styles: All
Services: Personal management
No unsolicited material.

↯ GOLD MOUNTAIN ENTERTAINMENT
3575 Cahuenga Blvd. West, Suite 450
Los Angeles, CA 90068
213-850-5660 FAX 213-874-6246
Contact: Ron Stone
Clients: Ambrosia, Parsley, Beastie Boys, Beck, Bonnie Raitt, Charlotte Caffey, Ednaswap, Foo Fighters, froSTed, Gigolo Aunts, Little Feat, Louie Says, Lyle Lovett, Nirvana, Paul Westerberg, Phil Cody, Redd Kross, Rickie Lee Jones, Sky Cries Mary, Sonic Youth, Susanna Hoffs, Sweet 75, Tito & Tarantula, Tracy Chapman, Wendy & Lisa, Wild Colonialis
Styles: All
Services: Personal management
No unsolicited material.

↯ GOODMAN AND ASSOCIATES MANAGEMENT, MARKETING & P.R.
12440 Landale St.
Studio City, CA 91604
818-980-7871 FAX 818-980-0785
E-mail: goodmanjoe@aol.com
Contact: Joseph L. Goodman, Randy Dunham
Styles: Rock, alternative, pop
Services: Full service management, marketing and public relations

↯ BILL GRAHAM MANAGEMENT
3780 Wilshire Blvd., Suite 300
Los Angeles, CA 90010
213-388-3879 FAX 213-388-4066
Contact: Jackson Haring, J. Scavo
Clients: Cracker, Idaho, Menthol, Possum Dixon, September 67, aMiniature, Red Five, Down By Law
Styles: Rock, alternative
Services: Personal management
No unsolicited material.

↯ HANDPRINT ENTERTAINMENT
8436 W. Third St., Suite 650
Los Angeles, CA 90048
213-655-2400 FAX 213-655-8555
Contact: Benny Medina, James Lasser, Jeff Pollack, Peter Adam Golden
Styles: All
Services: Personal management
No unsolicited material.

↯ HAPPY DOG MANAGEMENT
1014-14 Westlake Blvd., Suite 105
Westlake Village, CA 91361
818-725-2448 FAX 818-501-3309
Contact: Joel Gilbert
Styles: All
Services: Personal management

↯ H.E.I. MUSIC
5958 Bush Dr.
Malibu, CA 90265
310-589-3240 FAX 310-589-3245
Contact: Jake Hooker
Clients: Edgar Winter, Carmine Appice, Steve Plunkett, Maverick, Peter Waldman, Dwayne Hitchings, Mitch Perry
Styles: All
Services: Personal management

↯ HIT & RUN MUSIC
310-274-4555
Main offices in London and Scottsdale, Ariz.
Contact: Wally Versen
Styles: All
Services: Personal management

↯ HK MANAGEMENT
8900 Wilshire Blvd., Suite 300
Beverly Hills, CA 90211
310-967-2300 FAX 310-967-2380
Contact: Howard Kaufman, Trudy Green, Craig Fruin, Nina Avramides, Sheryl Louis
Clients: Chicago, Poison, Lenny Kravitz, Jimmy Buffett, Michael McDonald, Whitesnake/David Coverdale, Rolling Stones/Mick Jagger, Dan Fogelberg, Chris Isaak, Steely Dan/Donald Fagen, Boz Scaggs, Boston, Dawn Robinson, Jeff Lynne, Ann Wilson, Stevie Nicks, the Wallflowers, Fiona Apple.
Styles: All
Services: Personal management
No unsolicited material.

↯ BILL HOLLINGSHEAD PRODUCTIONS, INC.
1720 N. Ross St.
Santa Ana, CA 92706
714-543-4894 FAX 714-542-3460
Contact: Bill Hollingshead, Jean Hollingshead
Clients: Jan & Dean, Frankie Avalon, the Kingsmen, the Surfaris, the Chantays, the Tokens with Phil & Mitch Margo, Jon "Bowser" Bauman, the Diamonds, the Ventures
Styles: California beach surf, classic Fifties and Sixties rock
Services: Personal management
No unsolicited material.

↯ IMAGINARY ENTERTAINMENT
923 Westminster Dr.
Los Angeles, CA 90069
310-854-6444 FAX 310-854-0933
Contact: Jay Levey
Clients: "Weird Al" Yankovic, Stephen Jay
Services: Personal management
No unsolicited material.

↯ IMC ENTERTAINMENT GROUP, INC.
1146 N. Central Ave., Suite 400
Glendale, CA 91202
818-500-0953 FAX 818-500-0945
Contact: Sylvester Rivers
Clients: Gene Page, Paul Riser, T. Renee
Styles: Pop, black
Services: Full service
No unsolicited material.

↯ INTERNATIONAL NEW SOUND MANAGEMENT
11300 Olympic Blvd., Suite 610
Los Angeles, CA 90025
310-479-5544 FAX 310-479-7554
Contact: Vincent Corri
Styles: All
Services: Personal management

↯ INVISIBLE MANAGEMENT
1901 Ave. Of The Stars, Suite 1050
Los Angeles, CA 90067
310-551-0186 FAX 310-551-0187
Clients: Endorfinds, Four, Ike Turner
Services: Full service management and legal representation
Accepts unsolicited material.

↯ DAVE KAPLAN MANAGEMENT
315 First St., Suite 100
Encinitas, CA 92024
619-967-8800 FAX 818-967-8810
Contact: Dave Kaplan, Casie Wyrman
L.A. office:
520 Washington Blvd., Suite 427
Venice, CA 90292
310-821-8800 FAX 310-821-8084
Contact: Niels Schroeter
Clients: Brian Setzer, Gary Hoey, Roy Thomas-Baker, Royal Crown Revue, Common Sense, the M.O.M. Record, SurfDog Records, SurfDog Marketing, SurfDog Music
Styles: All
Services: Personal management, record label, marketing
No unsolicited material.

↯ KENNY KERNER ENTERTAINMENT
8033 Sunset Blvd., Suite 848
Los Angeles, CA 90046
310-652-1744 FAX 310-652-1744
Contact: Kenny Kerner
Clients: Cartoon Boyfriend
Styles: All
Services: Personal management, career planning, demo screening
Unsolicited material accepted.

↯ KRAGEN & COMPANY
1112 N. Sherbourne Dr.
Los Angeles, CA 90069
310-854-4400 FAX 310-854-0238
Contact: Ken Kragen
Clients: Trisha Yearwood, Travis Tritt, Kenny Rogers
Styles: Country

Services: Personal management
No unsolicited material.

↯ KRUEGER ENTERTAINMENT
P.O. Box 145
Brea, CA 92622
714-529-1261
Contact: Carlys Krueger
Styles: Country, rock
Services: Personal management, booking

↯ KEN KUSHNICK MANAGEMENT
1840 Fairburn Ave., Suite 303
Los Angeles, CA 90025
310-470-5909 FAX 310-470-2059
Contact: Ken Kushnick
Clients: Ashley Ingram, Jeff Pescetto, Bloomsday
Styles: All
Services: Personal management for music writers and producers for records and film; project coordination
Unsolicited material accepted.

↯ L.A. PERSONAL DEVELOPMENT
950 N. Kings Rd., Suite 266
West Hollywood, CA 90069
213-848-9200 FAX 213-848-9448
Contact: Mike Gormley
Clients: Clair Marlo, Lowen & Navarro, Paul Schwartz, R-YA, Kelly Cutrone, Page O'Hara
Styles: All
Services: Full service
No unsolicited material.

↯ LADY PURPLE PRODUCTIONS
P.O. Box 15308
North Hollywood, CA 91615
818-997-8112
Contact: Jenz Bergren, A.J. Morris, Claire Mallett
Styles: Alternative, heavy rock
Services: Personal management
Unsolicited material accepted.

↯ LAKES ENTERTAINMENT GROUP
P.O. Box 34412
Los Angeles, CA 90034
213-969-2578 FAX 213-965-5243
Contact: Jeffery Lakes
Clients: Ebony Tribe, Tribal Drum Music, Rapskin, Viper Records
Styles: R&B, rap, urban
Services: Personal management, marketing, promotions, business planning. Specializing in start-up and growth-oriented independent labels.

↯ LARRIKIN MANAGEMENT
8391 Beverly Blvd., Suite 298
Los Angeles, CA 90048
213-930-9130 FAX 213-930-2806
Contact: Ted Gardner
Clients: Tool, Geraldine Fibbers, Verve, Psychotica, Inch, Simon Donney, the Cranes, Hum, Lusk, Protein, Poster Children
Styles: Alternative rock
Services: Personal management
Unsolicited material accepted.

↯ LARSON & ASSOCIATES
P.O. Box 10905
Beverly Hills, CA 90213
310-271-7240 FAX 310-271-0234
Contact: Larry Larson
Clients: Poco
Styles: All
Services: Personal management
No unsolicited material.

↯ LAUREL MANAGEMENT
10074 Sully Dr.
Sun Valley, CA 91352
818-767-6272 FAX 818-767-1383
E-mail: laurelmgmt@aol.com
Contact: Doug Campbell, John Bush
Clients: April's Motel Room (co-manage), Getting Red, Fanny Grace, Lol Tolhurst's Orpheus
Styles: Alternative, rock
Services: Personal management
Unsolicited material accepted.

↯ LEFT BANK MANAGEMENT
6255 Sunset Blvd., 11th Floor
Hollywood, CA 90028
213-466-6900 FAX 213-466-0303
Contact: Bruce Tenenbaum, Allen Kovac, Laurie Dunham, Lewis Kovac
Clients: Richard Marx, Duran Duran, Bee Gees, Meat Loaf, the Cranberries, John Mellencamp, Alias, Tony! Toni! Toné!, L.A. Guns, Mötley Crüe
Styles: All
Services: Personal management
No unsolicited material.

↯ LEOPOLD MANAGEMENT
4425 Riverside Dr., Suite 102

Burbank, CA 91505
818-955-8511 FAX 818-955-9602
Contact: Bill Leopold, Mark Graham,
Catherine Castro, Laura Lyons
Clients: Melissa Etheridge
Styles: All
Services: Personal management
No unsolicited material.

↳ **LIPPMAN ENTERTAINMENT**
8900 Wilshire Blvd., Suite 340
Beverly Hills, CA 90211
310-657-1500 FAX 310-657-1100
Contact: Matthew Freeman
Clients: Producers, engineers, artists,
songwriters
Styles: All
Services: Full service
No unsolicited material.

↳ **DAVID LOMBARD MANAGEMENT**
P.O. Box 252
Hollywood, CA 90078
213-962-8016 FAX 213-962-3127
Contact: David Lombard, Angela Quinones
Clients: Samuelle, Foster & McElroy,
Terry Ellis, Eric Benet
Styles: R&B
Services: Personal management
No unsolicited material.

↳ **LONG ARM TALENT**
1655 Angelus Ave.
Los Angeles, CA 90026
213-663-2553 FAX 213-663-0851
E-mail: longarm@earthlink.net
Contact: Chris Lamson
Clients: Stan Ridgway, Ultraviolet
Styles: Alternative rock
Services: Personal management
No unsolicited material.

↳ **LOOKOUT MANAGEMENT**
2644 30th St., 1st Floor
Santa Monica, CA 90405
310-452-4474 FAX 310-425-4435
Contact: Elliot Roberts, Frank Gironda
Clients: Neil Young, Ric Ocasek, Mazzy Star,
Pat Benatar, Spiritualized
Styles: Rock, alternative
Services: Personal management
No unsolicited material.

↳ **HOWARD LOWELL**
P.O. Box 445
North Hollywood, CA 91603
818-760-0778 FAX 818-760-2586
Contact: Howard Lowell
Styles: Jazz fusion
Services: Personal management
No phone calls. No unsolicited material.

↳ **MAD HATTER MANAGEMENT**
505 S. Beverly Dr., Suite 1061
Beverly Hills, CA 90212
213-469-3399 FAX 213-466-4717
Contact: Chris Crandall
Services: Personal management
Unsolicited material accepted.

↳ **MANAGEMENT NETWORK**
14930 Ventura Blvd., Suite 205
Sherman Oaks, CA 91403
818-783-0707 FAX 818-783-1406
Contact: Gerry Tolman
Clients: Stephen Stills, Crosby, Stills & Nash,
Honey Slide, Zakk Wylde
Styles: All
Services: Personal management
Call for approval before sending material..

↳ **MCGHEE ENTERTAINMENT**
8730 Sunset Blvd., Suite 175
Los Angeles, CA 90069
310-358-9200 FAX 310-358-9299
Contact: Doc McGhee, Scott McGhee
Clients: Kiss, Skid Row, Orange 9 mm,
Caroline's Spine, Civ, Tracy Bonham
Styles: Rock
Services: Personal management
No unsolicited material.

↳ **THE MERLIN COMPANY**
17609 Ventura Blvd., Suite 212
Encino, CA 91316
818-986-3985 FAX 818-784-2524
Contact: Michael Davenport
Clients: Eddie Daniels, Charlie Haden, Fred
Hersch, Brad Meldau, Special EFX, Joe Lovano
Styles: Jazz
Services: Personal management
No unsolicited material.

↳ **MGC MANAGEMENT**
1007 N. Vinedo Ave.
Pasadena, CA 91107
818-791-3978 FAX 818-798-2052
Contact: Mike Crowley
Clients: Penny Dreadfuls
Styles: Alternative
Services: Full service management
Unsolicited material accepted.

↳ **MIDNIGHT MUSIC MANAGEMENT**
816 Robertson Blvd., 2nd Floor
Los Angeles, CA 90035
310-659-1784 FAX 310-659-9347
Contact: Stuart Wax, Adam Katz, Bob
Diamond, Jonathan Boyer, Julie Doppelt
Clients: Denise Rich, Laurang, Irene Cara,
Brutal Juice, the Evan & Jarron Band, Enny,
T Lavitz, Gloria Sklerov
Styles: All
Services: Personal management, publishing
Call for approval before sending material.

↳ **MILAN MANAGEMENT**
2633 Lincoln Blvd., Suite 317
Santa Monica, CA 90405
310-450-6895 FAX 310-450-2135
Contact: Chuck Milan
Clients: Thomas Barquee
Styles: All
Services: Personal management
No unsolicited material.

↳ **MILESTONE MEDIA**
P.O. Box 869
Venice, CA 90291
310-396-1234
Contact: Dan Sverdin
Styles: All
Services: Personal management, demo
solicitation, packaging, consulting

↳ **DONALD MILLER MANAGEMENT**
12746 Kling St.
Studio City, CA 91604
818-506-8356 FAX 818-980-6888
Contact: Donald Miller, Shelley Wiseman
Clients: Jackson Browne, John Trudell
Styles: All
Services: Personal management
No unsolicited material.

↳ **THOMAS J. MILLER & COMPANY**
1802 Laurel Canyon Blvd.
Los Angeles, CA 90046
213-656-7212 FAX 213-656-7757
Contact: Thomas Miller, Karen Deming
Clients: Man-O-War, Fury & the Slaughter-
house, Blind Guardian, Saxon, Woodocult
Styles: All
Services: Personal management
Call for approval before sending material.

↳ **MISS MANAGEMENT**
16101 Ventura Blvd., Suite 301
Encino, CA 91436
818-783-2233 FAX 818-783-2288
Contact: Eileen Gregory, James McGorman
Services: Personal management
No unsolicited material.

↳ **MOGUL ENTERTAINMENT GROUP**
9744 Wilshire Blvd., Suite 305
Beverly Hills, CA 90212
310-278-8877 FAX 310-858-1712
Contact: George Ghiz
Clients: The Rembrandts, Marc Jordan
Styles: All
Services: Personal management
No unsolicited material.

↳ **MOIR/MARIE ENTERTAINMENT, LLC**
16101 Ventura Blvd., Suite 325
Encino, CA 91436
818-995-8707 FAX 818-995-8705
E-mail: mmellc@primenet.com
Contact: Steve Moir, Lisa Marie-DeFranco,
Thom Trumbo, Frank McDonough,
Bennett Kaufman
Clients: Producers, artists
No unsolicited material.

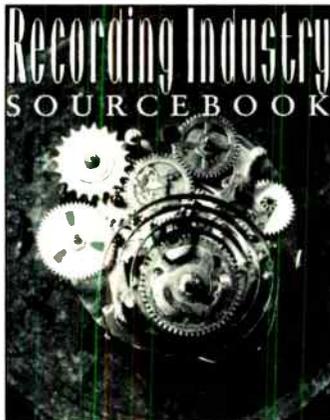
↳ **MORESS/NANAS ENTERTAINMENT**
12424 Wilshire Blvd., Suite 840
Los Angeles, CA 90025
310-820-9897 FAX 310-820-7375
Contact: Herb Nanas
Styles: Country, pop, R&B
Services: Personal management
No phone calls. No unsolicited material.

↳ **RON MOSS MANAGEMENT**
2635 Griffith Park Blvd.

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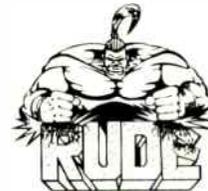


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RON MOSS MANAGEMENT (Cont.)

Los Angeles, CA 90039
213-660-5976 FAX 213-660-9967
Contact: Ron Moss
Clients: Eric Marienthal, Chick Corea, Mark Isham, Isaac Hayes, Wallace Roney
Styles: Jazz
Services: Personal management
No unsolicited material.

NEW DAY MUSIC GROUP

6255 Sunset Blvd., Suite 101-137
Hollywood, CA 90028
213-464-6941
E-mail: 100401.1654@compuserve.com
Contact: Marci Kenon
Clients: Gilli Moon
Styles: All
Services: Management

NEW ERA BUSINESS MANAGEMENT, INC.

15216 Burbank Blvd., Suite 103
Van Nuys, CA 91411
818-779-7793 FAX 787-4066
Contact: Celia Z. Kahn, Sharon D. Chambers
Styles: All
Services: Business management
Unsolicited material accepted.

NIJI MANAGEMENT

18653 Ventura Blvd., Suite 307
Tarzana, CA 91356
818-980-1942 FAX 818-980-5473
Contact: Wendy Dio
Clients: Dio/Ronnie James Dio
Styles: Rock
Services: Personal management
No unsolicited material.

NIXON/KATZ ASSOCIATES

10100 Santa Monica Blvd., Suite 1300
Los Angeles, CA 90067
310-282-0628 FAX 310-282-0640
Contact: Jane Wardle, Patricia Bates
Styles: R&B
Services: Personal management
No unsolicited material.

ERIC NORWITZ MANAGEMENT

3333 W. Second St., Suite 52-214
Los Angeles, CA 90004
213-389-3477 FAX 213-388-3737
Contact: Eric Norwitz
Services: Business management
Unsolicited material accepted.

OK MANAGEMENT

P.O. Box 3727
Beverly Hills, CA 90212
310-550-1341 FAX 310-550-1854
Contact: Jeff Kramer, Chris Scott
Clients: Bob Dylan, Soul Asylum
Styles: All
Services: Personal management
No unsolicited material.

ONE LOVE MANAGEMENT

7415 Beverly Blvd.
Los Angeles, CA 90069
213-930-1086 FAX 213-930-0424
Contact: Bennett Freed
Clients: Donovan, Swing Out Sister, Philip Bailey
Styles: All
Services: Personal management
No unsolicited material.

OPEN DOOR MANAGEMENT

865 Via de la Paz, Suite 365

Pacific Palisades, CA 90272

310-459-2559 FAX 310-454-7803
E-mail: opendoor@earthlink.net
Contact: Bill Traut, Faniel Altmark
Clients: Shelly Berg, Billy Childs, Kurt Elling, Bill Holman, Alan Pasqua, Fred Simon, Traut/Rodby, DMP Records, Shanachie, Blue Note, JVC, Postcards
Styles: Jazz
Services: Personal management
No unsolicited material.

