

11th Annual Directory Of Record Producers

Vol. XXII, No. 6 3/16/98 to 3/29/98

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MUSIC CONNECTION

PUBLISHED EVERY OTHER THURSDAY SINCE 1977

Vol. XXII, No. 6 March 16—March 29, 1998

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FOR DISTRIBUTION AND NEWSSTAND DISTRIBUTION INFORMATION ONLY:
Modern News 818-551-5000
Newsways 213-250-6000

COUNSEL: Mitchell, Silberberg & Krupp

Manufactured and printed in the United States of America
Music Connection (U.S.P.S. #447-030) is published bi-weekly (on every other Thursday) except Christmas/New Years by Music Connection, Inc., 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607. Single copy price is \$2.95, Canada \$3.95. Subscription rates: \$40/one year, \$65/two years. Outside the U.S., add \$25 (U.S. currency) per year. Periodical postage paid at North Hollywood, CA and additional mailing offices. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without written permission of the publishers is prohibited. The opinions of contributing writers to this publication do not necessarily reflect the views of Music Connection, Inc. Copyright © 1998 by J. Michael Dolan and E. Eric Bettelli. All rights reserved. POSTMASTER: Send address changes to Music Connection, 4731 Laurel Canyon Blvd., N. Hollywood, CA 91607.

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FEATURES

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Lovemongers

MC takes a look at Heart's Ann and Nancy Wilson, who have decided to take the indie label route with their new band, Lovemongers, after decades of platinum success with the majors.

By Bernard Baur



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In conjunction with this issue's Guide To Producers, Music Connection went in search of answers to this lingering question, and gathered 50 responses from A&R executives, session musicians, engineers, up-and-coming bands and veteran artists, as well as the words of the producers, themselves. Find out what makes a good producer great!

By Paul Suter



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Peter Case Cover Photo By Anthony Artiaga

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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

The Los Angeles Chapter of the Recording Academy is sponsoring its first annual Golf Tournament. Top artists, musicians and industry professionals will gather for a day of fun and golfing for charity. Proceeds will benefit the chapter's educational and professional development programs aimed towards music students, musicians and industry personnel. Also, a portion of the proceeds will go to MusiCares, a non-profit organization established by the Recording Academy. The tournament will be held on Monday, March 23, starting at 8:00 a.m., at the Valencia Country Club, 27330 N. Tourney Rd., Valencia. For further information, call 310-392-3777, ext 214, 224.

Banjo-Fiddle Contest and March For Parks; a music, dance, crafts and parklands festival. Founded in 1961, this year marks the 38th annual gathering of more than 100 contestants. On Sunday, May 17, youngsters and old-timers alike will compete in fiddle, banjo, guitar, mandolin, singing and band categories. There will be three string bands—the Witcher Brothers, Gold Dust, and Lillies Of The West—performing. Those who are interested in dance may enjoy or participate in Clog, Contra, English Country, Square, International or Scottish Country dancing. Folk art booths will offer a wide range of arts and crafts, including weaving, wood carving, leather craft, metal work, glass, jewelry, and much more. March For Parks booths will offer information and displays on such topics as national, state and local parks, hiking trails, Native American cultures and environmental groups. Good food will be available, or you can bring a picnic. Be sure to bring blankets and chairs. As always, musicians are encouraged to bring an instrument and join in the jams! The festival starts at 9:00 a.m. and lasts until 6:00 p.m. Parking is free, with free shuttle buses. Tickets are only \$7 for adults and \$4 for seniors and children ages 10-17. Children under 10 are free. For more information, call 818-382-4819.

Leon Mobley, one of the most recognized and well-respected West African percussion experts, will be holding instructional clinics at Guitar Center locations throughout Southern California during the month of March. All clinics begin at 7 p.m. and are free of charge. If you're interested, you can catch Mobley at the following locations: Monday, March 16, Guitar Center Covina, 1054 N. Azusa; Tuesday, March 17, Guitar Center Hollywood, 7425 Sunset; Wednesday, March 18, Guitar Center San Bernardino, 720 South E Street. Also appearing and performing one time only at the Guitar Center in Sherman Oaks will be percussion legend Richie Garcia. Garcia has performed with countless superstars. During this event, there will be special pricing on all Latin percussion products. For more information, contact the Guitar Center location nearest you.

Starting in April, UCLA Extension will offer a study in classical music with "A Verdi Marathon," "The Beethoven Quartet Cycle" and "The Romantics—Schubert To Brahms." This is your chance to enjoy the finest in classical music and learn from outstanding performing artists/educators as to why the music of Verdi, Beethoven, Schubert and Brahms has withstood the test of time. To enroll, or for more information on any other course, call 310-825-9064. Check out their web site at <http://www.unex.ucla.edu>. **MC**

Spring will soon be springing and summer is just around the corner, which means once again...festival time! One of the first festivals of the year is the annual Topanga

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CORRECTIONS

• In last issue's Management Directory, we failed to mention Proud Mary Entertainment. The company's information is as follows:

Proud Mary Entertainment
8306 Wilshire Blvd., Suite 460
Beverly Hills, CA 90211
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E-mail: proudmary@earthlink.net
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• In the Heart & Soul section of Issue #4, there was a mistake in the address for Meredith Day, who is coordinating the talent and sponsors for Pasadena Summer Fest '98, which takes place Memorial Day weekend (May 23-25). You can submit your package to Meredith Day at P.O. Box 232111, Encinitas, CA 92023.



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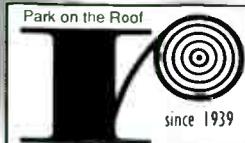
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If you or your organization is making a difference in the music community, please fax (818-755-0102), mail (4731 Laurel Cyn. Blvd., N Hollywood, CA 91607) or e-mail (muscon@earthlink.net) your information to Heart & Soul columnist Carrie Colombo at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



Surfdog Records and Interscope Records recently presented a check to the Surfrider Foundation for \$166,261 from proceeds of the sale of the *MOM II: Music For Our Mother Ocean* benefit album. Shown with the original "waverider" check are (L-R): Surfdog Records President Dave Kaplan, Surfrider Foundation Director Pierce Flynn, and Interscope Records President Tom Whalley.

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Animal Aid

Grammy Award-winning songwriter **Lauren Wood**, best know for her multi-platinum hit "Fallen" from the soundtrack to *Pretty Woman*, is beginning an animal rescue project called "Cyber Quilt." Modelled after the AIDS Quilt, Wood plans to profile thousands of animals in shelters via the Internet. The Cyber Quilt kicked off with animals at the **Orange County Animal Shelter**, where Wood was aided by volunteers and **KOST 103.5 FM** radio DJs **Mark & Kim** who broadcasted their show from the shelter. For more information on the project, visit Wood's web site at <http://laurenwood.com>.

Gimme Shelter

On Saturday, March 28, at 7 p.m., **Highland Grounds** in Hollywood will host the **Gimme Shelter** concert, to benefit **Shawl House**, a shelter that helps provide a new beginning to hundreds of homeless, abused and addicted women. Featured performers will include **Ronnie Mack, Melba Toast, Mojo Monkeys, Losin' Brothers, Muffin, Lonesome Strangers, Judy Toy**, and special guest **Rosie Flores**. Highland Grounds is located at 742 N. Highland Avenue (just north of Melrose), and tickets are only \$5 at the door. For more information on the Gimme Shelter benefit, call 213-466-1507. 

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Also featured is a panel of publishers and A&R executives from record companies who talk candidly about the challenges and opportunities for songwriters today and in the future. In the last two sessions, students present one of their own songs for discussion and critique by the instructor, using the same writer-in-the-round format demonstrated by the professionals.

Mr. Thiele's credits include "You," recorded by Bonnie Raitt, and "Vice Versa Love," which he co-wrote with reggae superstar Barrington Levy.

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Lectures, discussion, and writing assignments with instructors **BARRY KAYE** and **ARLENE MATZA** give participants a foundation on which to build a career in songwriting.

Mr. Kaye is a songwriter, performer, and Grammy Award-nominated producer. Ms. Matza is a songwriter; A&R consultant; publisher; music supervisor, *Aspen Extreme*; and soundtrack consultant, *Natural Born Killers*.

Tuesday, 7-10 pm, April 7-June 23
UCLA: 1439 Schoenberg Hall
Fee: \$425 Reg# M9515J

WRITING HIT SONGS III: ACHIEVING INDUSTRY STANDARDS

The final part of a three-course sequence, this course is designed to enable participants to elevate their writing skills to a professional level—to write complete, well-structured songs on a consistent basis in the style(s) of their choice. It focuses on how to write effective contrasting song sections that hold the listener's interest, building and justifying lyrical and melodic hooks, and targeting the stylistic elements to fit the needs of established recording acts—or one's own original act.

The instructor is **DAVID "CAT" COHEN**, a songwriter, journalist, and author who has had songs cut by such artists as Cheryl Lynn, Syreeta, Freddie Hubbard, and Bo Diddley.

Thursday, 7-10 pm, April 9-June 25
UCLA: 1439 Schoenberg Hall
Fee: \$425 Reg# M9527J

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Founded in 1939, Santa Monica-based Rainbo Records & Cassettes has remained a vital force in the local manufacturing industry scene due to an overall philosophy which puts customer service at the forefront, through whatever technological changes have taken place. Catering primarily to a clientele of mid-size indie labels and local artists with smaller scale reproduction needs, Rainbo's priority is the personal touch.

"The larger plants have greater facilities, but they can't compete with us in terms of client care," maintains General Manager Steve Sheldon, who has worked for Rainbo since 1971. "The local musician looking for promotional copies to sell or shop is going to get lost at a huge facility. Depending on someone's needs, we will hold their hand through the entire process. It's one-stop shopping, because beyond the basic manufacturing, we work with the client on artwork, film, printing and packaging. It's not the cheapest deal in town, but we offer great value."

While the company continues to handle quick turnaround needs for labels like MCA and Geffen—and boasts among its past pressings, recordings by Nirvana, Tom Petty and Paul McCartney—catering to the little guy has contributed just as much to its industry legacy.

Steve Sheldon

General Manager, Rainbo Records & Cassettes

By Jonathan Widran

As far as evolving technology is concerned, Rainbo continues to manufacture LPs for promotional, club and scattered collector use. It was only 20 years ago that the company made albums exclusively. In the early Eighties, cassettes became fashionable, while by the late Eighties CDs became the format of choice.

While more has happened technologically in the last two decades than over the 40 previous years, Sheldon says Rainbo has, for survival's sake, updated its facilities and services according to the standards the industry sets. From mono to stereo, analog to digital, grooves to bytes, disc to DAT, tape to CD, and, coming sooner than later, DVDs.

"It's just a natural evolution, and companies like ours essentially hang on the coattails of the major labels who dictate such changes," Sheldon explains. "Another area where their shifts affect ours is in the way many bands these days get signed. In the old days, artists



used to just shop demos and hope for the best from A&R. Now, it's more grass-roots. Artists often must prove their potential first, and this has increased our business manufacturing CDs for local artists and small labels who are needing to create a following before majors take notice."

Sheldon warns those looking to reproduce masters—or create ma-

sters and replications from DATs—to come to companies like Rainbo rather than rely on "brokers," or middlemen, who shop around for the best deal but often don't deliver on promises.

Today, Rainbo offers a wide array of machinery—from vintage presses for vinyl records and a state-of-the-art silk-screener used to print graphics on CDs, to high-speed cassette duplicators, electroplating machines and a variety of automatic assembly-printing-packaging equipment. "In one day, on three shifts, we are operating equipment that hasn't been manufactured in nearly 20 years, as well as systems for those newfangled optical multimedia MTV-type technologies for today's Generation X digital age listeners."