PACIFIC MANAGEMENT SERVICES

2774 La Castana Dr.
Los Angeles, CA 90046
213-874-9559 FAX 213-874-5522
Contact: Donnie Graves
Styles: Alternative
Services: Personal management
Unsolicited material accepted.

PANACEA ENTERTAINMENT

2705 Glendower Ave.
Los Angeles, CA 90027
213-667-3100 FAX 213-666-9471
Contact: Eric Gardner
Clients: Todd Rundgren, Jefferson Starship, John Lydon, Max Weinberg, Paul Shaffer
Styles: Rock
Services: Personal management
No unsolicited material.

STEPHANIE PEROM MANAGEMENT

2461 Santa Monica Blvd., Suite C331
Santa Monica, CA 90404
310-450-3677 FAX 310-452-3268
Contact: Stephanie Perom
Clients: Susan Barth, Tim Tobias
Styles: Pop, rock, R&B, dance
Services: Personal management
Unsolicited material accepted. Income-generating talent only.

ROGER PERRY MANAGEMENT

154-C S. Elm Dr.
Beverly Hills, CA 90212
310-246-9698 FAX 310-246-0484
Contact: Roger Perry
Clients: 24-7 Spyz, New York In June, Groovezilla, Brazil 2001, Honey House
Styles: All
Services: Personal management

PERSONAL MANAGEMENT, INC.

P.O. Box 88225
Los Angeles, CA 90009
310-677-4415
Contact: Debbie DeStefano, Carolyn Derek, Sam Boyd
Clients: Songwriters, recording artists, producers, studio musicians, engineers
Styles: All
Services: Full service personal management, career direction, consultation, music supervision, publishing management, tour and project coordination
No phone calls. Send submissions to Sam Boyd.

PLATINUM GOLD PRODUCTIONS

9200 Sunset Blvd., Suite 1220
Los Angeles, CA 90069
310-275-7329 FAX 310-275-7371
Contact: Steve Cohen, David Cook
Styles: All
Services: Personal management, production, music publishing
Call for approval before sending material.

POWER STEERING

16530 Ventura Blvd., Suite 202
Encino, CA 91436
818-905-5343 FAX 818-907-5319
Contact: Sue Davies
Services: Personal management
Call for approval before sending material.

PRESTIGE MANAGEMENT

8600 Wilbur Ave.
Northridge, CA 91324
818-993-3030 FAX 818-993-4151
Contact: Richard Rashman, Wadell Solomon
Clients: Michael Raphael (Nelson), Jailhouse, Neve
Styles: Pop, alternative
Services: Personal management
Call for approval before sending material.

RON RAINEY MANAGEMENT

315 S. Beverly Dr., Suite 206
Beverly Hills, CA 90212
310-557-0661 FAX 310-557-8421
Contact: Ron Rainey
Clients: The Band, Levon Helm, Kid Creole & the Coconuts, Marshall Tucker Band
Styles: Rock
Services: Personal management
No unsolicited material.

PATRICK RAINS & ASSOCIATES

1543 Seventh St., 3rd Floor
Santa Monica, CA 90401
310-292-8283 FAX 310-393-9053
Contact: Patrick Rains, Bill Darlington
Clients: David Sanborn, Joe Sample, Marcus Miller, Jonatha Brooke, the Story, Charm Farm
Styles: All
Services: Personal management, record label
No unsolicited material.

RAW ENTERTAINMENT

3435 Ocean Park Blvd., Suite 112
Santa Monica, CA 90405
310-207-6438 FAX 310-207-8269
Contact: Robert Anderson
Clients: Harley Krishna, Mr. Lawrence, Taavi Mote
Styles: Pop, rock, R&B
Accepts unsolicited material.

REBEL WALTZ MANAGEMENT

31652 Second Ave.
Laguna Beach, CA 92677
714-499-8338 FAX 714-499-8333
Contact: Jim Guerinot
Clients: The Offspring, Rancid
Styles: Alternative rock, punk
Services: Personal management
No unsolicited material.

RHYME SYNDICATE MANAGEMENT

451 N. Reese Pl.
Burbank, CA 91506
818-563-1030 FAX 818-563-2826
Contact: Jorge Hinojosa, Paul Filipone
Clients: Ice-T, Body Count, Battery Acid, Teddy, Silverjet, Jimmy Eat World, Ezra Holbrook, Agnes Gooch
Styles: All
Services: Personal management
Unsolicited material accepted.

RUTHLESS FAMILY MAFIA

21860 Burbank Blvd., Suite 100
Woodland Hills, CA 91367
818-710-0060 FAX 818-710-1009
Contact: Cassandra Ware

Styles: Rap, R&B

Services: Personal management, record label
No unsolicited material.

SAFFYRE MANAGEMENT

1200 Riverside Dr., Suite 371
Burbank, CA 91506
818-842-4368 FAX 310-453-4478
Contact: Estelle Bernstein
Styles: Adult contemporary
Services: Personal management
Call for approval before sending material.

THE BILL SAMMETH ORGANIZATION

P.O. Box 960
Beverly Hills, CA 90213
310-275-6193 FAX 310-441-5111
Contact: Bill Sammeth
Clients: Cher, Olivia Newton-John
Styles: All
Services: Personal management
No unsolicited material.

SENDYK, LEONARD & CO.

8439 Sunset Blvd., Suite 405
West Hollywood, CA 90069
213-656-9484 FAX 213-656-8143
Contact: Jay Sendyk, Jerry Leonard
Clients: Stevie Nicks, Wailing Souls, Porno For Pyros, Marilyn Manson
Styles: All
Services: Personal management, business management
No unsolicited material.

SHANKMAN DEBLASIO MELINA, INC.

740 N. La Brea Ave., 1st Floor
Los Angeles, CA 90038
213-933-9977 FAX 213-933-0633
Contact: Ned Shankman, Ron DeBlasio, Randy Cohen, Laurent Besencon
Clients: X, Barry White, John Doe, Exene Cervenka, Gloria Stewart, Oji Pierce, Bradley, Gloria Gomez, Michael Jay, the Young Dubliners, Ronnie Laws, Chuck Negron, Soulshock & Karlin, Kipper Jones
Styles: All
Services: Full service and publishing
Call for approval before sending material.

MARK SHIMMEL MANAGEMENT

17835 Ventura Blvd., Suite 107
Encino, CA 91316
818-881-0090 FAX 818-881-0091
Contact: Mark Shimmel, Ian Henderson, Shannon Madden
Clients: Andru Donalds, Richard Elliot, Sunscreen, Frank Wildhorn, the Borrowers, Tony Rich, John Denver
Styles: All
Services: Personal management
No unsolicited material.

SIDDONS & ASSOCIATES

584 N. Larchmont Blvd.
Los Angeles, CA 90004
213-462-6156 FAX 213-462-2076
Contact: Bill Siddons
Clients: Jonathan Butler, Elayne Boozler
Styles: Rock, pop
Services: Personal management
No unsolicited material.

SIMCO AND ASSOCIATES

2165 Ridgmont Dr.
Los Angeles, CA 90046
213-656-4771 FAX 213-656-0414
Contact: Mark Rytgting
Clients: Julia Hunter, Daniella, Ellen Andersen



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North Hollywood
(818) 769-1100

Styles: All
Services: Personal management, public relations, concert productions

▷ **SINGERMAN ENTERTAINMENT**
 8833 Sunset Blvd., Penthouse West
 West Hollywood, CA 90069
 310-659-1869 FAX 310-659-9675
Contact: Todd Singerman, Paul Singerman
Styles: Rock
Services: Personal management
Call for approval before sending material.

▷ **DON SORKIN PRODUCTIONS**
 2717 Motor Ave.
 Los Angeles, CA 90064
 310-559-5580 FAX 310-559-5581
Contact: Don Sorkin
Styles: R&B, pop, pop rock, dance
Services: Personal management, publishing
Call for approval before sending material.
No more than 3 songs per cassette and must include lyric sheet.

▷ **SOUND CITY ENTERTAINMENT**
 15456 Cabrito Rd.
 Van Nuys, CA 91406
 818-787-6436 FAX 818-787-3981
Contact: Tom Skeeter
Styles: Alternative rock
Services: Personal management
Unsolicited material accepted.

▷ **SOUND IMAGE ENTERTAINMENT**
 15462 Cabrito Rd.
 Van Nuys, CA 91406
 818-787-5558 FAX 818-787-5559
Contact: Mary Eberhardt
Clients: Jim Crichton, John Henning, Shannon Beatty
Styles: Rock and dance
Services: Full service

▷ **SOUTHPAW ENTERTAINMENT**
 10675 Santa Monica Blvd.
 Los Angeles, CA 90025
 310-441-1525 FAX 310-441-0412
Contact: John Dukakis, Qadree El-Min
Styles: All
Services: Personal management
No unsolicited material.

▷ **SPARK MANAGEMENT**
 100 Wilshire Blvd., Suite 1830
 Santa Monica, CA 90401
 310-451-1904 FAX 310-451-9838
Contact: Larry Frazin, Tom Alencio, Scott Schulte
Clients: No Doubt, Transister, Julia Fordham, the Other Two, New Order
Styles: Alternative, Triple A
Services: Personal management
No unsolicited material. No phone calls.

▷ **SPIVAK ENTERTAINMENT**
 11845 Olympic Blvd., Suite 1125
 Los Angeles, CA 90064
 310-473-4545 FAX 310-473-1994
Contact: Arthur Spivak, Michael Weaver, Eric Miller, Kari Jaffe
Clients: Tori Amos, Collective Soul, Pet
Styles: Alternative, pop, rock
Services: Personal management
No unsolicited material.

▷ **GARY STAMLER MANAGEMENT**
 1801 Century Park East, Suite 2400
 Los Angeles, CA 90067
 310-286-9797 FAX 310-551-0233
Contact: Gary Stamler
Styles: All
Services: Personal management
No unsolicited material.

▷ **STAR DIRECTION, INC.**
 9200 Sunset Blvd., Penthouse 20
 Los Angeles, CA 90069
 310-271-7186 FAX 310-550-8471
Contact: Shelly Berger, Billie Bullock
Clients: The Temptations
Styles: R&B, pop, adult contemporary
Services: Personal management
No unsolicited material.

▷ **STARDUST ENTERPRISES, INC.**
 4600 Franklin Ave.
 Los Angeles, CA 90027
 213-660-2553 FAX 213-660-6289
Contact: Derek Sutton
Clients: Robin Trower, the Hunger, Richard Page
Styles: Rock, alternative, pop, blues
Services: Personal management, tour management, consulting
No unsolicited material.

▷ **STARKRAVIN' MANAGEMENT**
 18075 Ventura Blvd., Suite 228
 Encino, CA 91316
 818-345-0311 FAX 818-345-0340
Contact: B.C. McLane, Esq.
Clients: Majority Dog, the Jennys, Red Letter Day
Styles: Pop, alternative, Triple A
Services: Personal management

▷ **HARRIET STERNBERG MANAGEMENT**
 4268 Hazeltine Ave.
 Sherman Oaks, CA 91423
 818-906-9600 FAX 818-906-1723
Contact: Harriet Sternberg
Clients: Delbert McClinton, Spinal Tap
Styles: All
Services: Personal management
Call for approval before sending material.

▷ **STEVE STEWART MANAGEMENT**
 8225 Santa Monica Blvd.
 West Hollywood, CA 90046
 213-650-9700 FAX 213-650-2690
Contact: Steve Stewart, Michael Goldberg, Joe Sofio, Gina Graffeo
Clients: Stone Temple Pilots, Orbit, 10 Speed
Styles: Rock, alternative
Services: Personal management
Unsolicited material accepted. Send demos to Gina Graffeo.

▷ **STIEFEL ENTERTAINMENT**
 9255 Sunset Blvd., Suite 610
 Los Angeles, CA 90069
 310-275-3377 FAX 310-275-8774
Contact: Arnold Stiefel
Clients: Rod Stewart, Toni Braxton
Styles: Rock, pop
Services: Personal management
No unsolicited material.

▷ **STILETTO MANAGEMENT**
 5443 Beethoven St.
 Los Angeles, CA 90066
 310-306-4490 FAX 310-306-5350
Contact: Gary Kief, Steve Wax
Clients: Barry Manilow, John McVie, Book of Love, Kyle Vincent, Kim Carnes, Mondo
Styles: All
Services: Personal management
No unsolicited material.

▷ **SW7, INC.**
 8844 W. Olympic Blvd.
 Beverly Hills, CA 90211
 310-785-0900 FAX 310-277-8833
Contact: Tom Mohler
Styles: Rock
Services: Personal management
No unsolicited material.

▷ **TAKE OUT MANAGEMENT**
 5605 Woodman Ave., Suite 206
 Van Nuys, CA 91401
 818-908-1577 FAX 818-901-6513
Contact: Howard Rosen, Michael Lawder, Steven Clark
Clients: Dan Hill
Styles: All
Services: Personal management
Unsolicited material accepted.

▷ **TALENT HOUSE**
 7211 Santa Monica Blvd., Suite 500
 Los Angeles, CA 90046
 213-883-0360 FAX 213-883-0085
Contact: Staci Slater, Ken Kaldenback
Clients: Season to Risk, Truly, the Presidents of the United States of America, Polar Bear, Ms. 45, Matt Willis
Styles: Alternative
Services: Personal management
No unsolicited material.

▷ **TAP/KO ENTERTAINMENT ASSOCIATES**
 17337 Ventura Blvd., Suite 208
 Encino, CA 91316
 818-905-6699 FAX 818-906-0697
Contact: Tim Heyne, John Greenberg, Bryan Coleman
Clients: Dangerous Toys, DC-10, the Ex-Idols, Tim Skold, John Corabi, Schleprock, Jack, Nature
Styles: Rock, alternative
Services: Personal management
Unsolicited material accepted.

▷ **THREE ARTIST MANAGEMENT (3 A.M.)**
 2550 Laurel Pass Ave.
 Los Angeles, CA 90046
 213-656-3334 FAX 213-656-2093
Contact: Richard Bishop, Peggy Trucksis
Clients: Henry Rollins/Rollins Band, Filter,



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THREE ARTIST MANAGEMENT (Cont.)
My Life with the Thrill Kill Kult, Richard Butler/
Love Spit Love, the Cruel Sea
Styles: Alternative
Services: Personal management
No unsolicited material.

TERRI TILTON MANAGEMENT
7135 Hollywood Blvd., Suite 601
Los Angeles, CA 90046
213-851-8552 FAX 213-850-1467
Contact: Terry Tilton Stewart
Clients: Jimmy Stewart, Tony Lee Scott,
Brian Tarquin, Edward Harris Ross, Cal David,
Marcia Gannon
Styles: Jazz, blues, R&B
Services: Management, consulting
Call for approval before sending material.

GEORGE TOBIN MUSIC
11337 Burbank Blvd.
North Hollywood, CA 91601
818-980-0880 FAX 818-506-5905
Contact: Chuck Hohn
Styles: All, especially alternative/modern
rock, pop, R&B.
Services: Personal management, Headliner
Records, production, publishing, recording studio
Unsolicited material accepted.

TRIBE REPRESENTATION
201 N. Robertson Blvd., Suite A
Beverly Hills, CA 90211
310-247-7830 FAX 310-247-7834
Contact: Scott Carlson, Patty Nichols
Styles: Country, pop, R&B
Services: Personal management
No calls. No unsolicited material.

TROLL MANAGEMENT
15043 Valley Heart Dr.
Sherman Oaks, CA 91403
818-907-5471 FAX 818-907-8070
Contact: Ken Johnston
Clients: Stone, Sherman Helmsley
Styles: Rock
Services: Personal management
Call for approval before sending material.

TURNER MANAGEMENT GROUP
3500 W. Olive Ave., Suite 990
Burbank, CA 91505
818-955-6655 FAX 818-955-6650
Contact: Dennis Turner, Karen Dumont
Clients: Kenny G, Brenda Russell, Macy
Gray, Scott Thomas, Lili Hayden, Soulsonics
Styles: Jazz, urban
Services: Personal management
No unsolicited material.

THE TWIN TOWERS COMPANY
8833 Sunset Blvd., Penthouse West
Los Angeles, CA 90069
310-659-9644 FAX 310-659-9675
Contact: Jerry Ross, Mike Dixon
Clients: Bus Boys, Bryan O'Neal, Black Bart
Styles: Rock, pop, variety
Services: Personal management, publishing
No unsolicited material.

TWIST MANAGEMENT
4230 Del Rey Ave., Suite 621
Marina del Rey, CA 90292
310-306-1116 FAX 310-822-0693
Contact: David Lumian, Laurel Stearns
Clients: All, the Descendants, Hagfish
Styles: Alternative
Services: Personal management
Call for approval before sending material.

UNITY ENTERTAINMENT
207 Ashland Ave.
Santa Monica, CA 90405
310-581-2700 FAX 310-581-2727
Contact: Chris Maggiore, Skip Page
Styles: All
Services: Personal management
Call for approval before sending material.

VINTAGE CRIME MANAGEMENT
35 Linden Ave., Suite 509
Long Beach, CA 90802
562-436-1713 FAX 562-436-1473
Contact: Rich Modica
Styles: Roots rock
Services: Personal management
Call before sending material.

VISION MANAGEMENT
7958 Beverly Blvd.
Los Angeles, CA 90048
213-658-8744 FAX 213-653-0482
Contact: Lee Ann Myers, Shelly Heber
Clients: Dave Koz, Marilyn Scott
Styles: All
Services: Personal management
No unsolicited material.

FRANK VOLPE MANAGEMENT
11908 Ventura Blvd., Suite 201
Studio City, CA 91604
818-762-5648 FAX 818-762-8224
Contact: Shep Gordon
Clients: Ass Ponys
Styles: All
Services: Personal management
No unsolicited material.

JEFF WALD ENTERTAINMENT
12424 Wilshire Blvd., Suite 840
Los Angeles, CA 90025
310-820-9897 FAX 310-820-7375
Contact: Kelly Newby, Steve Thomas
Clients: Smokey Robinson, Paul Williams,
Roseanne
Styles: Country, pop, R&B
Services: Full service
No phone calls. No unsolicited material.

HARRIET WASSERMAN MANAGEMENT
4268 Hazeltine Ave.
Sherman Oaks, CA 91423
818-906-1700 FAX 818-906-1723
Contact: Harriet Wasserman
Clients: Sheena Easton
Styles: Pop
Services: Personal management
No unsolicited material.

WEISBERG & ASSOCIATES
4451 Canoga Dr.
Woodland Hills, CA 91364
818-592-6260 FAX 818-592-6261
Contact: Gary Weisberg, Les Oreck
Styles: All
Services: Full service

RON WEISNER ENTERTAINMENT
9200 Sunset Blvd., Penthouse
Los Angeles, CA 90069
310-550-8200 FAX 310-550-8511
Contact: Ron Weisner
Clients: Rick Springfield, Steve Winwood, Styx
Styles: All
Services: Personal management
No unsolicited material.

WE'RE TALKIN' MUSIC
7 Via San Remo
Rancho Palos Verdes, CA 90275
310-377-6430 FAX 310-377-4055
Contact: Sam Calle
Styles: AOR
Services: Personal management, consulting,
record promotion
No unsolicited material.

WHIRLWIND ENTERTAINMENT
213-883-0075
Contact: Debra Baum
Styles: All
Services: Personal management
No unsolicited material.

WIGWAM ENTERTAINMENT GROUP
120 N. Harper Ave.
Los Angeles, CA 90048
213-655-7822 FAX 213-655-9419
E-mail: wigwamia@aol.com
Contact: Jerry Levin
Styles: Jazz
Services: Personal management
Unsolicited material accepted.

WORLDS END (AMERICA), INC.
183 N. Martel Ave., Suite 270
Los Angeles, CA 90036
213-965-1540 FAX 213-965-1547
Contact: Sandy Robertson
Clients: Producer management only
No unsolicited material.