Aside from the obvious top-notch spread of services offered at Rainbo, the 55,000-square foot facility also features a unique collection of antique phonographs, music boxes, nickelodeons and pipe organs.

"What do I like about our business?" Sheldon asks, rhetorically. "Everyday, when I wake up, there's something creative going on at Rainbo. There's always a new situation to solve, and the right person is here to solve it."

Contact 310-829-0355.

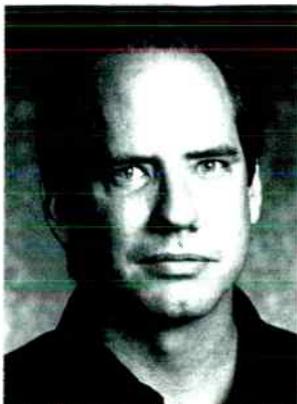


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Ken Pedersen

Ken Pedersen has been upped to Executive Vice President of **Virgin Records America**, where he will oversee Virgin's Finance, Production and Information Technology departments. He will also oversee the label's recently acquired **Narada Records** and new strategic alliances with **Higher Octave Records** and **Westwood Promotions**. Based in Los Angeles (310-278-1181), Pedersen was previously Senior Vice President and CFO for the company.

Revolution Records has appointed **David Wolter** to the label's New York A&R staff, where he will seek out and sign new artists. He has had previous stints with Sony, Atlantic, Mercury and Hollywood Records. Contact Revolution's Los Angeles offices at 310-289-5500.

Timothy J. Wood and **Claire L. Rothman** have been named Executive Vice Presidents for **Ticketmaster**. Wood will serve as Executive VP, Western Region & Director of European Development for the ticketing giant, while Rothman will serve as Executive VP. Both will continue to work out of the company's Office Of The President. For more information, contact **Larry Solters** or **Bonnie Poindexter** at **Scoop Marketing** in Los Angeles (310-360-6060).



Melissa Silver

Melissa Silver has been promoted to Senior Director of Media Relations at **Atlantic Records**. Silver was previously Director of Press & Publicity for the Atlantic affiliate, **Big Beat Records**. She will continue to work out of Atlantic's New York offices (212-707-2000).

Music public relations firm the **Mitch Schneider Organization** (MSO) has promoted **Amanda Cagan** to Account Executive. Previously Senior Publicist at the company, Cagan helped organize the launch of MSO in 1995, and has since worked on the company's campaigns for such artists as Alanis Morissette, K's Choice, the Black Crowes and Matchbox 20. Call MSO at 818-380-0400.



Curtis Smith

Risk Records has appointed **Curtis Smith** to the post of Director of National Publicity for the label, where he will handle all aspects of publicity for the company and its artist roster. He was previously in the publicity department at Interscope Records. You can contact Risk's Hollywood, California offices at 213-462-1233.



Cathy Williams

Rhino Records has promoted **Cathy Williams** to National Director of Media Relations. In her new position, Williams will oversee the company's corporate public relations campaigns, supervise the department's publicists, and continue to execute media campaigns on behalf of Rhino products. She will work out of Rhino's Los Angeles headquarters (310-474-4778).

John Seda has joined microphone and monitor manufacturer the **Audix Corporation** as head of the company's Artist Relations program, where he will be responsible for developing new artist relations for the company, as well as maintaining the network of artists who currently use Audix products. Contact **Keith Hatschek & Associates** at 415 227-0894.

Digital pro audio products manufacturer **Apogee Electronics** has appointed **Paul Rice** as the company's new president. He was previously VP of Sales for the Americas at the Digidesign company. Contact Apogee's Santa Monica, California headquarters at 310-915-1000.

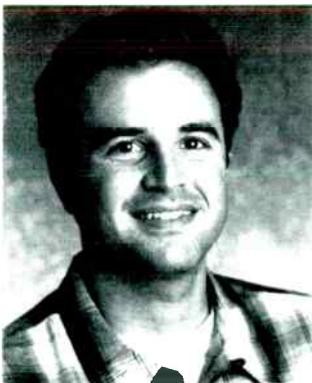


Eric Reagan

Eric Reagan has joined the A&R staff at **Mercury Records** as Manager of A&R. Based in Los Angeles, he had previously been an A&R consultant for the label. In his new post, he will scout new talent, conduct A&R research, coordinate band auditions and assist in artist development. Contact Mercury at 310-477-7622.

Cheryl Shaver has been appointed Vice President of Sales for **Velvet Records**. She was previously Midwest Label Director for Capitol Records. Contact Velvet's New York offices at 212 353 8800.

Universal Music Group has appointed **Scott Blum** Director of Strategic Planning and Business Development. Based in Los Angeles, Blum was previously on the staff of the Deloitte & Touche Consulting Group/Braxton Associates. UMG's Universal City, California headquarters can be reached at 818-777-0915.



Craig Coburn

Geffen Records has appointed **Craig Coburn** as an A&R Executive for the label. Previously head of Top 40 Promotion for Geffen, Coburn signed the dance-pop trio **She Moves** to the label in 1997. For more information, contact Geffen's Los Angeles headquarters at 310-378-9010.

N2K Entertainment's Phil Rammone-headed record label, **N2K Encoded Music**, has announced a slew of new appointments in the company's promotion department. **Susanne White** has been tapped as Vice President of Promotion, joining **Mike Stone**, who has been named Vice President, Field Promotions, East Coast; **Scott Gordon** and **Jordan Zucker** are National Promotion Directors, West Coast and South, respectively; and **Eulis Cathey** has been promoted to Vice President of Jazz & Urban Promotion. For more on these appointments, contact N2K Encoded Music's New York headquarters at 212-378-5555.

Scott Borchetta has been appointed Senior Executive, Promotion and Artist Development for **DreamWorks Records Nashville**. He was previously Senior Vice President, National Promotion for MCA Records Nashville. For more information, contact DreamWorks Nashville at 615-463-4600.



Michael Mueller

Michael Mueller has been appointed Vice President of Broadcast and Post Production for pro audio equipment manufacturer **Solid State Logic North America, East Coast**. He was previously Eastern Regional Sales Manager for AMS/Neve. For more information, contact **Debra A. Pagan** at **D. Pagan Communications** (516-692-8262).

Amy Basler has been appointed Director of Alternative Marketing for **BMG Distribution**. In her new position, Basler will work with BMG's distributed labels to maximize exposure for the companies' artists and products in the retail and consumer marketplaces. Contact BMG at 212-930-4000.

A&M Records has announced two new staff appointments: **Laura Grover** joins the company as Director of Marketing, and **Diane Gentile** has been named Senior Director of Rock Promotion. Grover comes to A&M from the House Of Blues in Los Angeles, where she was Manager of Artist Relations and Entertainment Marketing, while Gentile was Senior Director of Rock Promotion for EMI Records. Contact A&M's Hollywood, California headquarters at 213-856-2695. 



James Elliott

Title: Senior VP, A&R
Duties: Full Service
Years With Company: 8
Company: Red Ant Entertainment
Mailing Address: 9720 Wilshire Blvd., Beverly Hills, CA 90212
Phone: 310-246-3069
Web Site: <http://www.redant.com>

Background: James Elliott, Senior VP, A&R for Red Ant Entertainment has been at the same office for seven years. It's the record company name that keeps changing. What we now know as Red Ant has been in existence for a year-and-a-half.

The current batch of label releases includes new works by Salt-n-Pepa, Naked and Militia. Before there was Red Ant, the name on the building was Gasoline Alley. Elliott was there, or rather here, for six years. So was sublime. The name changes, but the company remains the same.

Personal History: "I've been doing this for about seven or eight years, and before this I had a production deal at Atlantic for five years. So that's the last thirteen years. Over the years, I've learned to get the records out—make them and get them out.

"All record companies are famous for making records and sitting on them for a long time. That's the worst thing about a record company, especially with majors. It's a year-and-a-half or two-year project. That's too much time. My whole thing is to make records and get them out. Usually from the time that you turn in finished masters, it takes three months."

Naked: "The Naked record is really starting to do well. MTV just accepted the video for the song 'Raining On The Sky.' My promotion person just came in here and said it was going to go. We signed Naked to Gasoline Alley and we brought it with us when we left. It's about a year-and-a-half-old."

The Numbers: "For it to really per-

form, I don't see this record breaking until next Christmas. But it's doing well on its own. I'm probably at 40-50,000 units. Just wait until it kicks in during the next month-and-a-half or two months. Then it will start selling 15-20,000 units-a-week.

"We're going to three formats—we're going to Triple A, we're going alternative, we're going rock. It's really a broad-based record and everybody is embracing it. Wherever it's getting played it's getting phones, which is even more important."

Upcoming Urban: "We have the Militia. They're just blowing up everywhere. Even in cities where they have no airplay at all, I'm selling 3-4,000 units. You know rap records. You've got the right song and the right tracks, they just blow up. Then I have a girl named Tami Davis. She's looking really good."

Breaking Urban: "The urban and rap records will break faster than any record. They get to the numbers quickest, so for a label that has no catalog or anything to sustain itself but record sales, you need to go with the easiest thing to break, and, at the same time, be developing your rock and alternative acts. They're a longer haul, but the others will keep you in business.

"It's a format you start records at. Hopefully you've made a record that can cross many formats and maximize your sales. I think we've done that with the Militia. That's strictly a street/urban record, but churban is all over this record. Here in Los Angeles, I have Power 106. In San Francisco, it's #3."

Building Urban Acts: "A lot of producers come to me all the time. Actually, the Militia was from a producer that came to me with a track. I loved the track. He had some guys out of San Francisco, we had some guys here and we put them together. There's five people in the group. It's kind of like Wu-Tang.

"The producer found all these people and put them together. It's like a big family. That's what this is like. I'm doing a record with two people from the group, a guy and a girl. And I'm doing a solo record with another guy from it. It's the kind of record that can sell anywhere from a half-a-million to a million records in a short period of time."

Unsolicited Demos: "It's impossible for me to listen to everything because I'm usually coordinating [my current projects]. Unfortunately, it's hard to get to me. I try to listen to as much as I possibly can, but if you put an article out and I get 50,000 demos, it's impossible for me to listen to that many tapes. Nor will I even try, because I have to be creative, too.

"There are always problems

with records, you know? I get involved with records that were started somewhere else with someone else and I have to take them over. So I really have to dig my heels in. It's hard when you're digging your heels in to be looking at other acts. I really look for songwriters and producers."

Great A&R: "I don't care what anybody says. I have a lot of records I've made and I feel really strong about all of them. But not all of them are going to make it. I think I make records that radio wants to hear and that radio is going to play. Now, whether people are going to react to it or not, that's up to them. It's a matter of being in the right place at the right time. Face it. I wish it was a perfect science, but it isn't."

Great Songs: "If you have a hit song, there are many things you can do with it. You can always go and put in different beats. On the alternative side, you can do the same thing. You can always change tracks, but you've got to have a great song. That's what I look for. It has to be a great song."

Starting Over Again: "Right now, I'm getting ready to do three albums. It's like starting from ground zero again. I've got two rap albums I'm doing and another is an alternative album.

"A really good engineer can do a lot of different kinds of records. I'm not actually making the records. I mean, I am, but I'm not. I'm not in the studio every day. It's like coordinating different producers and engineers. Once I get a project up and rolling, I'm coordinating and going over their songs every day. It's all about music. I was doing the Naked record while I was doing two urban records."

Artistic Freedom: "Records are

being made all over the place. It's all up to where the artist is feeling comfortable. I try to give people freedom of creative space just so I can oversee it. But if it doesn't look like they're doing what needs to be done, then I have to wheel it in closer to me. There's only so much freedom I can give them.