WYATT MANAGEMENT WORLDWIDE
10797 Onyx Circle
Fountain Valley, CA 92708
714-839-7700 FAX 714-775-4300
E-mail: warren@wyattworld.com
Web Site: http://www.wyattworld.com
Contact: Warren Wyatt
Clients: Saigon Kick, Bad Moon Rising, John
Wesley, Carmine Appice, Mike Tramm, the
Armaddillo Man, Todd Grubbs, Doug Aldrich,
Suburban Parade, Broken Silence
Styles: Rock
Services: Personal management
Unsolicited material accepted.

ZOMBA SCREEN MUSIC
9000 Sunset Blvd., Suite 300
West Hollywood, CA 90069
310-247-8300 FAX 310-247-8366
Contact: Neil Portnow, David May, Steven Cagan
Services: Personal management of film and
TV composers
No unsolicited material.

BOOKING AGENTS

A-1 ARTISTS AGENCY
818-888-1030 FAX 818-888-3070
Web Site: http://www.a1music.com/A1
E-mail: bluesboy@a1music.com
Contact: Mickey Moriarty
Styles: Blues, jazz, R&B
No unsolicited material.

ARTIST DIRECT
17835 Ventura Blvd., Suite 310
Encino, CA 91316
818-758-8700 FAX 818-758-8722
Web Site: http://artistdirect.com
Contact: Marc Geiger, Bill Elson, Don Muller,
Rachel Tanzer, Kio Novina, John Pleeter
Clients: Alice in Chains, Beastie Boys, Beck,
Dandy Warhols, Dead Can Dance, Foo
Fighters, Geggy Tah, Helmet, Jeff Buckley,
KMFDM, Les Claypool & the Holy Mackerel,
Long Fin Killie, Low & Sweet Orchestra, Our
Lady Peace, Paul Westerberg, Pearl Jam,
Phish, Rage Against The Machine, Rahat Ali
Khan, Red Hot Chili Peppers, Regurgitator,
Sneaker Pimps, Soundgarden, Spair, Sweet
75, Swell, that dog, The The, treble charger,
Tuatara, Zakk Wylde
Styles: Alternative (No unsigned acts)
No unsolicited material.

AGENCY FOR THE PERFORMING ARTS
9000 Sunset Blvd., Suite 1200
Los Angeles, CA 90069
310-273-0744 FAX 310-888-4242
Contact: Jim Gisnell
Styles: All
Call for approval before sending material.

AMERICAN MANAGEMENT
17530 Ventura Blvd., Suite 108
Encino, CA 91316
310-273-0744 FAX 310-888-4242
Contact: Jim Wagner
Styles: All
No unsolicited material.

CORALIE JUNIOR AGENCY
4789 Vineland, Suite 100
North Hollywood, CA 91602
818-766-9501
Contact: Coralie Junior, Mario Solis
Styles: Fifties-Sixties, nostalgia
No unsolicited material.

CREATIVE ARTISTS AGENCY (CAA)
9830 Wilshire Blvd.
Beverly Hills, CA 90212
310-288-4545
Contact: Tom Ross
Styles: All
No unsolicited material.

FOLKLORE, INC.
1671 Appian Wy.
Santa Monica, CA 90401
310-451-0767 FAX 310-458-6005
Contact: Mitch Greenhill
Styles: Roots, folk
No unsolicited material.

HARMONY ARTISTS, INC.
8833 Sunset Blvd., Penthouse West
Los Angeles, CA 90069
310-659-9644 FAX 310-659-9675
Contact: Jerry Ross, Mike Dixon
Styles: All
Call for approval before sending material.

**INTERNATIONAL CREATIVE
MANAGEMENT (ICM)**
8942 Wilshire Blvd.
Beverly Hills, CA 90211
310-550-4000 FAX 310-550-4100
Contact: John Podell
Styles: All
No unsolicited material.

JAM ENTERTAINMENT AND EVENTS
2900 Bristol St., Suite E-201
Costa Mesa, CA 92626
714-556-9505 FAX 714-979-9220
Contact: Dennis Morrison
Styles: All
Unsolicited material accepted.

MAINSTAGE MANAGEMENT
425 Grand Oak Ln.
Thousand Oaks, CA 91360
805-494-8454 FAX 805-449-4388
Contact: Mary Jo Buchanan
Styles: International, family, classical, folk
Call for approval before sending material.

MARIS AGENCY
17620 Sherman Wy., Suite 213

Van Nuys, CA 91406
818-708-2493 FAX 818-708-2165
Contact: Steve Maniscal
Clients: Peace Corp., Revolution Peace
Ministry
Styles: Alternative, pop, rock. No rap, jazz or
blues.
Call for approval before sending material.

WILLIAM MORRIS AGENCY
151 El Camino Dr.
Beverly Hills, CA 90212
310-659-4000 FAX 310-859-4440
Contact: Richard Rosenberg, Peter Grosslight
Styles: All
No unsolicited material.

PERFORMERS OF THE WORLD (POW)
8901 Melrose Ave., 2nd Floor
West Hollywood, CA 90069
310-205-0366 FAX 310-205-0365
Contact: Terry Rindell
Styles: All
Unsolicited material accepted.

HOWARD ROSE TALENT AGENCY
8900 Wilshire Blvd., Suite 320
Beverly Hills, CA 90211
310-657-1215 FAX 310-657-1216
Contact: Howard Rose, Steve Smith
Clients: Elton John, Jimmy Buffett, Lionel
Richie, Chicago, Dan Fogelberg, Boz Scaggs,
Steely Dan
Styles: All
No unsolicited material.

SPOTLIGHT ENTERPRISES
8665 Wilshire Blvd., Suite 410
Beverly Hills, CA 90211
310-657-8004
Contact: Robert Williams
Styles: All
No unsolicited material.

TAPESTRY ARTISTS
17337 Ventura Blvd., Suite 208
Encino, CA 91316
818-906-0558 FAX 818-906-0697
Contact: Paul Barbarus, Fabian Balanos,
Daniel Nunez
Clients: Canned Heat, Big Brother & the
Holding Company, Country Joe McDonald,
Dazz Band, Glenn Yarbrough, Randy Hansen,
Spirt, Tierra, Walter Trout Band, Wild Child,
Gerardo
Styles: All
No unsolicited material.

THAT'S ENTERTAINMENT
1360 N. Hancock St.
Anaheim, CA 92807
714-693-9300 FAX 714-693-7963
Contact: John McEntee
Styles: All

UNO PRODUCTIONS
10122 Riverside Dr.
Toluca Lake, CA 91602
818-763-1501 FAX 818-763-0466
Contact: Luis Medina
Styles: American, Latin
Unsolicited material accepted.

VARIETY ARTISTS INTERNATIONAL
555 Chorro St., Suite A-1
San Luis Obispo, CA 93401
805-544-1444 FAX 805-544-2444
Contact: Bob Engel, John Harrington, Lloyd
St. Martin, Gavin Hitt

Clients: 311, the Association, the Blasters,
Eric Burdon, Craig Chaquico, Randy
Crawford, Marshall Crenshaw, Mickey Dolenz,
Dixie Dregs, Fishbone, the Hellcasters,
Humble Gods, Incubus, Jane Jensen, Davy
Jones, the Lovin' Spoonful, Steve Morse
Band, Mother Hips, Mr. Miraiinga, Johnette
Napolitano, Otis Day & the Knights, Pel,
Phunk Junkeez, POCO, the Romantics,
Shoveljekr, the Skeletones, Al Stewart, Robin
Trower, the Urge, War, Paul Weller, Kirk
Whalum, Peter White, the Young Dubliners
Styles: All
No unsolicited material.

NEXT ISSUE

**10th Annual
GUIDE TO
RECORD PRODUCERS**

**Street Date:
March 13**



The Personal Management Contract

By Kenny Kerner

More than likely, any artist serious about a career in the music business, will one day come face-to-face with an authentic personal management contract. When that day arrives, please remember this timely advice I'm about to give you: Be afraid. Be very afraid.

What you need to do is tear this story right out of Music Connection, protect it in a plastic covering, and carry it with you wherever you go.

PREPARATION

- * First off, it's always a good idea to read the entire contract by yourself, from beginning to end, to become familiar with the language.
- * Read the contract a second time, and this time around, take notes. Write down words, terms and phrases you're not clear about and items in the contract you want to change.

- * Make three lists: one list that contains everything you need explained, one list of items you want changed, and a final list of agreeable terms.
- * Make an appointment with a music attorney. Not the \$350 an hour ones—the less expensive ones who know just as much but don't have offices overlooking the Pacific Ocean.

ONE

Once you fully understand all of the words and legal terminology, you are ready to start looking for traps within the body of the contract itself. Read it out loud as you review it, keeping in mind you will not get everything you want.

TWO

You will notice that you, as an artist, are engaging the manager as your "sole and exclusive personal manager throughout the Universe," and that the manager "shall be free to perform similar services for others and to engage in other business activities, but you, the artist, may not." All this means is that the manager can manage other acts but you cannot have another personal manager.

THREE

Basically, the manager's responsibilities are to advise, counsel and represent the artist in all business matters. That's it. Management contracts do not require personal managers to conclude any recording or publishing deals at all.

FOUR

The compensation clause is easily negotiated. Most managers will ask for 15-20 percent of the gross. Not the net—the gross. Gross means before a single penny is deducted for anything. Artists are paid from the net—after deductions.

FIVE

Right after this compensation paragraph, you'll usually find a short clause telling you that the manager shall also be paid "a similar sum of all gross earnings following the expiration of this contract with respect to any and all engagements, contracts and agreements entered into during the term of this contract..." This is trouble. It compensates the manager long after his personal management contract has expired and forces you to pay two management commissions—one to him and one to your new manager.

The famous "sunset" clause limits a manager's participation after his contract expires, and this is the perfect place for it. In most cases an artist and manager will work out a plan where the manager gets diminishing royalties over a three or five year period after the end of his contract. This gives a little something to your old manager and gives you back additional monies as the years pass. Everyone wins.

SIX

The "Term" of most management contracts runs from three to five years, with two additional one-year options that the manager can exercise. These

days, most acts are in for the long haul—the seven-year stretch. When a recording deal is concluded, to avoid having their contract expire during the record deal, most personal managers will make their contracts run concurrent with the label deal. This means that regardless of when an artist signed on with a personal manager, his contract begins again with Day One on the day the recording deal is signed. This way, both deals start and end together.

SEVEN

Be sure to limit the amount of money the manager can spend "on your behalf" without your prior approval. This factor goes beyond simple trust, and allows you to protect your financial situation. And always remember, it is *your* financial situation.

EIGHT

Spell out in the contract all of the areas that are NOT commissionable. Usually, they include any monies especially designated for recording (studio time, producer advance, tape costs, mixing and mastering, etc.), any monies given to an artist for tour support or to pay an opening act, video production costs, any collection costs incurred to recover monies owed and/or due and independent promotion/publicity costs. Think of it this way—if it doesn't fall into the category of artist INCOME, then it's not commissionable.

NINE

Perhaps the most important mandatory clause has become known as the "cure" clause. Here's what the cure clause says: "No failure to perform any obligation hereunder by manager shall be deemed material or shall give artist the right to terminate this agreement or sue for or recover any damages against manager unless and until manager receives a written notice from artist detailing the default and manager has not commenced to cure the same within _____ business days after receipt of such notice, and effected a cure thereof within a reasonable period thereafter." In plain English, this says that if you've got a serious problem with your manager, you must notify him in writing and allow him to remedy the situation.

TEN

The paragraph that gives your manager power of attorney—"to collect and receive funds as well as to endorse artist's name upon and to cash any and all checks made payable to artist for artist's services and to retain therefrom, any and all sums owing to manager"—is touchy. The manager needs this power when you're touring for a year straight and bills and commissions have to be paid. Unless you're a superstar, you won't have a business manager, so that leaves your good old PM to handle your finances. A good compromise here is to allow him to have the power ONLY while you're on the road. You can stipulate that in the contract.

CONCLUSION

- * When beginning a contract negotiation, always be prepared to give something up, but make it seem as if you won't budge.
- * Remember that a management contract is built on trust—and for every shady manager, there is probably a shady artist.
- * All Personal Management contracts are service contracts and are basically unenforceable. A manager cannot make you work for him, and vice

versa. You can break it at any time. Remember, though, that if you do split, you can be sued for commissions.

- * Remember to keep your manager updated as to everything that's going on with your band. They hate surprises.
- * Don't hire someone and tell them what to do. Odds are that they know more than you. Take care of the music and let them take care of you.

◀ Focus Group 27

about it, either by seeing the act perform as an opener for a show, or by word-of-mouth from other musicians or industry folk. One good idea is to keep in touch with the various bookers at clubs; not only will the artist get shows out of it, but bookers are often the first ones to alert managers to up-and-coming bands."

Waddell Solomon: "The best way is to be personally introduced or recommended to a manager by a mutual friend or contact. Other ways are to be knowledgeable about the industry and know who works where, who handles which artists, and apply this knowledge when you have the opportunity. There are several industry-related seminars/conventions/workshops where an artist has the opportunity to meet with and talk to established managers."

Tommy Holmes: "Personally, I did an entire management shopping spree through *Music Connection's* special issue on personal managers."

"I ran down the list and made phone calls and followed up by sending packages to those who accepted unsolicited material."

Stanlee: "Ask everybody you know. Everyone knows someone in L.A. You could even look in trade magazines. My experience is that trade magazines don't help much since so much material is thrown away if it's unsolicited. Word-of-mouth is the best route in my opinion. It also helps to have a club owner/booker on your side. They can help tremendously. Len Fagan at the Coconut Teaszer helped us. He's been invaluable."

Q What are the responsibilities of a personal manager?

Paul Geary: "The good personal manager is a 'body' that knows what all the other arms and legs are doing, but it also depends on what level the artist is at. If it's a signed act, I would oversee the efforts of all the facets of the record company to the publishing company, the merchandising company and the agent."

"But it's a whole different job for a manager to go out there and hustle up interest and shop an unsigned band. Local unsigned acts should be looking for a good salesman. A guy who maybe has enough contacts to get his foot in the door and get your music heard and seen. And at that point, you're at least getting rejections."

Jeff Jampol: "The responsibilities of a manager can be defined in two ways: 'Legally' and 'real world.' Legally, a manager's job is to 'advise and counsel' the artist on their career direction. I note this because it's important for the artist and the manager to understand that it is the artist's career, not the manager's, that's at stake. The manager's job is only to outline the options available to the artist, what the manager thinks the artist should do, any negative consequences that may result, and then let the artist make the final call."

"In the 'real world,' as it were, the relationship between the manager and artist comprises a very deep, meaningful respect and trust which must be fostered on both sides. When this happens, the manager is then empowered by the artist to make many decisions that the artist either doesn't have time for or has no interest in. These decisions can range from confirming shows, approving photos and bios, marketing set-up at the label, business meetings, endorsements, insurance, etc."

Waddell Solomon: "A good manager helps keep the artist focused on the most important thing—his music. His job is to help build and direct the client's career. A manager is the artist's principal contact with the outside world, so he must be able to handle dealings with record companies, agents, lawyers and personal matters. They should be heavily involved in every aspect of the business side of your music."

"A big part of management is being the Number One cheerleader for the artist so that everyone, especially your label, is excited about your product and it becomes a priority. It's also important that the manager gives creative input as well. Helping the artist choose material, producers, etc., is also part of being a good manager."

Tommy Holmes: "As I see it, a personal manager has to be one more member of the band. They need to keep the integrity of the band while capitalizing on the business end of things. They become the one member of the band to handle business affairs from that point on. I say 'member of the band' because they have to believe in the music wholeheartedly. That's the only way you can trust them to make the right decisions."

Stanlee: "It's really a matter of opinion. It depends on the artist and what the manager is willing to do. A manager will sometimes book you until you get an agent. Some will try to get your work into films or get someone else to cover it. Along with the usual stuff you hire a manager for—shopping, development, career management,

negotiating contracts, etc.—they will more than likely have to babysit the band, settle squabbles, act as a personal friend, lie for you or to you, depending on how sensitive you are, do your taxes, wipe your nose, feed your ego and tell you when you make an ass of yourself onstage. All of this, without offending your delicate, large ego. In a sense, you pay managers to be your parent. It's a tough job. Choose your manager very carefully. It's a commitment that can be more damaging than a marriage."

Q What should the artist expect from the manager?

Jonathan Daniel: "They should lie, cheat and steal to get you a shot at the top. If they don't, fire 'em."

Waddell Solomon: "[You should expect a] commitment to work as hard as possible toward making your career a success. If the artist is successful, then the manager is going to be successful as well. You want a manager to truly believe in your potential as an artist and to deal with you honestly in both business and personal matters. I also feel it is essential to have a strong friendship, and for each to have mutual respect for the other. The reality for some artists is that the bigger the manager, the less likely he is going to spend substantial time and resources on your career until there is some real return."

Luke Andrews: "You should expect your manager to be completely knowledgeable about all aspects of the music business and to fully develop the artist's potential. He should support and represent the artist just as if he were the artist himself. You want a manager to be there when you need him."

Q From the artist's perspective, what are the most important points of a management contract?

Paul Geary: "The key things are 'term' and 'commission.' But I've always viewed the contract as a secondary item. Some managers don't even require contracts, because they're secure enough in what they do, and maybe they only work out the commission and the term."

"An artist wants to keep the term short, and the commission small, while the manager will be fighting for a 'forever' term and as much money as he can get. All the other clauses are just about whatever success will happen. I can't remember what my Extreme contract said, other than those major points. Those contracts collect dust in a drawer if all goes well."

Jeff Jampol: "The contract should have four important clauses for the artist: (1) There should be an 'out' clause so that if the manager can't get a label and/or publishing deal for the artist within a set period of time, the artist is free to walk from the contract; (2) There should be a 'sunset' clause, which



"There's no trick to [getting management attention]. The rule is—don't look for them, they'll find you. If you've got talent, play as much as possible and get the best gigs available—someone will find you."

Jonathan Daniel

defines how long the manager will continue to receive commissions after the expiration of the contract; (3) The artist should make sure that their approval is required for all creative matters and any tour longer than three dates; and (4) That all monies payable to the artist are to be sent directly to the artist's business manager, so that there are no questions about the improper handling of funds."

Jonathan Daniel: "The most important question is: How do you know the manager will do his job? Unfortunately, there's no way to enforce this in a contract so you need some kind of an 'out' clause—perhaps a monetary level that you should reach by a certain time or else you can walk from the deal.

"Really, the 'percentage' and the 'term'

are all that ever come up. The rest of the deal is just lawyer mumbo-jumbo. Be careful about what exactly gets commissioned and whether the percentage is of net or gross—there's a big difference if you hit it big."

Tommy Holmes: "The last management contract I went over—with someone I did not sign with—ran about eight pages. The bottom line was that they wanted 20 percent of whatever the band made, plus, the right to take out insurance policies on band members in case they died of drug overdoses. That seemed a little scary, you know? The most important areas should be the percentage the manager is taking, the duration of the contract and the responsibilities listed in the contract."

Stanlee: "There should be something there referring to a parting of the ways. Also, a clause with a time limit so the manager can fulfill his obligations within a time frame or the artist can nullify the contract. Lastly, the manager should be accountable for his actions, should keep accurate and open books on behalf of the artist and should not do anything without the artist's consent."



"You want a goal-oriented contract. This assures you that your manager is doing his best and that progress is being made. You don't want someone who is all talk and no action."