"Some people, you can just put them in a studio and check in on them once-a-week. You spend three or four hours with them that way and are really brought up to speed with where you're at. Other groups, you can't leave them alone for an hour.

"As you get into a project, you find out where you're at with the project. People have to be allowed to make their mistakes. They are the artists. They are that painter who goes to that canvas, so I have to give them as much freedom as possible."

Artists vs. A&R: "The relationship between the artist and A&R isn't always easy. There's a difference between what they think is a hit song and what you need as a record company. It's always a clash. There's a lot of give-and-take. My theory is that I have to give them a little of what they need and they have to give me what I need. Once I have what I need, when I have three or four songs I feel are really strong, then I can put some other stuff on.

"If we're just putting stuff on an album that I'm not comfortable with and we're halfway through the album budget and I don't have anything, that's not a good position to be in. What artists don't realize is that the A&R person is the cheerleader at the record company. So as we're finishing things, especially the things we think are singles, we use that for building excitement and anticipation for them to finish the record."

—Interview By
MC Staff Writer Tom Kidd

ARK 21 CAPTURES A NOTED OUTLAW



Country music legend Waylon Jennings has signed a new deal with Miles Copeland's Ark 21 Records. The 40-year musical veteran's first album for the label—and 72nd of his career—is *Closing In On The Fire* (due out May 19), which features collaborations with Sting, Sheryl Crow, Mark Knopfler and Travis Tritt. Pictured (L-R) are: Anastasia Pruit, VP, Ark Nashville; Sting; Gregg Brown, producer; Waylon Jennings; and Kim Turner, Sting's co-manager.

IT HAPPENED ON THE WAY TO THE FORUM



LARRY FORD

In conjunction with the recent NAIM Winter Market, the 5th Annual Grammy Producers Forum took place with a lively discussion dealing with the art of production. Pictured (L-R) is the panel of past Grammy-winning producers: Jerry Harrison, Roger Nichols, Joanna Nickrenz, Phil Ramone, Narada Michael Walden and NARAS CEO Michael Greene.

New Releases

Led Zeppelin fans are eagerly anticipating the new Atlantic release from Page & Plant, *Walking Into Clarksdale*, which is due out on April 21st. Unlike their first release together—the largely live *No Quarter*—which featured only three new compositions, the new studio album spotlights twelve new Page/Plant originals, ranging from the acoustic-oriented melodic rock of “Shining In The Light” and the “Kashmir”-like strains of “Upon A Golden Horse” to the haunting epic qualities of “Most High” and “Blue Train.” Jimmy Page adds to his illustrious legacy with his fretwork on “When The World Was Young” and “Burning Up,” while Robert Plant sounds to be quite inspired throughout the proceedings. Some may say that you can’t go home again, but this album proves that a musical visit from the likes of Page & Plant is a welcome one, indeed.

Music Connection readers who helped name Janis Joplin the greatest female rock singer in *MC*’s Special 20th Anniversary Issue last year will be glad to know that Columbia/Legacy has unearthed a brilliant fourteen-track live set called *Live At Winterland '68*, featuring Joplin with Big Brother & The Holding Company, recorded just prior to the release of their debut album, *Cheap Thrills*. This is a monumental recording that features four songs that were never issued on any studio album, as well as riveting versions of “Down On Me” (two renditions of this song appear since the band opened and closed the performance with it), “Ball & Chain” and “Piece Of My Heart.” You can rest assured that you have never heard Joplin like this before. Look for it in stores on May 5th.

EMI-Capitol Entertainment Properties has released *Lennon Le-*

gend: The Very Best Of John Lennon, a single disc compilation that is the first such CD to feature all fourteen of the late Beatle’s U.K. and U.S. solo hits.

Lou Reed has a new live album, *Perfect Night*, coming out on Reprise, on April 21, that features such Reed standards as “Coney Island Baby,” “I’ll Be Your Mirror,” “Vicious” and “Dirty Blvd.” Recorded at London’s Royal Albert Hall last July, Reed’s band is comprised of such veteran compadres as bassist Fernando Saunders and guitarist Mike Rathke, as well as drummer Tony Smith. In addition, on April 29, PBS will premiere *Lou Reed: Rock And Roll Heart*, a one-hour documentary for the *American Masters* series.

Although Lava/Atlantic had initiated this tribute project long before the recent Fleetwood Mac reunion tour and album, the label’s release of *Legacy: A Tribute To Fleetwood Mac’s Rumours* could not have come at a better time, in terms of public adulation for the band’s landmark 1977 album *Rumours*.

This tribute collection contains all of the eleven tracks from the legendary album, as performed by Tonic, the Corrs, Matchbox 20, Elton John, Duncan Sheik, the Cranberries, Shawn Colvin, Goo Goo Dolls, Jewel, Tallulah and Sister Hazel. As one might expect from the roster of talent, this is a mixed bag. In fact, although the strength of the original material makes it virtually impossible to make any real blunders, many of the tracks come off sounding like nothing more than b-side material from the various artists. But you may have a different opinion. See for yourself when the album hits the streets on March 17th.

Country News

Is it the Woodstock of country

music? Well, perhaps that might be a stretch, but rumors are flying about something called the Bahamas Country Bash, which is slated to take place on a private island off the coast of Nassau in the Bahamas in October. While no formal announcements have been made, such artists as Clint Black, Martina McBride, Collin Raye and Sons Of The Desert are said to have been inked, while future slots may be filled by the likes of Shania Twain, Faith Hill, Tim McGraw and Sawyer Brown.

And speaking of country music, various readers have been asking us about Bakersfield’s own Big House, who graced the cover of *MC* last February when they released their self-titled debut album on MCA Records/Nashville. And while that sparkling country-rock release had trouble finding a solid home on the strict country formats, the band has continued to be recognized by critics all over the world. That’s right, the band’s album has been nominated for “Country Album Of The Year” at the Irish Recorded Music Awards (that country’s Grammy equivalent), and Big House has also been nominated for “Best New Duo Or Group” at the Academy Of Country Music Awards, slated to take place at the Universal Amphitheatre on April 22nd.