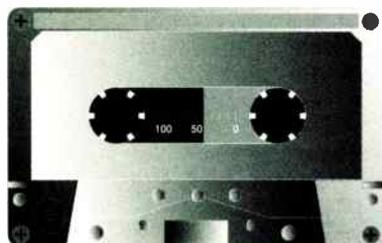
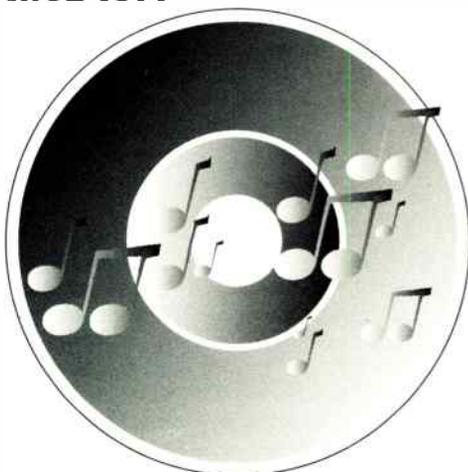
Luke Andrews

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Q How much commission should a manager take and what areas should not be commissioned?

Paul Geary: "They typically run from 15 to 20 percent. Non-commissionable items are usually items that pass through the band's hands—tour support, cost of production, producer fees or opening acts. Then there are the grey areas, like lights and sound on the road, so those tend to depend on the individuals involved. But the general rule is that any money that merely passes through the band's hands—that they don't actually retain—shouldn't be commissioned."

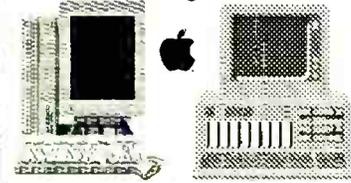
Jeff Jampol: "Management commissions usually vary from 15 to 25 percent of an artist's gross income. If an artist is a successful, established act, they may go even lower. A manager that works with 'baby bands' can make a persuasive case to receive 20 to 25 percent, because that manager will be doing a lot more work for literally no pay for what could be a long, long time. He may spend thousands of dollars in overhead, phone calls, travel, etc., betting on the success of the artist down the line, and for that, he may ask for, and in my opinion deserves, a larger percentage."

Waddell Solomon: "Most managers take 15 to 20 percent, depending on several factors—including how advanced the artist's career is to begin with. Managers normally commission all income derived from the entertainment field. What is excluded varies widely. We usually just commission the artist's income but not funds spent on recording a record. We like to consider ourselves as an additional member of the band. If the band makes money, the manager makes money." **MC**

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Greasy Chicken

Contact: Ron Malleis
520-742-2900
Seeking: Label/Distribution Deal
Type of music: Jazz/Funk Fusion

Production 7, Lyrics n/a, Music 7, Vocals n/a, Musicianship 7. Average: 1 2 3 4 5 6 7 8 9 10

Comments: It's refreshing to find young musicians who understand the power that instrumental music can have.



O'Neil

Contact: Artist Hot Line
818-559-3678
Seeking: Label Deal
Type of music: R&B

Production 6, Lyrics 5, Music 6, Vocals 4, Musicianship 5. Average: 1 2 3 4 5 6 7 8 9 10

Comments: The production is the strongest aspect of this project. One of the big question marks is whether the vocals can take the material to the next level.



Almost Ugly

Contact: Van Metschke
909-788-4898
Seeking: Label Deal
Type of music: Alt. Pop/Rock

Production 5, Lyrics 3, Music 5, Vocals 5, Musicianship 6. Average: 1 2 3 4 5 6 7 8 9 10

Comments: While this local outfit has some upbeat and very cool grooves, they do struggle with the lyrical side of things.



Rick Droit

Contact: Artist Hot Line
512-783-7008
Seeking: Label Deal
Type of music: Folk

Production 5, Lyrics 5, Music 4, Vocals 4, Musicianship 4. Average: 1 2 3 4 5 6 7 8 9 10

Comments: Droit might want to focus his energies on publishing, as the artistic angle doesn't grab the listener.



Sandy Gray

Contact: Artist Hot Line
213-461-7375
Seeking: Label Deal
Type of music: R&B/Pop

Production 6, Lyrics 5, Music 6, Vocals 5, Musicianship 6. Average: 1 2 3 4 5 6 7 8 9 10

Comments: This L.A. resident shows promise. While the vocals are a bit raw, there's an emotional quality to them.



Nicolette Aubourg

Contact: Syresham Music
818-380-1209
Seeking: Label/Distribution Deal
Type of music: Triple A

Production 5, Lyrics 5, Music 5, Vocals 5, Musicianship 5. Average: 1 2 3 4 5 6 7 8 9 10

Comments: While Aubourg possesses a rather thin voice, her attitude almost makes up for it.



Saint Monday

Contact: Artist Hot Line
714-549-9305
Seeking: Label Deal
Type of music: Triple A

Production 5, Lyrics 5, Music 4, Vocals 5, Musicianship 5. Average: 1 2 3 4 5 6 7 8 9 10

Comments: These veterans show off some professional zeal, but they also have a rather dated sound.

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ROCK



Hot Tuna

I caught one night of the Pop-topia Festival at the Troubadour. Among others who played that night (eight bands for five bucks—what a deal), 3 Day Wheely, Squish, 10 Speed, the Tories, the Rooks, and the Merrymakers all turned in very good sets. Other artists who appeared during the festival were the Muffs, Shonen Knife, Baby Lemonade, froSTed, and Susanna Hoffs.

Also at the Troubadour, on different nights, were the Freeloaders, whose rocking piano player Adam Mirren looked like he would destroy his electric piano at any moment; Krunk, a new band featuring Jimmy Ratchet on vocals and Athena (who is Tommy Lee's sister) on drums, has a hard rock sound all their own; and last, but not least, the Ska Dadies, who played a very good horn-filled ska set.

Blues vocalist Debbie Kay was recently at St. Marks, leading a band of all-star local players, including keyboard sensation Taryn Donath, and Vincent LaBauve on guitar. While Kay was not 100 percent the night of the show, she was quite a trooper and gave the best she had to offer in a big way.

Local blues vocalist King Ernest

celebrated the release of his CD on Evidence, at B.B. King's. He was joined for the night by several local musicians, including guitarists Jimmy Rip and Paul Bryant, and vocalist Lester Butler.

Up at Billboard Live, Dio performed one night, and Boozoo Chavis played on Fat Tuesday. Dio, led by Ronnie James, is still the hard rocking, bone-crunching, hell-raising band they have always been; and Boozoo Chavis is a great accordion player, who has just released a new album, Hey Do Right, on Antones/Discovery. Chavis was just the thing for Mardi Gras day.

Another top-notch artist from Antones/Discovery is Lavelle White, who was in town, playing at different venues, including the Gig, the newest blues club in West L.A.

Also in the Mardi Gras vein was a great set by Leo Nocentelli at Luna Park. Backed by Zigaboo Modileste, the only mystery here is why this high-powered guitar player does not have a record deal.

Finally, Hot Tuna's five-CD set, Hot Tuna In A Can, is out on RCA. This is a set of five albums that the group released in the Seventies, all remastered. A must-have for anyone who is a fan of guitar god Jorma Kaukonen. —Jon Pepper



Debbie Kay and the Southside Shuffle Band

COUNTRY

You are forewarned: keep an eye on that wild guitar man Paul Morris of the Trailer Park Casanovas; as well as Haggard disciples Dan Janisch and Mike Dart; the man and the band, Cisco; new Bakersfield traditionalists Billy Tulsa and the Psycho Crawdads; Jimmy Camp; and stickmen Hampton Flanagan and Dave Drewry. A pretty potent group of local talent with lots going on. Drewry can be contacted at 818-760-7478 if anyone needs a terrific drummer. Have drums, will travel.

And while we're on the subject, percussionist Dwight Payne surprised a lot of folks when he took over lead vocal duties, during the jam at a recent Barn Dance. The man can sing! Contact Mr. Payne at 213-660-8840.

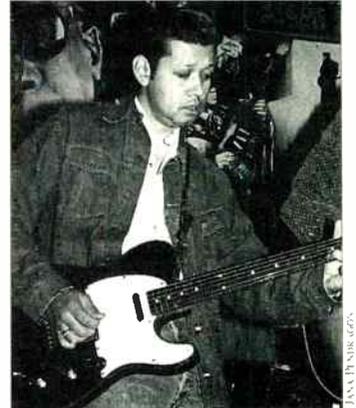
Scene godfather Larry Dean is taking his all-original show to DJ Ranch in Long Beach (March 4-9 and 11-16). Some more dates are set for the end of April. Call the Ranch at 310-531-1367 for info. Check out the new material Dean has been cooking up—amazing songs by an amazing talent. And yes, that crazy man on pedal steel, Mickey Wells, will be there too, keeping the shuffle and twang on track.

New CD Alert: Neil Mooney's Ranchdressing. WOW! Neil is right in the pocket with this one. North Carolina's Backsliders have a hit with Throwin' Rocks at the Moon. Texan Jack Ingram is releasing Livin' or Dyin', which includes a great cover of the Joe and Rose Lee Maphis standard "Dim Lights, Thick Smoke (And Loud, Loud Music)." This one has not been done quite so well since the New Riders of the Purple Sage added it to their live show in the Seventies. Locals Krista & Tommy Holdenhill have released Dreams, with airplay on KIK-FM. Tommy, who is proud of his California country style, is another L.A. artist with some pluck.

Also, RCA adds to their Essential Series with CD releases from honky tonk greats Bobby Bare, Gary Stewart and Guy Clark. Significant additions to any collection.

Before moving on, one CD project that never saw the light of day, thanks to the Nashville back-step, is John Bunzow's Stories of the Years. What a waste for something so grand to be sitting on a shelf gathering dust. Bunzow's disc should be on turntables and jukeboxes, and he should be headlining everywhere. (Get the hint?)

Kudos to VH1 for Elvis Week. Let's do



Eddie Perez

it again, real soon! We also salute the folks at Black Top Records. Thanks for keeping Bill Kirchen out there and in front of the masses.

Congratulations to Mr. & Mrs. Eddie Gomez on the birth of a baby daughter. Eddie is the Creative Director at Bug Music, and one of our community's most outstanding professionals.

Horse Soldier Bobby Lane is trying to get a campus recording studio for the music department at Los Angeles Valley College. Donations, materials and equipment are needed. If you can help out, contact Lane at 818-352-7152. Listen to Bobby on weekends when he broadcasts on the Cable Radio Network.

Last but not least, on March 2 the Ashgrove will host a benefit tribute show for the late Townes Van Zandt. Call 310-656-8500 for additional information.

Finally, James Intveld took Eddie Perez to Nashville recently, where the audiences were bowled over. Intveld is impeccable, and Perez is following closely in his mentor's footsteps. Perez plays guitar for Intveld, and is quite distinctive and skilled. He's another one guy to keep an eye on. With a teacher like Intveld, there is no telling where Eddie Perez just might land, but more than likely, it'll be in the spotlight!

—Jana Pendragon



Paul Morris (left) and Dan Janisch.

JAZZ

From reading his synopsis, **Wynton Marsalis'** music for his three-hour long *Blood On The Fields* (which was performed at the **Dorothy Chandler Pavilion**) would seem to be quite downbeat. After all, the story is about a couple of Africans, centuries ago, being captured as slaves, struggling in the U.S., and finally escaping from bondage after many years. The ironic part is that Marsalis' score for the **Lincoln Center Jazz Orchestra**, although dissonant in spots, is so happy. Certainly **Jon Hendricks** (who consistently gained the most applause) had a great time hosting the slave auction, and the slave ship crossing the ocean sounded like a party. But if one evaluates the music without the libretto



Larry Steen

(which was mostly spoken in unison by the full band), there were many highpoints. Hendricks, **Cassandra Wilson** and **Miles Griffith** all contributed superior vocals, and virtually every musician in the fourteen-piece orchestra (particularly trumpeter Marsalis, trombonist **Wycliffe Gordon** and L.A.'s own **Robert Stewart** on tenor) took memorable solos. However, it was violinist **Regina Carter** (who did not actually appear until two hours and 45 minutes into the performance) who stole the show, playing beautifully on a hymn, and then pulling out all her tricks on a two-beat blues piece. A three-CD **Columbia** set of the work is upcoming.

Although sometimes taken for granted, tenor-saxophonist **Charles Lloyd** is currently playing better than ever. The subject of a **Dorothy Darr** film (*Memphis In Egypt*) that recently debuted in L.A. at the **Pan-African Film Festival** (the

interesting, but sometimes rambling, documentary has a brilliant full-length version of his "Forest Flower"), Lloyd played an exciting 90-minute set with his quartet (featuring pianist **Bobo Stenson** and the great **Billy Higgins** on drums), really stretching himself.

Fusion has received an unfair rap through the years from jazz purists, but when played with creativity, it is an honorable style. Electric bassist **Larry Steen's World Jazz Ensemble**, at the **Baked Potato**, combined together rhythms and melodies from such areas as Nigeria, Eastern Europe, Brazil, Greece and the Middle East, while featuring strong solos from keyboardist **Otmaro Ruiz**, guitarist **Jimmy Mahlis** and violinist **Anand Bennett**. This well-re-hearsed and colorful group (which is both funky and explorative) is carving out its own unique niche.

Talented jazz singer **Carla White** made her long overdue L.A. debut at **Lunaria**. Assisted by pianist **Biff Hannon**, bassist **Tom Warrington** and drummer **Dick Weller**, White was equally skilled at interpreting lyrics and scatting up a storm. Her wordless vocalizing (which uses some fresh sounds and is quite unpredictable) was particularly exciting, and her sensuous voice made each of the standards memorable. White's **Evidence** CD, *Listen Here*, is well worth acquiring. Hopefully, she can be persuaded to return to L.A. to perform for her Southern California fans again soon. If you missed her this time around, you won't want to make that same mistake again.

—Scott Yanow



Carla White

URBAN

The nominees for the 11th Annual **Soul Train Awards** were announced recently, with **Mary J. Blige**, **Brandy**, **Maxwell**, **Babyface**, **Quincy Jones**, **Kirk Franklin**, **Keith Sweat** and the late **Art Porter** leading the pack. This year's show will take place on March 7, and is once again going to be held at the **Shrine Auditorium** in Los Angeles. Hosting will be **Gladys Knight**, **LL Cool J** and **Brandy**.

Whitney Houston, **Congressman John Conyers, Jr.**, **Salt-N-Pepa**, **Ahmet Ertegun** and **Vesta** will co-chair the **International Association of African American Music (IAAAM)**, scheduled to take place from June 13-15 in Philadelphia. Established seven years ago to promote and preserve America's indigenous music throughout the United States and around the world, the organization is currently working with Congress to recognize the viability of the African American music industry as a major economic domestic/global export and preeminent influence on fashion, dance, language and culture across the board. At this year's event, the organization will honor **Jean Riggins**, President of **Black Music**, **Universal Records**; **Ray Harris**, Senior VP, **Black Music**, **Epic Records**; producer/singer-songwriter **Leon Ware**; and **Billboard** Magazine's R&B editor, **J.R. Reynolds**.

Congratulations go out to rap producer/artist **Eric B.**, who was recently appointed VP of **Street Life Records**. One of the producer's first projects will be the upcoming recording by rapper **Craig Mack**. Also, coming soon from **Street Life** is the debut recording from a group of L.A. rappers who call themselves **Comrades**. Their album is due out in April, and features tracks recorded with **Ice Cube** and **Mack 10**.

Expect a load of product from



Don Cornelius

Mercury Records in the coming months, as the label will be releasing music from **Warren G**, **Swing Out Sister**, **Brian McKnight**, **Vanessa Williams**, **Will Downing**, **Ismael Lo** and **Crystal Waters**. Over at **Gee Street Music**, look for the new release from the **Jungle Brothers**, aptly titled *Raw Deluxe*. You'd also better watch out for the new independent label **WUT-NXT**, an L.A.-based company owned by **Jerry Malcolm**, which features rappers **Mad One** and **Regals**, and R&B group **Emoja**.

Elsewhere, **No Limit Records** CEO and artist **Master P.** dedicates *West Coast Bad Boys II* to slain rapper **Tupac "Makaveli" Shakur**.

After the success of the first *West Coast Bad Boys* project, **Master P.** has gathered mega-rap stars to make this follow-up project one of the biggest in '97. Participating are platinum artists **Westside Connection** (**Ice Cube**, **Mack 10** and **W.C.**), **Master P.**, **Tru**, the **Shocker**, and the Bay Area's own **C-Bo**, **MC Eith**, **Brotha Lunch Hung**, **Rappin' 4 Tay**, and others still to be announced.

—Gil Robertson



W.C., Master P. (Ice Cream Man) and Mack 10



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The Reejers: A quirky blend of folk, metal and alternative.

The Reejers
Opium Den
Hollywood

Contact: Robert J. Thomas, Pragmatic Marketing: 773-962-2240
The Players: Dave Houghton, vocals, guitar; Nick Iurato, guitar; Lee "Bug" Brock, bass; Kyle Comerford, drums.

Material: Most, if not all, of the Reejers' material is written by lead singer Dave Houghton. This quirky blend of folk, metal and alternative music is a very interesting sound. At times it seems confessional, as if Houghton is telling some great secret, and at others it just sounds angry. For the most part, this combination works, but there are times when Houghton takes himself too seriously, as if he is lecturing obstinate children. This only detracts from the lyrical power.

Musicianship: This is a band that can play. Nick Iurato on guitar is nothing short of amazing. He can play subtle passages, at times mixing in all sorts of influences (including Beethoven's "Ode To Joy" from the Ninth Symphony), and still has the power to deliver an upfront and in-your-face electric solo when it is called for. He also plays slide, and does a good job with that, too. Houghton is a very good vocalist, but sometimes goes over the top to deliver the emotional punch. At times, this is effective, like when his microphone went out and Houghton just went on singing to the audience without it. At others, it just sounds tiresome. Lee "Bug" Brock is a joy to watch, bouncing around, playing his bass with great joy and skill. It is always fun to watch a musician having that good of a time.

Performance: Much of the Reejers' performance centers around Houghton, and that is both a good and bad thing. At times, he is magnetic, drawing the audience's attention like a moth to a flame. This is

excellent, but hard to maintain. At times, Houghton's emotion does seem to wander or waver, and at those times, the band is not as effective. The rest of the band is very solid, with Brock seeming to enjoy himself, while Iurato seems very focused on his playing, and Kyle Comerford remains a rock solid presence behind the drums.

Summary: While they have a few minor problems, this is still a very solid band and should not be taken lightly. They have fairly good material, and present it in a very good manner. If the set were a little more consistent, all the better. But still definitely worth seeing.

—Jon Pepper

Vroomotor
The Roxy
West Hollywood

Contact: Artist Hot Line: 310-439-3631

The Players: Kevin Bucher, guitar, vocals; Greg Russell, guitar, vocals; Laura Farrel, bass, vocals; Randy, drums.

Material: Vroomotor is a paint-by-the-numbers alternative band. Frontman Kevin Bucher has a nasally voice that is a cross between the singers of the Hoodoo Gurus and They Might Be Giants. The songwriting is reminiscent of these and other bands like the Pixies. What the band is missing is a sense of passion, conviction and fun—Bucher sings a halfhearted "burn, burn, burn" chorus on a song like "William Shatner" and "Die" do not distinguish themselves lyrically. Bucher doesn't seem to have much to say. He says one song is about being part of the Silverlake scene. Yeah, so what? C'mon, tell me more.

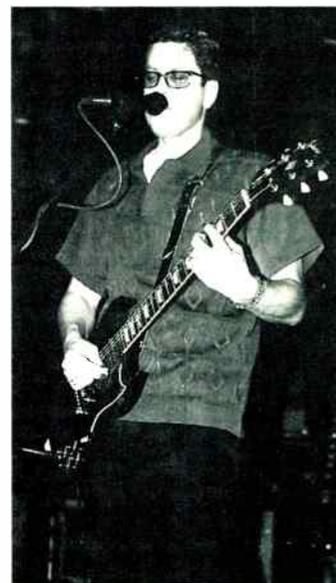
Musicianship: The band heated up on the numbers where the distortion on the guitars was turned up, and Bucher and lead guitarist

Greg Russell fed off of each other by playing louder and faster. The band's fine drummer, Randy, laid down a tight beat on each of the songs, and sounded more in rhythm with the band on the heavier ones. Bass player Laura Farrel needs to be more involved with the band. She approached both her playing and backup singing in a timid fashion, not befitting an obviously punk-influenced band. When the band added a little more fire to their sound, things improved, but these moments were few and far between.

Performance: This is rock n' roll, people! Where's the soul, the passion in playing, the ability to move an audience? Vroomotor wanted no part of it. A group of junior high kids who looked like they came straight out of *Welcome to the Dollhouse* stood in front of the stage and actually tried to dance to the tepid grooves. They went unacknowledged by Vroomotor, and quickly stopped and looked bored. It is one thing to watch a band stand still and mechanically turn out songs when the music is fresh, new and exciting. Vroomotor lacks on all these fronts, and needs to inject more revelry and spirit into its set.

Being first on the bill is always a difficult position, but this should force the band to try even harder to involve the audience in their music.

Summary: Vroomotor needs to kick into a much higher gear, as their engines are sputtering, even though every once in a while the band hits a more satisfyingly active stride. Their punky power pop sound, though, is deficient in the fun department. The last thing we need is another band that stands still on stage trying to look cool and arty. Vroomotor needs to come to us before we can come to them.
—Jamie Tierney



Vroomotor: A paint-by-the-numbers alternative band.



Soul Driver: Like stopping by a friend's house for a living room jam session.

Soul Driver

14 Below
Santa Monica

Contact: Artist Hot Line: 213-715-SOUL

The Players: Tom Herrington, vocals, guitar; Robert Vaughan, guitar; Greg Burman, bass; Bert Malcuit, drums.

Material: The best thing that this band has to offer is their lyrics, but the bad news is that their lyrics weren't that far above average. Addictions to women who ruin your life while making you want more, wanting to have a voice within the context of a relationship, San Francisco as "utopia"—okay, the subject matter wasn't totally mundane. Unfortunately, Soul Driver weren't able to take what appeared to be some insight and sensitivity in their songwriting and turn it into good music or an exciting performance. **Musicianship:** The musicianship in this band was so basic that it was boring. Drummer Malcuit and bassist Burman kept a very basic rhythm throughout most of the set. Guitarist Herrington rarely changed chords. If you're going to be a three-chord (or less) band, there needs to be a strong sense of melody, or at least something to keep the audience interested, and it just wasn't there. It was mostly monotonous, three-chord droning and predictable riffing. The biggest variance in the guitar playing was the different use of effects.

The group brought up a female violinist, and it looked like the set might really pick up. Although she was probably the bright spot in the set, the effect was monotonous three chord droning with a violin overlay. I will say that I liked their new material the best, so they at least seem to be heading in the right direction.

Performance: The band basically just stood there, and so did the audience. On some of their songs, they tended to jam, but it was on the level of a garage band. It was

like when you stop by a friend's house and there are people having a jam session in their living room. And they really weren't able to hold on to their audience, as many people left before the set was finished.

Another problem was that the bass player was trying to draw too much attention to himself. What is a potentially good quality in a frontman was just distracting and detracting coming from a bassist who's off to one side of the stage.

Summary: Obviously, Soul Driver just wasn't my thing, and I think this band could use improvement in almost every area. They have some cool ideas, like the female violinist, and they pen above average lyrics, but they need to put some more imagination behind the musical quality of their songs.

—Amy DeZellar

substance P

14 Below
Santa Monica

Contact: Artist Hot Line: 310-450-0117

The Players: Mike P, vocals, guitar; Paul P, guitar; Bob Treman, bass; Todd Jasmine, keyboards; Mick P, drums.

Material: When I asked lead singer/songwriter/guitarist Mike P if he wanted his last name published, he said, "No, just P—it's a Ramones thing." His band is also sort of a Ramones thing. They play good grungy rock & roll, raw and dirty, but with a very strong sense of melody, and surprisingly intricate lyrics. Their songs often contain rich and unusual characterizations of eccentric people. An introverted girl writing her life away in her diary becomes "Eva Writes." A crazy street philosopher gives advice in "Bells." Their lyrical images are poetic and romantic, filled with candles, flowers and talking trees. They brought up the mysterious Eller to help out with the backup vocals on "Eva Writes," which soft-

ened their edges a little, but I'm not sure that's a good thing. Of course, it's good to have diversity in the material, but I liked the fast, loud raw sound of just the guitars and lead singer, with a heavy beat. They don't need any extra embellishments.

Musicianship: Mike P traded guitar licks with lead guitarist Paul P. Mike has a beautiful and soothing voice, in a nice contrast to the dirty, distorted guitar. Mick P, on drums, achieved a good, raw sound. Bass player Bob Treman had fast fingers, flexing both hands throughout the rapid-fire set. Todd Jasmine, on keyboards, added an occasional techno quality that I'm not sure worked, though it sounded better when the keys were played as a piano. Overall, these guys seemed to be very comfortable playing together, and the sound was great.

Performance: Mike P was unself-conscious and cool, casually knocking over equipment, with his hair in his eyes. Any man who has the confidence to wear red longjohns and a dress onstage is okay with me. "I was going to wear my yellow chiffon," he responded when his bandmates made fun of his T-shirt style dress. Unlike a lot of bands that are out there, these guys actually seem to be friends. There isn't that competitive feeling among the band, like individual members trying to upstage each other.

Summary: I saw substance P on a Monday night, which obviously isn't the biggest night for performers—the audience barely outnumbered the band. Nonetheless, they were unfazed by the lack of an audience, as they gave everything to their performance. I found myself not wanting to write while I watched this band. I just wanted to have fun and listen, or dance. Their songs were well-written, and the band has a very good-humored presence. If talent and sincerity count on the road to success, it shouldn't take them long to find their destination. —Amy DeZellar



substance P: Sort of a Ramones thing.

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CLUB REVIEWS



The Fratellis: Rock and big band meet the Mystic Knights Of The Oingo Boingo.

The Fratellis

The Troubadour
West Hollywood

Contact: Gil Sharone: 310-588-3229.

The Players: Dominique Lenore, vocals, accordion; Christopher Martinez, guitar; Rani Sharone, bass; Gil Sharone, drums; Ben Rico, keyboards; Brian Walsh, clarinet; Vince, sax; Jim Carlson, trombone; Mark Schmidt, trumpet.

Material: This large band plays material that is a mix of many different elements. Aside from the basic rock influences, there is a strong big band sound from all the horns. As for the songs themselves, they all seem to be set pieces for stories and props on the stage. One song involved a child putting away her toys in the toy box, with a giant toy then taking revenge on her. Another had something to do with a mother and her baby, an evil woman kidnapping the baby, and a detective trying to help the mother and getting turned into a spider for his troubles. All right, it may sound weird, but for the most part, the material worked on a very basic level, sort of like psych-drama.

Musicianship: This is a top-notch band of musicians, led by the alluring Dominique Lenore, her voice and her accordion (yes, accordion). Lenore manages to make the accordion sound very sexy, and that is not always easy to do. The rest of the band works in sort of the same vein, with hidden guitarist Christopher Martinez chipping in with some great solos. The horn players are also a tremendously cohesive unit.

Performance: The Fratellis' performance is a cross between the early days of Oingo Boingo, when they were still a performance art group called the Mystic Knights Of The Oingo Boingo, and the scene from Laurie Anderson's film *Home*

Of The Brave, where, in the middle of singing "Language Is A Virus," she tangoes with William S. Burroughs—the source for the quote that the title of the song is taken from. Throw in the Sid and Marty Kroft-type costumes, and you have a vague idea of what the Fratellis' performance is like. It all worked for the most part, with the exception of the toy box number, which seemed about five minutes too long.

Summary: These are definitely not your typical performers for an evening in a rock club, and definitely not for everyone, but the Fratellis will entertain and delight those who go in for this type of spectacle. They may also provide some interesting conversation for the next couple of days.

—Jon Pepper

Stephen Alan Davis

Largo
Los Angeles

Contact: The Ribs & Management Company: 310-840-2330.

The Players: Stephen Alan Davis, vocals, guitar, harmonica.

Material: Stephen Alan Davis is a very successful songwriter, who has written hit songs for many different artists, including Percy Sledge, Kenny Rogers, Little Texas and others. His songs are sensitive and warm, filled with stories of lost love, broken hearts, and the reclaimed lives. In fact, the first hit he wrote, while still in high school, "Take Time To Know Her," a hit for Percy Sledge, is still a part of Davis' set, and sounds as fresh today as when it was written. This is music of the heart, emotionally charged and full of energy. This is the sound of love and pain, laughter and tears. This is the sound of people's lives.

Musicianship: Whiiiie Stephen

Alan Davis may not be the perfect musician, he is the perfect musician for his music. He plays it with passion and inspiration. He always reads the lines right and knows where the songwriter wanted to put all the emphasis. His rough voice has that lived in sound, the sound of someone who has lived these songs and can still sing them. Davis even used his own miscues at times, for great effect. On one song where he picked up the wrong harmonica, he stopped the number with the words "That's not the right key," and then laughed, explaining to the audience that he had expected one set of notes and gotten a completely different set. He then confided that normally he would not have stopped, just played on as if nothing had happened, but he liked this audience and felt he could start over.

Performance: This was a warm, homey, kick off your shoes and relax, kind of show. Davis spoke with the audience and they talked back to him. For his confessional style of music it was perfect. It established a bond between the performer and the audience and allowed them to exchange secrets. Davis seemed very at ease in this setting, like he was a born natural. He rocked back and forth in time to the music and delivered the lyrics with gusto and feeling. He also established his own identity. When performing the above mentioned "Take Time To Know Her," he took a soul song that is identified with Sledge and made it his own, even without losing the soul edge to the song.

Summary: This type of music—the singer-songwriter with heart—is this reviewer's favorite type of music. Artists like Jann Arden, James Taylor, Melissa Ferrick, and now Stephen Alan Davis, sing the songs of our lives. This music could serve as the soundtrack for the human experience.

—Jon Pepper

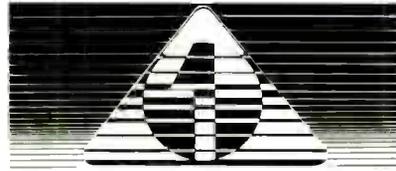
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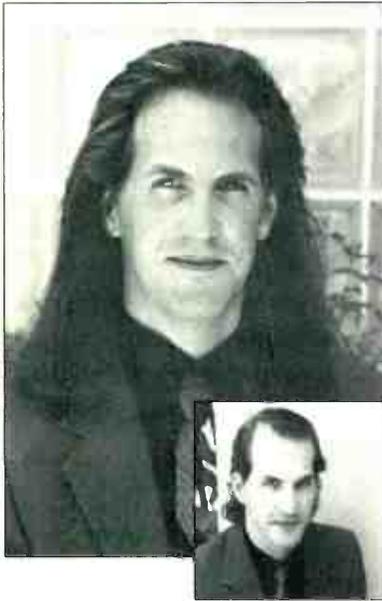
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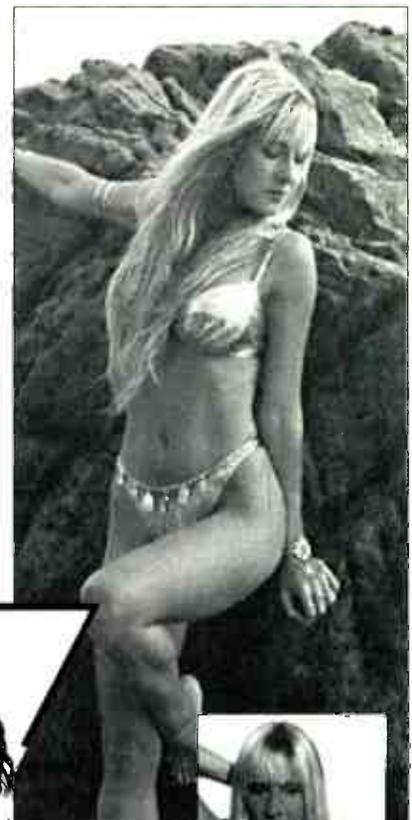
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Brilliant drmr on DW drums Master of live hip-hop, house, rave, techno, pwr grooves Sks pro pop/dance band writing fresh new groove Boyney 213-850-3430. Camelion pro drmr avail for sessns only Vry trendy, vry reasonable Intrntl credits Bobby 818-584-0192. Drmr 25 avail inll Korn, Deftones, Tool, AIC, S/Garden. Hvy groove, dynamics, no 80s Bernard 213-467-1047. Drmr 25 in/pokt groove orientd Pro gear, pro attid, transpo, 10 yrs exp. Mark 818-766-9329. Drmr avail solid, gd meter, lking for complt band S Crow, T Petty, REM 818-769-7522. Drmr avail, style of N Perik lking to get into progrsv, Flush style band. Ray 818-848-8846. Drmr from the depths Deep groove, passion, guts, sensitvly Always rdy to push envelope Rich 818-343-4863. Drmr sks estab group sng & groove orientd, solid pokt plyr, backing vocs Pro expirc team plyr, easy to work/w, 818-508-5421. Drmr/pro plyr avail for rock, blues, alt, Extensv exp in studio & road Lking for live & recrdng work Paid pro mgmt wrk only Dan 818-761-4515. Expr drmr all styles Paid sits only Jeff 818-752-3669. Funky rock drmr w/great gear, voc, hand perc, pro attitude, sks paid sits, or signed act for recrdng, shwcng, etc. Vry verstl & funky. 310-281-1778. Suit avail for pro estab orig band. Hvy exp, dedctn, talent, looks. Style rock, funk, grunge, industrl Groove orientd team plyrs only. Lv msg 818-996-0514. Hard hitting drmr avail Dynamic, verstl pro w/lots of tour, recrdng exp. Grt chops, meter, attitude, equip Any styles. Pro wrking sits only 818-995-7005. Jazz drmr avail for a contempary jazz band. Inll S Smith, & D Chambers Bill 213-874-7118.

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MUSICIANS AVAILABLE

Latin infl pro drmr sks musicians who ply latin music
Latin infl pro drmr sks musicians who ply latin music
available for demos, gigs. Hve pro gear, trans, solid meter.
DW equip. LP Percors Lv msg 213-397-3493.

18. HORN/WIND PLAYERS AVAIL.

Harmonica blues rock cntry & melodic styles. Live &
recrdng exp. Matt 818-985-4528.
Sax plyr avail. All styles. Alto, tenor, & flute. Ralph 310-
804-5723

CESAR GARCIA
Saxes/Flute/Lead Vocals
I play tenor, alto, soprano, flute. 25 yrs experience,
hot soloist, all styles including latin & christian music.

Tenor sax-flute plyr avail for pro sits. Standrd fusion
color. Urmas 213-856-3997.
Trumpet/trmbne & flutes 1 hve recrd, perfrmd w/the
Stan Kenton Orch (6 CDs), Bobby Womack White
Trash, Temptations, etc. 310-239-8448.

19. SPECIALTIES AVAILABLE

A1 agrsvv loud brit pop band lking for gigs, openings,
prod, mgmt. Ektvns live exprnc. Song recrd 310-208-
3772.
Pro Djembe plyr avail for recrdng, sessns, etc. Paid
sits, or signed acts only pls 310-281-1778

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Pro midl prgrmr/arrangr avail. BA in Synthesis frm
Berklee. Killer leel w/a Mac, all the tricks. Incredbl loop
library Cliff 213-874-4141.
Verstle six strng avail for avant garde, performnc art,
ensembles or any different proj. Creative, musicly con-
nectd people only. 213-460-2049
Vibraphonist avail for weddings, funerals, gigs, etc.
Hve trio. Play jazz & contemptry. Darryl 213-936-4844.

20. VOCALISTS AVAILABLE

#0 former DIX voc still lking for the alt punk, pop, rock,
rap band Exprncd hip material. 818-553-8907, pgr,
code 007.

CLOSE-UP

A SHORTAGE OF LEAD-SINGERS? WHY?
Reason #1 is invalidation (or put-down) of a child's naturally uninhibited
yelling and calling-out, leading to inhibited, shy adult voices. Reason
#2 is vocal training that produces a classical and flowery style, unsuitable
for a passionate and powerful rock-singer.
I believe that all musicians are basically singers, but many chose to
play an instrument they could buy already assembled. After all it's so much
safer than the complexities of finding out how to turn one's own body into
a musical instrument! Imagine "cracking" on a "highnote," or forgetting the
words, ugh! Major humiliation! Somehow it's not as personal hitting a
wrong chord on the guitar or keyboard!
Here are a few musicians who became singers: Phil Collins, Don
Henley, Tommy Shaw, John Sykes, Kip Winger, Ritchie Sambora., Geddy
Lee, Trevor Rabin and Greg Allman.
Rock-singing is very different from singing classical music, and different
from musical theatre, Broadway and pop. Rock is fun, passionate,
sassy, feisty, challenging, demanding, poignant, etc. And definitely unin-
hibited! It's hard to sing rock'n'roll though, if you have been trained as a
classical singer, and you are restricted and lost those great calls you
expressed so freely as a child.
If you've always wanted to sing, but have been too embarrassed or
unsure of yourself to get started, just give it a fling! Call Sabine NOW!
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MUSICIANS AVAILABLE

#0 tall skinny experncd loud rude aggressive arrogant
teen idol avail Punk, alt, rock, rap. Royal 818-781-0592
23 yr old tenor avail for recrdng sessns, concerts.
Background or front, Span or English Styles, Madonna,
Babyface, M Jackson, D Foster, Shermn 213-390-7780
All fem voc, gut, soft, sensual, eerie. Lv name &
address for demo. Describe music & pro experience pls
Pros only! 213-935-2007.
Blues rock fem voc sks band for fun & profit. Infl J
Joplin & early Zep. Emily 310-869-5013
Fem id voc/sngwrtr skng band or proj Blues, rock,
even cntry infl. Strng vocs 818-259-0206
Fem sngwrtr sks studio sessions. 310-833-5661.
Fem studio snger Xtrmly verstl tape cntry to funk.
Tape, bio, refincs. Tape prcs. Last minute calls OK. 310-
687-8840.
Fem voc avail for sessns, demos, top 40, & weddings
Tape avail, pro. 818-769-7198.
Fem voc avail w/string bluesy hopeful vibe & materl
skng band w/same snd to collab & go places with S
McLaughlin, Allmans, Rebecca 818-764-6898.
Fem voc/lyrcst sks band or gut for sngwrtr + arrng to
write & recrd. Infl S McLaughlin, Cranbernes, Evrythng
but/Girl Srs, pro only. 818-754-2430.
Grl sngwrtr/lyrcst sks alt band, ala Garbage, Sponge. Srs
only. Kody 818-789-1267.
Hi cntry voc frtmn, infl Alice, Iggy, & Joey Pros only.
Ian, 6-10pm 213-969-9739
Ld sngng gut avail to join full fledged 90s rock band
Strng vox, strng gut, grt image, gd wrtr. Let's merge.
Diesel Moon. 818-281-7574.
Ld voc fem w/male style vocs, ala C Robinson mts C
Cornell. Exp in recrdng, sngwrtrng & touring. Lking for
proj w/label intrst only. Tyler 213-651-1954.
LEONARD'S YARD ex id voc w/sngwrng, lyrics, gut, &
kybrd exp lking for new proj. Just finshd recrdng 2nd
CD. Pros only 714-937-5424.
Male ld voc, wrtd class talnt, vry powrl sks blues or
blues rock band Infl G Allman, J Bruce, P Rogers Also
avail for demos. Nathan 818-243-2696
Male pop sngwrtr avail for demos & other session wrk.
Hve talent, expernce, & range. Pop, R&B, cntry, &
foriegn languages G.Michael snd alike. Steven 213-
876-3703.
Male voc avail for sessions, demos, etc. Infl Beattles,
Petty, R&B 213-463-8963
Male voc avail to form electronic/dance band Infl

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Erasure, Opus III, Left Field, etc. No drugs. Mst be
dedictd. Matt 310-474-4110
Male voc tenor/baritone avail for demos Infl L
Vandross, Jame Ingram Jimmy 818-904-9320
Male voc tenor/baritone avail for demos. Infl Vandross,
Jame Ingram, Jimmy 818-904-9320.
Planting seeds Chris Planting seeds Chris Planting
seeds Chris. Planting seeds Chris. Planting seeds
Chris Planting seeds Chris. Planting seeds Chris Doug
406-892-5684.
Pro fem session sngwrtr for recrdng jngles, sndtrks.
Evrythng from hiphop to country. Paid proj only Lv
short msg. 310-687-8840.
Pro tenor voc, vry verstl, avail for proj, demos, gigs.
ld & backup. Jfr 818-884-2146
Rock sngwrtr lking for band Mst hve 70s style, snd, &
image 213-980-7891.
Sngwrtr avail for cover band &/or signed org band.
Coverdale, Plant Srs only. Michael 213-666-5197.
Sngwrtr avail for sessns, paid only. Experncd on recrds,
most styles, wide range. Eazy to work/w. 310-289-4734.
Sngwrtr bass gut avail for touring band w/label intrst.
Range frm Social D to Cntg Crows. Steve 818-752-
3514.
Sngwrtr sngwrtr gut formng band, sks creatv unusual
team plyrs to become famous & then complain about it
Mst be miserable. 213-962-7753.