Big House will also be playing on the George Strait Festival Tour, which hits the Southland at Anaheim Stadium on April 25th. The band’s next effort for MCA/Nashville is due out on May 5th.

The Biz

Elvis Costello has signed a multi-label worldwide recording deal with PolyGram. The basics of the new deal call for Costello’s pop-oriented material to be releas-

ed through Mercury Records, and for his other musical ventures to be channeled through such labels as Verve, London, Decca and Philips in the PolyGram Classics & Jazz division. The versatile veteran’s first release under the new deal will be a collaboration with Burt Bacharach, which is slated for release on Mercury in the fall.

Mercury has also inked a distribution deal with the Chicago-based industrial indie rock label Slipdisc Records. In addition to the distribution deal, Mercury and Slipdisc will also jointly market select artists. The first such release will be Roschach Test’s *Unclean* in April. For more information, you can contact 212-333-8000.

Industry veteran Joe Isgro, CEO of L.A.-based Private I Records, has announced that the label has signed Arizona-based Crash Records to a distribution deal. Private I is the label home of funk icon Rick James. Contact Guy McCain for further information at 213-651-9300.

EMI Christian Music Group (EMI CMG) has formed EMI Gospel, a new wholly-owned label, and the label’s first signing is Lamar Campbell & Spirit Of Praise. The new label, which is based out of EMI CMG’s corporate offices in Brentwood, Tennessee (615-371-4300), will be headed by Managing Director Ken Pennell. Chordant Distribution Group will handle distribution efforts to the Christian retail market and EMI Music Distribution will take care of the general retail marketplace.

EMI CMG is the world’s largest Christian music group, housing the Sparrow, Star Song, re:think and Forefront labels, in addition to EMI Christian Music Publishing and Chordant Distribution.

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



A&M’s teenage blues sensation, Jonny Lang, is pictured receiving a platinum award for sales of his debut album, *Lie To Me*. Pictured (L-R) are: Miki Mulvehill, Blue Sky Management; Al Cafaro, Chairman/CEO, A&M Records; Jonny Lang; and James Klein, Blue Sky Management.



OPEN HOUSE AT ZOMBA



The Zomba Group and Segue Music recently hosted an open house to celebrate the opening of their new combined facilities in Los Angeles. Pictured (L-R) are: Bob Hunka, VP, Television Music, Columbia/TriStar; Nancy Knudson, Assistant VP, Film & Television Music, ASCAP; Loretta Munoz, Assistant VP, East Coast Membership, ASCAP; host Neil Portnow, Senior VP, The Zomba Group West Coast; and John Frankenheimer, attorney with Loeb & Loeb.

Songwriter Showcases

Women & Their Power Tools, a monthly spoken word and music series, celebrates **International Women's Month** in March, with a series of live performances. On Sunday, March 22, from 2:30-5:30 p.m., Eleni Kelakos will both perform and play host to Robin Pearl, Wendy Conrad, Mare Lennon, Ali Mandelbaum, Zan, Stacey Board, Maureen Davis and Leslie Brenner at **Borders Books & Music** (330 N. La Cienega, in Los Angeles). This special event is free of charge, and all ages are welcome. For further information, you can call 213-466-1507.

The ubiquitous Hal Cohen, creator and maintainer of the songwriters online services **Li'l Hank's Guide For Songwriters** and the **Open Mic And Showcase Guide**, hosts **Acoustic Soup** on the first and third Friday of each month at 8:00 p.m. at **Book Grinders**, which is located at 13321 Burbank Blvd., in Van Nuys. Cohen will also host a **Pro Invitational Open Mic** every Thursday from 8 p.m.-midnight at **Mallory's** (3575 Cahuen-

ga Blvd. West, in Universal City), and also Sunday nights at the **Hot House**, at the corner of Riverside and Laurel Canyon Blvds. The Sunday events, which are sponsored by **Traditional Music** in **Studio City**, take place from 9 p.m.-midnight. On Friday, March 20, Cohen hosts **Belly Puddle**, **Sharon Resnick** and **Lisa Nemzo** at **Lulu's Beehive** (13203 Ventura Blvd., between Coldwater & Fulton in Sherman Oaks). You can also catch up with him on the web at <http://www.halsguide.com>.

New And Noted

Jim Lauderdale, one of Nashville's more prolific songwriters, has just released his debut album, **Whisper**, for **BNA Records**. With the help of some of Music City's finest—**Harlan Howard**, **Melba Montgomery**, **John Scott Sher-**

IT'S CHECK-IN TIME AT DREAMWORKS



DreamWorks Music Publishing has acquired the Motels' catalog. Shown here in their Beverly Hills headquarters with Martha Davis, the band's lead singer and chief songwriter are (L-R): Molly Kaye, DreamWorks Music Publishing; Chuck Kaye, Head of DreamWorks Music Publishing; Martha Davis; and Mike Badami, DreamWorks Music Publishing.

rill, Frank Dycus, and California friend and collaborator **Buddy Miller**—**Whisper** reconnects the country genre to its past and future, through timeless songs and classic sounds. Over the years, Lauderdale tunes have been cut by such artists as **George Strait**, **Vince Gill**, **Mark Chestnut**, **Patty Loveless** and **Mandy Barnett**.

The godfathers of English folk-rock, **Fairport Convention**, now in their 30th year of existence, have just released **Who Knows Where The Time Goes?** on **Green Linnet Records**, a new album of ten studio recordings and two live tracks, including an updated version of the title cut, which was penned by the late **Sandy Denny**. The group's founding father, **Richard Thompson**, even makes a guest appearance.

Speaking of great godfathers, **Nick Lowe** is set to release his

tenth solo album, **Dig My Mood**, for **Upstart/Rounder Records**. Lowe has been chosen as keynote speaker for **SXSW**, which is being held this month in Austin.

Electronica meets neo-classic songwriting with **Mono**, a U.K.-based duo comprised of vocalist **Siobhan De Mare** and producer/arranger **Martin Virgo**, noted for his production work with **Massive Attack**, **Bjork**, and **Nellee Hooper**. It's ambient trip-hop with a **Burt Bacharach** buzz on **Echo/Mercury Records**.

Ode To Ochs

Sliced Bread Records has released the double-CD, **What's That I Hear?—The Songs Of Phil Ochs**, a tribute album which features 28 newly-recorded performances of the Sixties-era singer-songwriter's material. Ochs is no-

DANIELS INKS WITH EMI PUBLISHING



LeShawn Daniels, co-writer of songs for **Immature**, **No Authority** and the **Booty Call** soundtrack, has signed a worldwide co-publishing deal with **EMI Music**. Daniels is currently in the studio writing for the next **Brandy** album. Pictured (L-R) are: Evan Lamberg, Sr. VP, Creative, EMI Music Publishing East Coast; Rev. Fred Jerkins Sr., manager; LeShawn Daniels; Brian Jackson, VP, Creative, EMI Music Publishing East Coast; co-writer/mentor/producer **Rodney Jerkins**; and **Barton J. Weiss**, VP, Business & Legal Affairs, EMI Music Publishing.

FAMOUS PROMOTION



Mary Beth Roberts, VP, Catalog Development, Famous Music.

BMG PROMOTION



Sabine Roux, Manager, International Acquisitions, BMG Music Publishing

ted for using popular music to address such issues as the Vietnam War and civil rights.

Some of the featured performers include the late songwriter's old Greenwich Village pals **Tom Paxton, Dave Van Ronk** and **Eric Andersen**, but you'll also find numerous contemporary artists such as the **Roches, John Wesley Harding, Katy Moffatt** and **John Gorka**. For more information, check out Sliced Bread's web site at <http://www.slicedbread.com>.

The Grapevine

Mary Beth Roberts has been promoted to the position of Vice President, Catalog Development for **Famous Music**. Headquartered in New York, Roberts will now be responsible for the promotion of the vast Famous music cat-

alog in such areas as new recordings, placing songs in commercials, special projects, representing the catalog for consumer projects, new media and theatrical release cross-promotion. She helped build the Famous Music web site, which also includes **peermusic** and **Rondor**, at <http://www.syncsite.com>. Roberts can be reached at 212-654-7433.

David De Busk has been promoted to the post of Director, Information Technology at **BMI**. He will be responsible for BMI's Internet and web sites, the Repertoire server and the **BMI MusicBot** which he co-created. He will work out of the BMI's Nashville office (615-291-6700).

Sabine Roux has been appointed to the position of Manager, International Acquisitions for **BMG Music Publishing International**, and will be responsible for signing United States artists and catalogs to international publishing deals. Prior to joining **BMG**, Roux worked at the French Music office in New York, which represents the interests of the French music industry with American publishing companies, record companies and pop music providers. Roux will be based at **BMG's** Los Angeles offices (310-247-8300).

Ed Hunsberger was recently named to the position of Creative Director of **Warner/Chappell Music/Nashville**, where he will be responsible for working with and signing new artists and songwriters. He can be reached at 615-254-8777.

Lisa Ramsey has joined **Hamstein Publishing** as Vice President of Writer Development, where she will be working with the creative department, exploiting the company's catalog and developing new writers. She can be reached at 615-320-9971. 

JIM VELLUTATO

Director, Creative Affairs Sony Music

By Dan Kimpel



By the ripe old age of five, Jim Vellutato already had a career in music, playing drums with his parents' band. Though he wrote songs in high school and penned musicals in college, he would find much bigger success working in the field of music publishing. As he recalls, "I got tired of being turned down, so I came over to the other side of the table."

His first publishing job was in the mailroom at **Chappell Music**, where his duties consisted of "making tape copies, taking *Billboard* and *Music Connection* around, making sure the cars were parked in the right places," he laughs. But he also began honing his creative ear. "Writers would bring in songs and ask, 'Can you get these to Ira Jaffe, Bob Skoro or Jolene Cherry?'"

When **Cherry** left to start her own company, Vellutato was promoted to professional manager, and, later, in 1986, Vellutato was appointed Director of Creative Affairs at **Famous Music**.

"It was fantastic," he recalls. "I was put in charge of all the songwriters. I wasn't just a plugger, it was more of a creative position. I learned how to plug in producers and writers, and what to look for in artists at the earliest stages in their careers."

"**Alan Melina**, who was my superior, had met **Martika**, a young actress who was on a show called *Kids Incorporated*. **Alan** set me up to play songs from our writers for her and her mother, and **Martika** particularly liked **Michael Jay's** writing, so we put together a collaboration. The songs got better. People wanted her to sing on demos because when she'd sing a demo we'd get their songs cut. We signed her to a development deal and **Alan** got her a record deal at **Columbia**. She sold three million units and had a Number One hit, 'Toy Soldiers.'"

In 1992, Vellutato heard another remarkable singer-songwriter. "An attorney named **Gary Greenberg** sent me a tape of three songs from a writer with this incredibly well-trained passionate voice. It was **Paula Cole**. I literally couldn't get the tape out of the stereo. I played it for **Bob Ford** and we signed her to a development deal. She moved to **San Francisco** and kept doing demos. We took her around and people were interested, but still not quite offering her a record deal. Then she met music veteran **John Carter** who was living near her, and he became a member of the team and started working with her as a manager. He had a big influence."

"**Carter** set up a live showcase with **Terry Ellis** at **Imago**. On one song during the set she began crying and couldn't finish. **Ellis** signed her. Her first single came out while **Warner's** was going through turmoil and it did well, but the album didn't. After the dust had settled she recorded *This Fire* and she [was nominated] for seven Grammys."