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Sngwrtr maj label credits. Internat'l touring, frnt-
man quality, gut ability sks 90s rock act w/credible
mgmt/label. Hve much materiel, will relocate 908-830-
1497
Sngwr, new in town sks band Orig or cover, wrking or
close. Chris 818-752-3669.
Sngwr/sngwrtr perfrmr lking to collab w/sngwrtr ntd
to wrk w/someone who know drm mach & samplr. Infl
Rage, Cranbernes, etc. 818-960-6878
Sort of like Yes. Beatles, Oasis, GGDolls,
Dishwalla. Sober voc/sngwrtr w/exp, range & intensity
Pasadena area. Ready for pro sit. Bill 213-257-6757
Star quality voc, sngwrtr, w/much ability, style & looks
sks the ultimate in a mega pop band ala Blowfish,
Giblossms, S Crow 818-829-2105
Talntd enrgic fem sngwrtr/sngwrtr sks band or rec. deal.
Confidnt & srs. Hve demo. Infl DHC, Tilt, L Phair. Itala
310-581-0870
Tired of goofballs? Me too! Verstl sngwr sks comp band
of talentd exp pros making truly exceptional limeless
music. Elec accus, whatever! Paul 213-467-5413
To all sngwr Vry tight 3-pc. bass, drms, gut, avail for
sessns or live gigs. Dave 818-382-5470
Ultra tlntd young hip fem sngwr avail for recrdng &/or
gig opportunities. Strng jazz R&B, bohemian infl. Pro
only. Andrea 213-252-0021

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MUSICIANS WANTED

- Untrained open minded singer/writer looking for collaborator & full band for musical fun & possibly fame & fortune Collin 213-939-6625.
•Woc ala D Henley, G Frey, T Schmidt, w/ong for entry rock band Grit electric & acoustic gear S Bay maybe? Jim 310-821-7810.
•Voc avail may touring exp Formerly signed w/RMG, EMI Europe. Lking for band w/mgmt. style. Commlr rock to HR. Tenor. Todd 818-763-0420.
•Voc guil lking for 2-3 reliable muscians to play guit, bass & drms. Infl Velvd Undgrnd, Joan Jett Eddie 213-464-8917.
•Voc lking for dark, psychdlic band w/slightly funky groove Hvy to acous. Infl Zep, Floyd, AIC, S Gardn, Tool, MarvinGaye, J Brown Brian 805-375-7476
•Voc/guit lking for a guit to make a band Classic rock, Beatles, Floyd, & Bowie inf. I have lots of orig songs. Pls contact Alan 818-985-2966

21. VOCALISTS WANTED

- 1 Male or fem voc sought for srs proj. Cmgt Crows, Pumpkins, U2, etc. San Diego area. Contacting only Michael 619-491-1713.
•70s Kiss, 80s M Crue, 90s very bonng, Vrstle flexible showman ndd for big snd, big songs, big image. big show 25+. No drugs 213-883-9578
•A1 pwrfl, emotional male for diverse melodic blues, late 60s Eng infl rock band Hvy to acous Good w/melody & range Infl Zep, Floyd 310-453-8628
•A1 voc ndd for wrking org HR metal band Must have guts & pipes Be able to sing all styles. 310-298-6369
•Aerosmith, Crows type band w/demo deal nds sng. Send tape. Hillywd based. 5782 E 2nd St #440, LB 90803.
•All band w/punk conviction & funky grvs, no boundary, hve lockout Nd creative sng w/soul, integrity, originality, 110% deditn for collab Michael 310-823-2066
•Are you a recrded Chnstrn sng lking for material? Adlt contemp/R&B for both pop & Chnstrn markets ASCAP comps/prod Larry 818-836-0916
•Balsley HR voc wntd for total HR sit. Seasonnd plyrs only 213-650-5589
•Blues sngra wntd for duet proj Style: pwr slide blues Srs only Joe 818-385-1745.
•Chrstin drmr to start contmpy rock band in Pasadena area Infl KROQ, KLOS, Albert 818-932-6510.
•Dedctd creatv male snglyfrncst wntd for immed collab & recrdng w/guit sngwrtr w/recrdng studio & maj connections. Hvy moody alt. Mike 310-652-8504.
•Exprncd pro guit/sngwrtr w/maj label credit sng sngl/frntman to form bluesy R&B band 213-874-0882

MUSICIANS WANTED

- Fem backgrnd voc ndd for 80s style rock band. ESSENCE. Requirmnts: energetic soul style, proficent harmzng ability, voc arrngng knowledge, stage exp. Doc Jones 818-990-4685
•Fem backing voc dancer w/EVez the Mexican Elvis Immediate tours in US & Europe 213-223-4952.
•Fem Id voc w/world class abilities wntd Currently recrdng CD. mst hve 3-4 octave nng w/grt looks. Srs prs only pls! 714-631-4373
•Fem sngr infl L Santiago for Latin dnce, R&B proj, & house proj. Mst be able to sng Eng & Span. 818-762-8531.
•Fem sngr wntd. C Love/PJ Harvey type wntd for alt/ndusrri band w/songs, gigs, & label intrst. Blondie mts Tool, Garbage mts Filter 213-368-6169
•Fem voc wntd for bright pop rock band w/ing attitude. High energy. 3rd imaginn ndd. Anyf 310-822-9325.
•Fem voc wntd jazz, rock, funk, R&B Sexy, mature, creatv, & verstle Pro sit, Cary 213-735-6221
•Fem voc wntd to complt harmonies on 2nd recrd. All gigs paid Infl Sting, funk, latin, & Seal Mst tape & audtion pls 818-795-5111
•Fem voc, groups & rapps wntd by kybrdst/sngwrtr to start indie recrd label. No demo ndd. Srs only. 213-350-5829.
•Former MCA guit, Sony bass & drmr sk voc Subtle to hvy, 120 min sound. Send tape & info to 7510 W Sunset #1093, Hillywd. 90046.
•Funky band lking for soull male voc Style incl classic soul, funk, hiphop, acid jazz. Pro attid recrd Nicholas 818-327-6575.
•HOT SAUCE JOHNSON sks voc for new hi-fi proj 213-938-9383.
•Hvy funky rock band sks srs voc w/R&B & rock infl. Giggng band w/indie recrd avail. Call for CD. Tig 310-589-5012
•Hvy groove band infl by Korn, Helmet, Tool, Deftones is skng taintd deditd voc. 818-955-8240
•Hvy groove band, Infl Korn, Helmet, Tool, Deftones. Sing taintd, deditd voc 818-955-8240
•Intense motvnd sngwrtr w/oc qualities Infl Korn, Rollins, WZombie, Lee 213-661-3192.
•Kick ass HR band sks voc aka B Scott, S Marrot, S Tyler. Gigs pending. 818-509-9796
•Ld male voc ndd. Mst be pro w/grt style, soull, energetic. 9 pc R&B band compiling CD for recrd deal. Michael 818-907-4971.
•Ld voc wntd for Ozzy trib band mst look & snd like Ozzy. Paul 818-343-9527.
•Ld voc/collab wntd for blues base R&B band/recrdng proj. Srs only. 213-993-8695.
•Ld voc/collab wntd for blues based R&B band/recrdng proj. Srs only. 213-993-8695

MUSICIANS WANTED

- Male voc wntd to complt R&B hiphop group. Infl Blk Street, Toni (x3), Altr 7, Dru Hill. LT 213-850-7038.
•New Who/Stones style band nds pro vox/grt frntman w/the look Orngs Vry connctd Giggng soon 310-473-4944.
•R&B voc for R&B project. 213-209-8849.
•Rhythm acous guit, Id voc sks fem backing voc for entry rock proj, Lenny 818-767-1415
•Singers, how can Garbage & NoDoubt be infl? They just came out. If you are an orig, call me Folk to Punk. Sayne 818-794-8143.
•Sngwr wntd for estab band Mst be deditd, creatv, & open minded. Infl Beatles-Sabbath-P Funk-Marley. Dave 818-382-5470.
•Snglyfrncst wntd by known drmr/guit for new band proj. 818-845-0443.
•Star qual msc, frntman, team plyr w/talent, looks, goals wntd for top gigging org melodic rock act w/label intrst. prctice spce, drug free 213-650-0974.
•Stylstic frntman mst be open minded w/may infl from Rage to Beck to Porno We are ready? Where are you? George 818-241-7008.
•Taintd attractv male/fem sngrs to back unique R&B, hiphop music grp w/indie recrdng contract for recrdng & performng proj Thomas 213-258-0122.
•Taintd attractv male/fem sngrs to back unique R&B, hiphop music grp w/indie recrdng contract for recrdng & performng proj. Thomas 213-258-0122.
•Top 40 modrn rock band audtionng voc. Mst plyr gut (Mostly small parts, some more complex) Reggae, modrn rock, reggae, disco, & more reggae Frank 310-578-6507
•Voc group lking for male voc able to sing 1st & 2nd tenor & baritone Mst hve xtremly high range & nat'l voice, falsetto & soprano Mike 213-299-8301
•Voc ndd immed. We are wrking w/maj prodr. Mst be into Prodigy, Tricky, & Deftone, & mst undrstnd undrgrnd rave scene 818-771-7131
•Voc wntd for Iron Maiden trib proj. No drugs, gd presnce a mst 818-769-0328
•Voc wntd to complt 4-pc Dark, melodic, atmospnc, nd grt vox lnc & phrasing. Gd & srs muscians only pls. Morrissey, RadioHd, Cure. Louie 310-768-8223.
•Voc wntd Clean voc Korn, Local H, AIC, rasp & harmonies, Cornell nng & dynamics for Tool, AIC, melodic/hypnotic snd band w/maj prodr intr. 213-739-6135
•What the hell? Isn't there a single (male) sngwr/sngwr who actually has a grt voice & can sing w/balls IQ required. 818-901-7102
•WIND OF CHANCE sks sngwr/sngwr. Open minded, vrstl, pwrfl & has demo Infl Halford, Mercury, Tate, Perry, 818-891-0141.
•Wntd fem voc start orig all band Infl Alanis, Gwen, & Shirley. Lv msg 818-562-2192
•Wntd voc groove mnter. Get a crowd going. Pro proj, Sleazy Hillywd image only Mst hve chansma, star quality Lv number & msg. J J 213-465-5363.
21w/Bluesy soull pwrfl sngwr ndd to complt blues rock

MUSICIANS WANTED

band Male or fem, blk or white Only reqrmnts, reliable & taintd. Grt oprtnry. Bob 818-504-2827

22. GUITARISTS WANTED

- 70s Kiss, 80s M Crue, 90s very bonng Vrstle plyr ndd for big snd, big songs, big image, big show 25+ Les Pauls, Marshall, 213-883-9578.
•Hvy groove guit plyr sks to join or form band Infl Korn, Helmet, Tool, Deftones Hve xint equip Deditn, talent 818-955-8240.
•80 Two acous guits wntd by voc for fun, acous band Covers & orig. Cool side proj. 818-761-0582
2nd guit to complt the vibe Mst be tastef, creatv, & gd naturd Acous/elec Melon, Zep, Rustd Root, Ben Harper, Aaron 310-202-8231.
•A-1 w/gt/sngwr ndd for pop, rock, alt trio w/CD & studio. mgmt. 25-30sh Vox a+ Peter 818-906-2926.
•Acous guit 25-35 w/grt hrmny vocs wntd by sngwr/sngwr to write recrd & perfm Hve digital studio 818-281-7574.
•Acous guit ndd for entry rock proj. Infl Eagles, T Petty. Lenny 818-767-1415.
•Acous/elec guit ndd by 25 yr old sngwr/sngwr to start new band. Taint & backing vocs a mst. Infl M Ethendge, J Mellencamp 310-205-2602
•Atmospnc funk drven band w/melodic dynamic edge sks yng motvnd energetic guit Nd pro attid, sense of style, & open sched No shredders 310-204-6225.
•Bass/drmr team sks guit for orig proj. Mst know theory, read charts, odd meter, improvise, play outside. Call Saturdays Elliot 818-702-6887
•CHOWDER is lking for A-1 guit plyr w/cutting edge look & hvy groove for 90s rock band No mama's boys Brian 818-782-9960, Richie 213-876-9647
•Chrstin guit to start contmpy rock band in Pasadena area Infl KROQ, KLOS, Lv msg 818-932-6510
•Drmr sks guit & bass for trio to write groove orind music Any race, any gender, any planet welcomed. Ari 714-971-0516.
•Elec guit wntd to join band. Able to create a snd & supply lyrics, not just play notes Mazzy Star mts REM. 213-848-9970
•Fat plyrs ndd. Big guys ndd for big band. Mst be barn burning, ass kicking players w/gd attid: Infl Foghat, M Hatchel, Traverso. 310-574-0829
•Fem guit wntd for trp hop/R&B proj Mst look btwn ages 20 & 30 Maj label intrst 213-368-8089.
•Fem sngwr sngwr guit sks reliable freak guit to play xtremly dark psychd, weird, heronish, sndng songs. Open to collab, formng band 213-951-7009.
•Fem/sngwr sngwr skg committm frm guit & bass plyr for band proj. No pay. Pop alt style Gigs ASAP 213-243-7877
•Guit ndd to complt line-up. Image requird, blk hair, makeup ChpTrck, Ramones, Blondie, NYDolls, Pistols Chns 213-427-8214.
•Guit plyr wntd for instrdri band based in Valley. Ready for demo release. Infl Frnt Line Assmly, NIN, & local LA scene bands Trm 818-831-1339
•Guit to form electronic/dance band. Infl Erasure, Opus 11, Left Field, etc. No drugs Mst be deditd. Matt 310-474-4110
•Guit wntd by sngwr/sngwr to form band Infl S Youth, X, N Cave, Dylan 213-874-8719
•Guit wntd for band in vein of Stone Roses, Charlatans, Oasis, XTC, etc. Glen 818-752-0345.
•Guit wntd for orig melodic Eng rock style band Ala Kula Shaker, Suede, Oasis. Hve CDs & maj label intrst Pros only. Rich 213-934-7401
•Guit wntd for orig proj. Somewhere between funk & rock. Vry groovy, vry moody w/grt songs Be verstl Patrick 310-445-9285

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MUSICIANS WANTED

*Guit wntd for sngwrng collab w/dynamic fem sng. Infl at & beyond. Mst be pro & deditcd to succeed. 213-656-2025.
*How do we replace the best guit in LA who can't get his s-1 together? Please help us 818-441-3793 and 818-865-8083.
*IF I WERE KING sks gut for orig band. W/Infl Cnly Crows, Orndw House. Currently shopping CD w/airplay. 818-289-9646
*Id elec accous gut plyr w/backing vocs wntd for rock band. Infl Journey, Zep. Call for details. 714-842-2113.
*Id guit plyr/world class abilities wntd for verstl orig band. Cross NoDuot/Oasis/Toad. Pro equip & look! Srs pros only pls! 714-631-4373.
*Id guit wntd for orig classic rock orientd band w/some part time cover gigs Pls call 818-609-0183.
*Id guit wntd to complit rock band. 23-26 only. Hve songs & rehrls spce. Team plyr. Jack 310-649-5271.
*Id guit wntd Must sing bgs, for showcssng, rldrng, & touring Label mtrst & pos European tour. Nirvana, Beatles, Hendrx. Infl. Scott 310-397-0589
*Id sng/rhythm lkg for gut to collab & frm all rock band Ala U2, REM, Pumpkins Philip 213-650-5060.
*Lkng for country wstrm gut for backgnd music to my songs. Kim 818-347-5030.
*Male voc w/killer HR sngs Scorpions vein, sks gut over 24 w/vry melodic snd. Mst hve demo, pro equip Carmelo 310-839-9726.
*Monkees trib band sks Peter Tork look & snd alike. 818-752-8658
*Ndd a demolition man If you have fx, use them well into Filter, Prodigy, Skinny Puppy, Hve lockout. This ain't a hobby 213-876-0156 or 310-450-7829
*Ndd demolition man. If you have fx, use them well into Filter, Prodigy, Skinny Puppy, Hve lockout. This ain't a hobby. 213-876-0156 or 310-450-7829.
*Neil Pert style dmr lkg for Rush style gut. Ray 818-848-8846.
*Quirky alt pop band w/maj label invimnt sks vry verstl inventive gut Pixies, ThatDog, LPHair, JRichman, VltUndrgrnd, LCohen, Beatles. 310-246-9875.
*Rock band sks ld gut w/rkt backing vocs. Rhythm as impt as lead. Groove is the key. Vision. Ire & soul. 818-396-5808.
*Sngr sks rhythm gut to form org aggrsv melodic band. Infl Bush, STP, AIC, Cure, PJAm, AC/DC, etc. Srs only. Pete 310-450-4951.
*Sngs/sngwrtr sks gut/sngwrtr ala Journey's N Schoen Sngwrng collab & pos band stl. Rick 818-985-3080.
*The Eagles are my idols. Gut plyr sngs/snrwr wnts to form org elec acous gut band. Ld vocs a must. Jim 310-821-7810.
*Voc/gut lkg for a gut to make a band. Classic rock, Beatles, Floyd, & Bowie infl. I have lots of orig songs Pls contact Alan 818-985-2966.
*Wntd 3 good, reliable muscians to play gut, bass & drms. No show offs pls. Infl Velt Undrgrnd, Joan Jett. Eddie 213-464-8917.
*Wntd punk rock fem gut plyr for estab band, hve deal, mgmt Will tour, gig, recdr. Hve recdrngs Desprly nhd, hve shows booked Tom, pgr 213-994-3936.
*Wntd Randy Zach like gut for Ozzy trib band. Paul 818-343-9527

23. BASSISTS WANTED

*A deditcd bass into blue, Entwistle, Geezer, B Cox, JP Jones. See infl 1st, then call. 818-558-1984.
*A versatile bass to complete rock band. Footsy & melodic. Currently shopping demo. 213-663-1483.
*All alt band lkg for bass plyr. Gd level & commitmt. Bush, Electrifixion, U2 310-208-3772.
*All bass wntd for Social D, Grn Day, Bowie, Oasis, pwr pop, semi punk, crazy, h enrgy band w/inkt mgmt, gigs, recrdng, summr tour. 818-753-0781.
*At deditcd, lngr plyng, movng around the chrods bass for dvrse melodic blues, late 60s Eng infl rock band. Hvy to acous. Infl Zep, Floyd. 310-453-8628
*All mod rock band sks bass immediately. Catch w/early PJAm, Pumpkins, vbe. Open to expermnt w/electrconca. George 310-827-4368
*Are you a driven, talented, solid bass w/ a full snd, cool image, & desire to be involved. Into Failure, Bush, & PJ Harvey? Call us 310-709-4842.
*Band sks bass plyr for showcss. Paid stl, Maj label intrst & agnt. Contract offer. Pop rock blues. Mst be verstl & even temprd. 310-289-4734.
*Band sks imagrv, melodic bass plyr. Bass infl McCartney, Kula Shaker, Sugarplastic. Band infl Kula Shaker, U2, Pumpkins, Who, Mazzy Star, Doors, Cui. 818-344-7615.
*Bass chief stylist ndd for tight smart melodic aggrsv unque tno No 3-chord, root note, flavor of the month people. 213-460-2049.
*Bass ndd & wntd, R&R. 818-352-3398.
*Bass ndd for melodic, prgrsv, HR band Hve demos, connectns & studio. 818-342-4234.
*Bass ndd gut/sngr nds bass who is song oriented, vry commitd, mst be creative. From rock to beautifully mello to sonic exploratns. David 213-957-1462

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MUSICIANS WANTED

*Bass plyr ndd by 25 yr old sngr/sngwr to start new band. Talnt & backing vocs a mst. Infl M Etheridge, J Mellencamp. 310-205-2602
*Bass plyr wntd by VICTORY JOHNNIE, orig rock-abilly, funk blues trio Infl Elvis, J Brown, R Valens, SRVaughn 818-766-5223.
*Bass plyr wntd for HR, HM cover band. Pro equip & trans a must. Vocs a +. We rehearse in Mission Hls on Tues nite, but can be flexible. 818-892-9717.
*Bass plyr wntd for orig band w/vry groove. Skud Row mts Pantera. Lng hair rocker image & attitd a must. 818-763-2421.
*Bass plyr wntd for pwrfl dynamic, org. Ala Bowie, Floyd, U2. We have grt soks & vocs Recrdng studio connectns No once-a-weekers pls. Bruce 818-763-8827.
*Bass plyr wntd to complit rock band 23-26 only. Hve songs & rehrls spce. Team plyr. Jack 310-649-5271.
*Bass plyr wntd Driving org music. Dark, modrn w/punk edge for shows & recrdng. John 213-655-5759.
*Bass plyr wntd Infl Peppers, Primus, 311, Rage Srs only 310-796-6915.
*Bass wntd for estab indie pop band. 213-896-3033.
*Bass wntd for MELTING POT, org, dvrse pop rock band. Voc abil a mst. 818-501-5884 or 818-764-2527.
*Bass wntd for modrn pop rock band w/mgmt, gigs, & upcmg CD. AIC mts Beatles type of snd. Pro plyrs only. 310-530-8877.
*Bass wntd for org proj. Somewhere between funk & rock. Vry groovy, vry moody w/rkt songs. Patrick 310-445-9285.
*Bass wntd for orig rock band Infl Queen, Extreme, Duran Duran, Cory 213-874-1055.
*Bass wntd for orig rock band Vocs a +. We are an experncd & diversitd band we hve cello plyr in band too Call for details. 818-341-8423.
*Bass wntd for Ozzy trib band. Bkup vocs a +, dble on keybds a + Paul 818-343-9527.
*Bass wntd for trashy R&R band for upcmg shows, hve demo infl. Thunders, Stones, Dolls, Hanoi, Dogs Deal More, C Berry, Mott, Paul 310-862-0398.
*Bass wntd for world music proj. Culver City area. Srs pros only Arne 310-559-5052.
*Bass wntd to form fresh sndng alt band. Ages 22-29. Srs & deditcd only Friendly referd Infl Pumpkins, S'Youth, Nirvana. LA area. No rock star egos. Pgr 213-888-5516.
*Bass wntd. Alt/college. R'Head, Pumpkins, Helmet. Mst be verstle & hve equip. Hve mgmt, wrking on 2nd album. Mike 213-874-3667 Vicki 818-752-6044.
*Bass wntd. Commitd, positiv outlook, pwrfl modrn groove rock band Lv msg for Brent 818-506-7886.
*Bk bass ala Bootsie wntd for funkadelic band Infl Hendrix, Parliament, early Prince. 310-372-3208.
*Blues gut trmg 3 pc, or 4 pc. Orig, covers, or both. Keith 213-484-4497 or 213-413-0811.
*CHOWDER is lkg for A+ bass plyr w/cutting edge look & hvy groove for 90s rock band. No mama's boys. Brian 818-782-4960, Richie 213-876-9647.
*Exp sngwrng gut/voc duo w/own snd & directn sks pro plyr w/rkt bac voc, chops for perf, showcssng, pub band. Dave 818-700-8623.
*Fem bass wntd by alt rock band. Mst be gd plyr. No beginners pls. Rob 310-594-6176.
*Fem bass wntd for top 40 modrn rock band. Vocs a must, ld & bkups. Pros only, i.e. gear, trans, & ability Frank 310-578-6507.
*Fem sngr sngwrtr gut sks reliable bass to play xtremly dark psycld, weird, heroinsh, sndng songs. Open to collab, formng band. 213-951-7009.
*Frettd/fretls bass wntd for eclectic org proj. W/strong songs & unique lyrics. Mst be studio, gig, road ready pro. 818-821-0148.
*Guit sngr sngwrtr formng band, sks creatv unusual team plyrs to become famous & then complain about it. Mst be miserabile 213-962-7753.
*FOUND GOD sks bass plyr. Infl S'Garden, J Joplin. Hl music, lockout studio, indie album w/European distr. Deditcd & soul a must. 213-876-7228.
*Killer orig bass plyr wntd Hve ace, top notch muscians in band. You either think that's important or not. Grt

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MUSICIANS WANTED

songs, org alt rock, no pay 818-365-1327.
*LIQUID FATE sks bass We are vocally driven, hve grt rock songs. G Blossms mts Wilco. Be deditcd w/sense of humor & backup vocs. 213-851-8513.
*Muscians wntd to form wrking swing group Call for Sun nite jam sessn in WLA. Seva Venet 213-933-1247.
*Near edge creative blues, rock, folk, funk sngr & gut lkg for drums, bass, to jam for spirit & brass nrg. Product of Society 213-212-3540.
*Pro bass plyr wntd for paid proj. Backing vocs a must Sol 818-783-1241.
*Psychdc 90s band nds bass under 30 w/backng vocs 213-960-2010.
*Quick learning bass plyr for gigng band Origs & covers. Eagles trib, classic rock & blues. Current fem songs. Non-smokr w/voc abil pref. Todd 818-996-6989.
*Pits/entry music wnts rhythm sectn, Material like Neil, Teddy, Wallflwrs, Son Boit. Voc like Emmy Lou, Ronstadt, P Cline, N Griffith. 310-546-6360.
*Rush style dmr lkg for bass, same style. Ray 818-848-8846.
*Lkng experncd bass & dmr to complit open-minded orig alt rock proj. Deditcd only. If you have a funky groove pls call. 213-876-6471.
*Somewhere there's a bass plyr who's frustratd w/his band & is lkg for something different. High enrgy, dvrse, org, & always groovin'. 818-901-7102.
*Southrn rock/blues prj lkg for bass plyr Todd 213-933-7630.
*Voc formng melodic prgrsv rock band w/srings & horns attachd Infl, Parsons, Moodies ELO Sks bass & dmr. Hve songs & arngmets. Ed 213-933-3784.
*Vry pro bass & drms ndd by BLACKBRANE. Acous & elec rock, R&B, soul, rhythm apprch to rock. No pay at first. Tom 310-670-1777.
*Who/Stones style band nds pro A1 Bonham, Moon style dmr. Origs. Vry connectd. Gignng sessn. 310-473-4944.
*Wntd 3 good, reliable muscians to play gut, bass & drms. No show offs pls Infl Velt Undrgrnd, Joan Jett. Eddie 213-464-8917.
*Wntd bass plyr & dmr combo. Mst at least 8 yrs exp. at least 1 yr together. Mst be versed in funk, R&B, ear for HR, metal, alt. Eon 818-893-0653.
*Wntd bass, groove monster. Pro proj, Sleazy Hillywd image only. No BS, this is it. Lv number & msg. J J 213-465-5363.
*Wntd experncd melodic, talntd, deditcd chick bass, to complit alt girl band w/labell intrst. Srs only. 310-718-5032.
*Wntd punk rock fem bass plyr for estab band, hve deal, mgmt, Will tour, gig, recdr. Hve recdrngs, Desprly

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MUSICIANS WANTED

ndd, hve shows booked Tom, pgr 213-994-3936.
*World class ld voc & ld gut sk bass for pro caliber hvy blues rock band Allmans, Gov't Mule, Blackfoot. Hve studio, PA, everything. Nathan 818-243-2696.
*You'll love my songs. Infl by Beatles, Zep, Sting. Similar to Oasis, GGDolls, DaDa, Pleasure now money later Bill 213-257-6757.

24. STRINGS PLAYERS WANTED

*Cellist/multi instrumentist wntd for quirky pop band w/maj label invimnt Pixies, ThatDog, LPHair, Bowie, VltUndrgrnd, LCohen, Beatles. 310-246-9875.
*Lkng for 18-21 yr old string, plyr, violin, or cellist. Voc harmonies also. Jay 818-899-0924.
*Wntd string bass, pianist, & trumpet, to form band w/fem sng. In style of 30s & 40s. Celia 818-832-9176.

25. KEYBOARDISTS WANTED

*AA kybrd plyr wntd for recrdng or l/term in org band. B3 sound, Petty, Wallflwrs. John 213-965-9828.
*Band sks 2nd kybrd for bkup string arngmt for lve showcss. Some pay. Rock pop blues. 310-289-4734.
*Black kybrd ala B Royale, Prince wntd for funkadelic band. Infl Bootsie, Parliament, funkadelic. 310-372-3208.
*Ectecic ambnt rock lerm artist w/CD, reprnsn, maj label intrst, sks enlightnd kybrdst for showcssng, touring. Pro only. 310-288-5018.
*Fem kybrdst wntd for trip hop/R&B proj. Mst look btwn

BASS PLAYER WANTED
Alternative /College- Radiohead, Smashing Pumpkins, Helmet.
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MUSICIANS WANTED

ages 20 & 30. Maj label intrst. 213-368-8089.
*Fem/angr sngwrtr skg commtmt frm kybrdst for band proj. No pay. Pop all style. Gigs ASAP. 213-243-7877
*IF I WERE KING currently shopping CD w/airplay, sks kybrdst for orig band. Infl Cntg Crows. Crvwd House. 818-289-9646
*Jazz electric kybrdst wntd for contemp jazz band. Infl T Coster & H Hancock Bill 213-874-7118
*Keybrd wntd for world music proj. Culver City area. Srs pros only. Artie 310-559-5052
*Kybrd playn - sonic samplin' hnd wntd to collaboratvly complt a poetic singn', speakn', spoun' groovn' pockt d ensemble. We'r deditd, conncid, comitid, & focused Leifer 213-939-1392

MUSICIANS WANTED

*Kybrdst wntd for orig alt pop band. Hve own label & are recvng radio airplay. 213-934-6690.
*Kybrdst wntd for orig rock band. Infl Queen, Extreme, Duran Duran. Cory 213-874-1055.
*Kybrdst wntd for sngwrting collab w/dynamic fem sng. Infl alt & beynd. Mst be pro & deditd to succeed. 213-656-2025.
*Kybrdst wntd to form hvy agrsv P/Floyd style band. No attitudes, just gd music. Chris 818-506-3140
*Kybrdst/programr to form electronic/dance band. No drugs. Infl Erasure, Opus III, Left Field, etc. Mst be deditd. Matt 310-474-4110.
*Kybrdst/samplr plyr wntd for modrn alt band w/mgmt & lable shwcss. Must hve vocs & pro gear. Days 818-993-3030, eves 213-960-7969
*Ld sng/rlyncst lngk for kybrdst to collab & frm all rock band. Ala U2, REM, Pumpkins. Philp 213-650-5060.
*LOTUS EATER nds dark kens, samplr, progrm. Hve demo & studio. Infl sests Enyo & you. Call Wake, 310-822-1808.
*Pianst wntd to form acous duo w/sngtr/guit. Sincere & open minded please. Infl Chopin, T Amos, Maya Angelou, REM, Dennis 213-735-6363.
*Program/samplr kybrdst sought by bass for collab. Into drum & bass, acid jazz, dub, ambient, etc. 310-396-6811

MUSICIANS WANTED

*Sample mastr, kybrdst w/pro equip & creatv snds. DustBrothers to Porno You scratch? We are ready? Where are you? Brad 805-257-5771
*Standard & ballads sng lngk for acmpntn partnr to put toghtr repitior of sngs & perfrm locally. John 213-960-5095
*Standrd sngr looking for accompanist (partner) to put toghtr repitior of songs & perfr locally. John 213-580-4276
*Univrsal kybrdst wntd to supplmnt 80s HR style of ESSENCE. Requirmts. Compositi writing & arrngng sks. Backgrnd voc abil desired. Darryl 818-368-3074.
*WINDS OF CHANGE sks kybrdst/sngwrtr. Open minded, vrtsl, creatv & deditd. Infl, Journey, Floyd, Dream Theatr. 818-891-0141
*Wntd kybrdst w/classic tones. Leslie, Fender Rhodes, piano, moog synth, to join already pro estab band. 310-288-6298.
*Wntd pianist, trumpetr, & string bass to form band w/lem sng. In style of 30s & 40s. Celia 818-832-9176.
*Young veterane lem sngr sks soufl jazz all kybrdst for gigs. Standrds, torch, R&B. Pro only. Hip, sultry twist put to old tunes. Andrea 213-252-0021

MUSICIANS WANTED

*A drum roadie tech wntd. Mst have truck & drum plying skills. Familiar w/roadie work. Pay involved. Lv name & number 310-298-6369.
*Aggrsv open mindd drmr wntd to complt rock band. Infl M Cameron, T Bozo. Open minded, no pros. Justin 818-842-8160.
*Agro drmr wntd to form band. Into hvy psychdc, dancblgrooves. Infl Korn, Sublime, Rage, Porno, Marley. 310-314-0054.
*Aggrsv drmr wntd to complt band. Infl range Nirvana, W/Zombie, Jane's. 5 yrs exp req. Equip & trans a must. Gabriel 818-448-8095.
*Alt pop band w/80s Brit infl ndds drmr w/rock solid back beat. Ringo are you out there? Andy 213-938-2909.
*Ambituous sngtr/guit pair sks creatv drmr for new modrn rock proj. to gig/recrd ASAP. Many infl. lots of rm for experimentatn. 213-938-5332.
*Are you a hvy grooved inpockt drmr? We are srs. hngry w/attitde & soul. Are you? Call anytime 818-297-7793.
*Atmosphrc funk driven band w/melodic dymc edge sks young hi enery serious drmr. 310-204-6225
*Attn all hvy grooved, inpockt, sick sndng, no flaking, skn bashers. We are hvy & sick w/maj potentil & hungry. Call anytime 818-342-7703
*Attn drmr audition, Band is estabshd, hve CD, deals pending, & currently recrdng. You mst be comfortbl plyng w/ a click. Lv msg 24 hrs. 818-380-7102.
*Awsome drmr ndd who is ready for success, by young, semi-progrsv, funky, soufl, complt band in Antelope Valley. Steve 805-722-7247 or pg 805-225-5845.
*Band sks drmr. Gd timing & deditd. Hrd hitting/tribal feel. Infl Bonham, STP. AIC. Pgy 818-829-2055.
*Band w/perc skng inpockt drmr w/sense of space & dynamics. Honesty & gd vibes. Melon, Zep, Doors, Rusld Root. Aaron 310-202-8231.
*Bass sks young drmr to jam, expermnt, & eventually form band. Bottom hvy blues based rock. Adler, Kramer, Watts, Nolan. No alt, punk, metal. 213-876-9816.
*Blues guit frmng 3 pc or 4 pc. Org. covers, or both. Keith 213-484-4497 or 213-413-0811.
*Christn drmr wntd for agrsv/alt band w/secular recrd deal. Upcomng release, clubs, & touring. 213-504-0174.
*Dbie bass monster w/ull kit for orig band w/hvy groove. Skid Row mts Pantera. Vry srs only. 818-763-2421.

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26. DRUM/PERCS. WANTED

*2 publshd sngwrtrs sk drmr to complt mod pop rock band. Grt sngs drive passion. Infl P Westerburg, REM, AIGreen, Max 213-969-1910.

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IN THE NEXT ISSUE OF MUSIC CONNECTION
• 10th Annual Guide To Record Producers
• MC Exclusive Cover Story: CAKE
• Record Producers Roundtable
ON SALE MARCH 13 AT A NEWSSTAND NEAR YOU!



MUSICIANS WANTED

•Drum ndd guit/sngr nrs drmm who is song oriented, vry commtd. mst be creative. From rock to beautifully melo to sonic exploratns. David 213-957-1462.
•Drum ndd immedly for post punk, alt lounge band. Infl N Cave, PJ Harvey, Tindersticks, & the Cramps. 818-994-9325.
•Drum ndd paid pro, must have acous & MIDI drum kit. Sol 818-753-1241.
•Drum ndd yesterday for srs label shoppng, alrdy gng rock, blues, funk, punk rock band. Srs only. No drugs. Kevin 310-454-5900 or 310-319-6833.
•Drum w/R&B inclination sought by estab acid/boungie trio w/maj label instrnt. Late 60s Floyd/Beattles like Funkadelic/War. 818-403-3920.
•Drum wntd by VICTORY JOHNNIE, orig rock-abilly, funk blues trio Infl Elvis, J Brown, R Valens, SRVaughn. 818-766-5223.
•Drum wntd for alt band. Ready, commtmt. Must play on click. Lv msg 310-371-7308.
•Drum wntd for alt pwr pop punk band w/label instrt. You're decidd, talntd, hard hitting visual imagekeeper w/grt independence & drive. Chris 213-599-9067.
•Drum wntd for band in vein of Stone Roses, Charlatans, Oasis, XTC, etc. Glen 818-752-0345.
•Drum wntd for educatl band. Infl V Halen & Dream Theater. 213-651-4215.
•Drum wntd for MELTING POT, orig, diverse pop rock band. Voc abl a mst 818-501-5884 or 818-764-2527.
•Drum wntd for orig melodic Eng rock style band. Alra Kula Shaker, Suede, Oasis. Hve CDs & maj label instrt. Pros only. Rich 213-934-7401.
•Drum wntd for orig rock band. Infl Queen, Extreme, Duran Duran. Cory 213-874-1055.
•Drum wntd for pro, HR band to acous. 213-465-7990.
•Drum wntd for punk infl rock band in Clash, S Distortn vein. 2 sngls out, 3rd in pipeline. 213-467-0740.
•Drum wntd for trashy R&R band for upcmg shows, hve demo. Infl, Thunders, Stones, Dolls, Hanoi, Dogs Deal More, C Berry, Mot. Paul 310-862-0398.
•Drum wntd for world music pro. Culver City area. Srs pros only. Artie 310-559-5052.
•Drum wntd groove monster. Pro proj. Sleazy Hllywd image only. No BS, this is it. Lv number & msg. J J 213-465-5363.
•Drum wntd intellngt, dedictd drmm ndd for CD finished, ready to gng, rock band. Rehrl in the Valley. Jesse 213-487-7747.
•Drum wntd male/fem, by dark punk pop band. Into L&Rockets, Garbage, Elastica. 213-464-7007 or 818-342-1367.
•Drum wntd to complete orig pwr pop combo. Infl Badfinger, Beatles, Petty Norm 213-467-7044.
•Drum wntd to complit band w/great songs, snd. Infl Beatles, Petty, etc. Montana 818-352-2728.
•Drum wntd to create sonic snds w/dynamics. Infl Tool, Jane's, DeFones, Ministry. Srs only. 818-757-7606.
•Dynamic creatv, versatile open-minded & socially concious drmmr. Sought by intellngt orig rock band. Sngwing a +. 818-441-3793.
•FANCY LADS sks drmm. New York Dolls, Stones. 213-463-5460.
•Fem drmm wntd for orig rock/alt band w/fem vocs. Infl Alanis, Zep, Bowie, Scorpions. No drugs, team plyr, pro, beautfl, creatv, persistent. Mark 310-572-4168.
•Fem sngr sngrwtr guit sks reliable drmm to play xtremly dark psycld, weird, sometimes slow, heroinish, sndng songs. Open to collab, formng band. 213-951-7009.
•Fem/sngr sngrwtr skg commtmt frm drmm for band

MUSICIANS WANTED

pro. No pay. Pop alt style. Gigs ASAP. 213-243-7877.
•Guit plyr sngr wtrr sks drmm to work on orig materl. Santa Monica area pref. Infl Dylan, P Simon, Sting. Over 30. 310-456-8659.
•Guit sks HM drmm. Infl Ozzy, old Crue, Kiss, Pantera. Nicholas 818-559-6544.
•Guit sngr sngrwtr formng band, sks creatv unusual team plyrs to become famous & then complain about it. Mst be miserabl. 213-962-7753.
•Hard hitting drmm ndd for kick ass HR band. 818-509-9796.
•Hard hitting w/poet groove orientd blek kick drmm for hard & hvy org metal band. Srs only w/desire for success. 818-998-8272.
•HR band sks pro drmm. Mst have expnc & demo. All orig music. Infl F Mac, Ozzy, & Zep. 213-644-9049.
•In/pckt funky, jazz, hiphop groove drmm wntd. Willng to rehearse, ggt, succeed. No waste cases. Infl Cake, G Love, Sublime, Morphine. 818-761-7795.
•Interscope band lngk for experienced pro exploy drmm. Melodic poppy rock. Tour & pos commtmt. 20-27. Stylstic, creatv, aka Moon, Star, Bonham. 213-934-2949.
•Male voc w/orig voice & killer meloc HR sngs. Scorpions vein, sks drmm w/gd equip. No flakes please. Carmelo 310-839-9726.
•Monkees trib act sks M Doienz lk & snd alike for upcmg paid gigs. 818-752-8658.
•Musics wntd to form wrking swing group. Call for Surt nite jam sessn in WLA. Seva Venet 213-933-1247.
•Near edge creative blues, rock, folk, funk sngr & guit lngk for drums, bass, to jam for spirit & brass ring. Product of Society 213-212-3540.
•Perc 25-35 w/gtr hrmny vocs wntd by sngr/sngrwtr to write recrd & perfm. Hve digital studio. 818-281-7574.
•Perc wntd by BRAZIL 2001. Crunchy pop band w/surf edge. Mst hve sense of humor. Larry 310-392-1471.
•Planting seeds Chris. Planting seeds Chris. Planting seeds Chris. Planting seeds Chris. Planting seeds Chris. Doug 406-892-5684.
•Progrsv pwr metal band signed to indie label, hve 1 album out, wrking on 2nd. Lngk for aggrsv hrd hitting dble bass drmm. 818-337-7331.
•Rhythm guit sks drmm to frm college radio band. Leather OK, meat suck. Fur is abominable. Countless infl, sense of history, no baggage. Sayne 818-794-8143.

MUSICIANS WANTED

•Ringo where are you? Alt pop band seeks drmm. Infl Beatles, XTC, STP, Who, Cnwdd Hse. Tom 310-306-7531.
•Roots/cntry music wnts rhythm sectn. Material like Neal, Teddy, Walliwins, Son Bolt. Voc like Emmy Lou, Ronstadt, P Cline, N Grilith. 310-546-6360.
•Skngr expncd drmm & bass to complit open-minded org alt rock pro. Dedictd only. If you have a funky groove pls call. 213-876-6471.
•Skngr talntd upright or frless bass plyr to fill spot in early classis/rockabilly trio. Grr plyrs. 1 rehrl, gigs to follow. 1-800-655-7664.
•Srs drmm wntd for progrsv rock & intrmlt power trio. Mst have grt chops & ability to play w/polyrhythmic meters. Currently doing shows. 818-248-3008.
•Tasteful drmm or rhythm sectn ala Grohl, Bonham, Baker. Ndd for orig band/album pro. Mst hve grt meter, exp & feel. 310-657-7918.
•THE FANCY LADS sk drmm. Nolan/Watts. 213-463-5460.
•Voc formng melodic progrsv rock band w/srings & horns atchd. Infl. Parsons, Moodies, ELO. Sks bass & drmm. Hve songs & arrngmnts. Ed 213-933-3784.
•Vry pro bass & drms ndd by BLACKBRANE. Acous & elec rock. R&B, soul, rhythm apprch to rock. No pay at frst. Tom 310-670-1777.
•Wntd 3 good, reliable musics to play guit, bass & drms. No show offs pls. Infl Valvt Undergrnd, Joan Jett. Eddie 213-464-8917.
•Wntd talntd expncd chick drmm to complit alt girl band w/label instrt. Pixies, Stones. Srs only. 310-718-5032.
•World class ld voc & ld guit sk pro caliber drmm for hard edged blues rock band. No Drugs. Allmans, Gov't Mule, Blackfoot. Nathan 818-243-2696.

MUSICIANS WANTED

w/fem sngr. In style of 30s & 40s. Celia 818-832-9176.
28 SPECIALTIES WANTED
•A drum roddie wntd. Mst hve drum/roade exp & drum plyng skills. Prefer own truck. Pay involved. Lv msg. 310-298-6369.
•Latin arrngr/kybrdst lngk for other Christian sngr, sngrwtrs to collab on Span Christian contemp music products. Call eves. 213-664-6578.
•Peep game! DJ/Kybrd/Progrmm wntd by down ass MC, instrumntlist, Mystic Warner. N2 hardcore hiphop/funk. Job, gd attitude, commtmt a must. Cliff 818-750-1711.
•SOUND MAGAZINE the Parndge Family trib band sks musical actress to portray Shirley. 818-752-8658.

29 SONGWRITING

•23 yr old male sngr skng pro artist to write for or collab. Span or English. Styles: Madonna, Babyface, M Jackson, D. Finesse, Shemm. 213-990-7780.
•Award winning sngrwtr lngk for exceptnl lyricst. Pop, R&B, & country. Larry 213-962-8561.
•Exceptnl sngrwtr avail. For srs pro only. Writing in all styles. Better than BabyFace. Ask for The Writer 805-224-1569.
•Fem sngrwtr lngk for work in R&B, hiphop, & house pro. Gd w/melodies & hook. Pros only. No flakes. 310-239-9830.
•Hip orig play opening in April skng music, any style. Will feature in play & program. Submt 2 song casst, hve dat avail. Trenton 213-549-2746.
•HR lead voc wntd to write & sng lyrics to my music for recrdng pro. 213-650-5589.
•If you had a pop R&B lyricst call 213-734-2217.
•Lyrcst/Sngr wntd by know drmm/guit for new band pro. 818-845-0443.
•Lyrcst wntd by recrdng artist, kybrdst w/2 albums. Mst hve xint connectns to hve sngs placed. 818-342-3100.

27 HORN/WIND PLAYERS WTO.

•Musics wntd to form wrking swing group. Call for Surt nite jam sessn in WLA. Seva Venet 213-933-1247.
•Wntd trumpet, pianist, & string bass to form band

GET MOTIVATED! Prepare yourself for a career in music and Enhance your songwriting skills. (213)464-2366

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WANTED IMMEDIATELY KEYBOARDIST/SAMPLER For Pop / Alternative Band Must have good vocals We have strong Management and Solid Financial Backing •Excellent Opportunity• •Pending Label Showcase• Call For More Information (818) 377-3298

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MUSICIANS WANTED

•Melodic alt folk rock sng/sngwrtr sks kybrd or ld guit plyrs. Harmonies a+. Laurie 310-313-3266.
•Pop music sng/sngwrtr lkg for anothr sngwrtr/prod to write snags, maybe form groove. Lkg for recrd label. 909-594-5804.
•R&B sngwrtr or lyrncst for R&B project. 213-209-8849.
•Sngwrtr guit plyr over 30 lkg for band sit. Hve gud org material. Dylan, Beatles, P Simon, Sting. 310-456-8659.
•Sngwrtr rhytm guit or bass wntd for acous rock outfit. Sngwrting vry importnt. Infl. A-Z, harmonies vry imprnt. If intrsd call Mike 310-287-1768.
•Sng/sngwrtr sks band. Drmr, bass plyr, guit plyr. Alt pop rock. Infl Marley, Hendrix, Nirvana, Darroen 310-475-9818.
•Sng/sngwrtr sks guit/sngwrtr ala Journey's N Schoen. Sngwrting collab & pos band sit. Rick 818-985-3080.
•Sngwrtr wntd for collab w/dynamic fem sngwr. Infl alt & beyond. Mst be pro & dedcd to succeed. 213-656-2025.
•Voc/guit/sngwrtr wntd by fun, optimistic, sober voc/guit/sngwrtr to write, recrd, form band/duo with. Pasadena area. Bill 213-257-6757.

Production

30. COMPOSERS/ARRANGERS WTD.

If you are an AVAILABLE Composer/Arranger you must call our display ad dept.

•Are you a recordd or pubshd Chnstrn lyrncst? ASCAP compsr/prod sks collab for both Chnstrn & pop proj. Larry 818-836-0916.
•Compar w/lots of exprnc avail to work w/creative voc who also writes lyrics. In Valley 818-909-9092.
•Fem voc/lyrcst sks band or guit for sngwrtr + arrngr to write & recrd. Infl S McLaughlan, Cranberries, Evrythng but/Girl. Srs, pro only. 818-754-2430.

32. ENGINEERS WANTED

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

•Englnr wntd poss spec deal, fully equipd studio. 24 Mackie Studio Vis Pro, Pro Tools 1,2,&3, Studio Snd, & Snd Design. Mac comprt. 213-850-0090.

Production

33. MISC. PRODUCTION

•Any local bands lkg for techs to do local shows pls contact John or Seleene. 818-759-8382.
•Film maker skng alt bands for music video. I'll finance 1st rate video. You provide track. Call Mark for details. 818-947-8268.
•The most slammin' R&B hiphop trks you've heard. Srs inquiries only. Tiger 213-939-3037.
•WIND DF CHANGE sks fin backing. We hve own studio & grt songs. Demo avail upon req. LAs best kept secret. 818-891-0141.
•Young music video director w/VH1 & MTV credits w/shoot 1 free music video for 1 band mst shoot 16 or 35mm film. Chris 310-289-3121

34. AGENTS/MANAGERS WTD.

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

•A1 alt band lkg for mgmt. Tape ready, extnsve stage exp. 310-371-7308.
•Atty wntd for alt band on verge of breaking industry. Louis Todd 310-397-9641.
•Managr or song plugger wntd by recrdng artist, pianist

Business/Services/People

w/2 albums to reprsent body of work to labels, publishers, etc. 818-342-3100.
•Mgmt wntd for punk infl rock band in Clash, S Distortn vein. 2 snags out. 3rd in pipeline. 213-467-0740.
•Music compsr w/pro studio lkg for mgmt. Currently signed w/Cleopatra Recrds & career taking off. Reel avail. Cliff Brodsky 213-874-4141.
•Prof agnts, booking & tour mngrs wntd for alt band THE SPILL. Louis 310-397-9641
•REBEL REBEL West Coast cyber shock punk band sks mgmt to rival Manson & Zombie. New CD avail. Teddy 909-875-9521.
•Sngwrtr guit plyr over 30 sks prod/mnrg w/vision. Hve good material. Dylan, Beatles, P Simon, Sting. 310-456-8659.

35. INVESTORS WANTED

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

•Fem vocw/busnss knwldg lkg for investors. For more info call. 310-239-9830.
•Investrs wntd for album & tour proj for 23 yr old, bilng, mult-tntd, business orientd male artist. Shemm 213-390-7780.

36. DISTRIBUTORS WANTED

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

•Distbtrn wntd for various proj. Louis Todd 310-397-9641.

WANTED: ★ New Hits

Think you got a hit? Well Prove it! Rush your demo (3 songs max) for review by All major and independent labels ASAP!

Da Bomb Entertainment
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For more Info call:
(888) 341-1840

Cover Band Seeks

Two YOUNG Musicians. One must play guitar & sing. One must play bass & guitar & sing. Both must be Excellent Singers! Both must have Strong Rock Image (whatever that is). Sing and play everything from Bush to Bon Jovi, Motown, etc. Alternative-Oldies-Dance. I'm old so you have to be young. Have Drummer & Keyboards. Been making money at this for a while--still can. Currently members make \$120 to \$325 per week. If You Don't Sing Well & Look Great... Don't Call.
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12TH ANNUAL BAND DIRECTORY



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Make a smart career move NOW. Return this form to us no later than March 14th for your FREE listing in the most comprehensive Band Directory in Southern California.

HURRY!
THIS IS YOUR DEADLINE

FRIDAY, MARCH 14

NO PHONE CALLS, PLEASE

To arrange for a display ad in this very special issue, call 818-755-0101. The advertising deadline is March 19, 1997.

Band Name: _____
Contact: _____
Phone: (____) _____
Address: _____
City: _____ State: _____ Zip: _____

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

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

COUPON MUST BE FILLED OUT CLEARLY AND COMPLETELY. Incomplete submissions will not be listed. If you do not want certain elements of your submission printed, indicate CLEARLY. Only one submission per band. One element (Contact, Phone, etc.) per listing. MC is not responsible for duplicate band names or for unsolicited or annoying calls. SEND TO: MUSIC CONNECTION BAND LISTING, 4731 LAUREL CANYON BLVD., NORTH HOLLYWOOD, CA. 91607



Business/Services/People

37. EMPLOYMENT

Employment ads are designed for businesses offering full/part time employment or internships. To assure accuracy, we suggest that you fax or e-mail your ad to us.

- A drum roadie tech wntd. Mst have truck & drum plying skills. Familiar w/roadie work. Pay involved. Lv name & number 310-298-6369.
•Assnt wntd by busy entertainment company exec. Long hrs, low pay, but grt opportunity to learn business. Billing Spanish a v. 818-243-7595.
•Composer sks PT clerical, secretarial, asst in home studio. Mst be flexible, computer savvy. grt phone voice etc. Pay negotiable 828-754-4384
•DJ wntd to wrk turntables, special fx, percussn. Hve own equip & trans. Mike 310-823-2066.
•Hip orig play opening in April skng music, any style. Will feature in play & program. Submt 2 song casst, rve dat avail. Trenton 213-549-2746.
•Intern wntd. Recrd label sks assistance in promotion, marketing, etc. College credits, some pay. Call 213-934-6590.
•Interns nndd for small, hip, music publicity firm. Grt opportunity to learn PR in a hands on fashion. Pls be a detaild respnsble person. 213-466-9300.
•LA based mgmt company nds an asst ASAP. Xint learning opportunity for future managers, lawyers to be. Fax Ron at Artis Musical 213-933-0633.
•Mgmt compny sks Client Services Director. Mst be self-motivated, detailed & work well under pressure. Flexible hrs, commission & sales experncd. Fax res 818-755-9196.
•Photogprh wntd for pictrs for vocalist Stacey 818-327-9573.
•Prod Studio Mngr sks interns. Wrk w/major prodcrs, sngwrtrs, & artists learn prodcn coordination, album budgeting & publishing. Mac skills helpful. 818-501-2094.
•Proj mgmt group lking for Mac based MIDI prgrms for internship, apprenticeship. Multipl positns avail. Promotns & pay for motivatd, reliable persons. Lma 818-841-6486.
•Studio City indie label nds ambitious intern to asst w/prodution, promo, & sales. Unpaid positn, fixbl hrs. Macintosh exp helpfl. Contact Michael or Cary 818-753-4143.

38. MUSIC PERSONALS

- Guit plyr Kim Cheyenne pls call. PJS 213-851-7100.
•Pac Asian Muscn Alliance. Do you feel isolated? Come join the party. Let's get together & set the music free. Dennis 818-563-3128.

Business/Services/People

40. WEB SITES

To assure accuracy, we suggest that you fax or e-mail your web address to us.

- BANDS
• Arianna http://www.rhythmnet.com/bands/arianna
• Curve Of The Earth http://www.curveoftheearth.com
EQUIPMENT RENTALS
• Gold Sound http://www2.netcom.com/~ausound/goldsound.html
MISCELLANEOUS
• AWP Cyber Agency http://awpcyberagency.com
• Classical Insites http://www.classicalinsites.com
• Jazz Central Station http://www.jazzcentralstation.com
• Music Blvd http://www.musicblvd.com
• Music Network U.S.A. http://www.mnusa.com
• Music World Mall http://www.musicworld.com
• Photography By Lucia http://home.earthlink.net/~lucia
• Rocktropolis http://www.rocktropis.com
• Scizzor Wizards http://www.diamondhard.com
• Top Design http://www.topdesign.com
• Vital For You http://www.liquidenergy.com
MUSIC INSTRUCTION
• Musicians Institute http://www.mi.edu
MUSICAL INSTRUMENT MFG.
• East West http://www.eastwestsounds.com
• Kurzweil http://www.youngchang.com/kurzweil

Business/Services/People

MUSIC PUBLISHERS

- EMI Music Publishing http://www.emimusicpub.com
• Issac Osiris Music http://www.osirismusic.com
• MPL Communications http://www.mplcommunications.com
• National Music Publishers Association http://www.nmpa.org
• peermusic http://www.peermusic.com

ORGANIZATIONS & ASSOCIATIONS

- AIDS Project Los Angeles http://www.apla.org
• American Music Center http://www.ingress.com/amc
• American Music Conference http://www.amc-music.com
• American Pianists Association http://reality.mibor.net/src/piano
• Artists Against Racism http://www.vrx.net/aar

Business/Services/People

- Association For The Advancement Of Creative Musicians http://csmaclab-www.cs.uchicago.edu/AACM
• Bands Of America http://www.bands.org
• Black Rock Coalition http://users.aol.com/brcnyc/home.html
• City Of Hope http://www.cityofhope.org
• Earth Communications Office http://www.oneearth.org
• Global Alliance Of Performers http://www.gap.org
• Global Music Centre http://www.eunet.fi/gmc
• International Alliance For Women In Music http://music.acu.edu/www/iawm/home.html
• National Academy Of Recording Arts & Sciences (NARAS) http://www.grammy.com
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 - Society For Ethnomusicology <http://www.indiana.edu/~ethmusic>
 - Society of Professional Audio Recording Services (SPARS) <http://www.spars.com/spars>
 - World Music Organization <http://www.worldmusic.org>
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- Fostex Corp. <http://www.fostex.com>
 - MIDIman <http://www.midiman.net>

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 - Quantegy <http://www.quantegy.com>
 - Yamaha Corp. <http://www.yamaha.com>
- RECORD COMPANIES**
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 - 550 Music <http://www.sony.dreammedia.com/EpicCenter/550/550.qry>
 - Aarising Records <http://www.aarising.com>
 - A&M Records <http://www.amrecords.com>
 - Acoustic Disc <http://www.sfm.com/dawgnet>
 - Alive/Total Energy Records <http://www.indieweb.com/alive>
 - Almo Sounds <http://www.geffen.com/almo>
 - American Recordings <http://american.recordings.com>
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 - Atlantic Records <http://www.atlantic-records.com>
 - Avalanche Records <http://www.bonaire.com/avalanche.html>
 - Axiom/Laswell Music <http://hyperreal.com/music/labels/axiom>
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- Disney Records <http://www.disney.com/DisneyRecords>
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- Elektra Entertainment Group <http://www.elektra.com>
- Epic Records <http://www.sony.dreammedia.com/EpicCenter/docs/index.qry>

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- Epitaph Records <http://www.epitaph.com>
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- Immortal Records <http://www.muzik.com/far/immortal>
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