In 1993, Vellutato made the move to publishing giant **Sony Music**. "Sony may seem a little more corporate," explains Vellutato, "but we go after anything that's great music whether or not it's signed. We have a number of development projects happening right now that are not yet signed to labels. Of course, this is balanced by signed acts and writers who are already in the mix. Back catalog is vital. The **Sony/ATV** catalog includes the **Beatles**, **Steinberg & Kelly**, **Neil Diamond**, **Joni Mitchell**, **Babyface**, **Alice Cooper**, **Stevie Nicks**, **Nile Rogers**, **Randy Bachman**, **Aerosmith**, **Leonard Cohen**, **Miles Davis**, **Martin Page**, and many others."

"My primary position is placing songs and finding new writers, producers and artists," he continues. "A new writer, **Sylvia Bennett-Smith**, came out from **Kansas City**. I was developing **Wild Orchid**, and **Sylvia** played me a song called 'The River.' The girls put on their vocals and it became one of the songs that brought them interest from labels. We did a development deal with **Sylvia** and then signed her. She has cuts with **CeCe Winans**, **Destiny's Child**, **Wild Orchid**, and we're crossing our fingers on a song **Whitney** is planning to record."

How does Vellutato see the future of music publishing? "There's a big complaint that it's tough to get songs covered," he says. "I disagree. Right now is a wonderful time for songwriters and producers to come up with hit material and do very well. **A&R** people call me and they're looking for that magic combination: hit songs, new producers and developing artists. Deals are getting expensive, which doesn't allow publishers to do as many deals, but for an artist, producer or songwriter, a good publisher can really catapult a career."

Contact **Sony/ATV Music Publishing** (310-449-2100).



ASCAP HONORS WARREN



ASCAP recently presented songwriter **Diane Warren** with a special international achievement award for her continued success as one of the world's most accomplished songwriters. Pictured (L-R) during the New York presentation are: **John Alexander**, VP/Membership, **ASCAP**; **Roger Greenaway**, Senior VP/International, **ASCAP**; **Doreen Dorian**, President/General Manager of **Warren's** publishing company, **RealSongs**; **Diane Warren**; **John LoFrumento**, CEO, **ASCAP**; and **Todd Brabec**, Senior VP/Membership, **ASCAP**.



SLOWHAND LIVE: On February 17, Warner Reprise Video released *Eric Clapton Live In Hyde Park*, a 90-minute concert video filmed in London in 1996. The video, directed by Julia Knowles, features performances of such Clapton classics as "I Shot The Sheriff," "Layla" and "White Room," and carries a suggested retail price of \$19.98. Clapton's latest album, *Pilgrim*, is due for release in March. For more information, contact Alisse Kingsley at 818-953-3485.

ATLANTIC GOLD: Atlantic Records' 50th Anniversary compilation, the two-disc set *Atlantic Records 50 Years—The Gold Anniversary*, has been mastered using Pacific Microsonics' high resolution HDCD(R) process, by Sterling Sound (New York) mastering maven Ted Jensen. The album features 26 tracks spanning rock, jazz, pop and R&B, including classic recordings from the likes of Ray Charles, Bobby Darin, Aretha Franklin, Led Zeppelin, Wilson Pickett, the Rolling Stones, Phil Collins, Bette Midler and Crosby, Stills & Nash, along with more recent works from Jewel and Hootie & The Blowfish. For more on Pacific Microsonics' HDCD(R) mastering, call PM's Doris Blaschke at 510-644-2442.

GRANDMASTER RECORDERS: Former Nine Inch Nails drummer Chris Vrenna was recently at Grandmaster Recorders in Hollywood, California, producing and programming for the new album from avant garde Columbia Records act Rasputina. Engineer Critter (Ministry, Chemlab) and assistant Wade Goeke were also in on the sessions. Contact Grandmaster at 213-462-6136.

SKIP SAYLOR RECORDING: Skip Saylor Recording has recently played host to new projects from Aftermath artist King T., rappers Ice Cube and Shaquille O'Neal, former Led Zeppelin bassist/keyboardist and composer/producer John Paul Jones, Columbia artist Cassie Bonner and A&M artist A. Dalvin. For more information on the Los Angeles-based facility, call the studio at 213-467-3515.

HOUSE OF BLUES STUDIOS: A number of artists and producers

have recently visited House Of Blues Studios in Memphis, including RCA artists Trinket, producer David Z (Prince, Jonny Lang), Free bassist Andy Fraser, and producer Carlos Broady. Contact the studios at 901 278-1888.

OCEAN STUDIOS: Warner Brothers artist Martin Kember was in at Ocean Studios in Burbank, California, working on his upcoming album, with producer Reed Vertelney. **METRO BEAT:** Mixer Rob Chiarelli has been at Larrabee North (in Universal City, California) with producer Oliver Leiber, mixing the song "Dreams" for Atlantic/Lava artists the Corrs. The song is for the Fleetwood Mac tribute album on Lava. For more information, call 818-840-9001. **MC**

RUNDGREN'S BOARDS



Veteran Todd Rundgren engineer Larry Toomey, who has worked with the artist for more than ten years, has acquired a pair of Yamaha O3D digital mixers for the artist's latest tour in support of his Guardian Records release, *With A Twist*. Pictured above are the performing Rundgren (inset) and engineer Toomey.

RICHIE REVISITS HIS "LADY"



Former Commodore and Eighties pop crooner Lionel Richie was recently in at the Village Recorder studios tracking a new version of his Seventies hit with the Commodores "Lady (You Bring Me Up)," for an upcoming PolyGram release. Richie (left) has been working on the project with producer David Foster (center) and engineer David Reitzas (right).

WHERE'S MY WIFE?



Drummer Ash Sood, currently on tour with his centerstage wife, Sarah McLachlan, stopped to check out the Design FX Remote Recording Truck during his wife's recent taping of a VH1 *Storytellers* installment in Los Angeles. Pictured taking a break in the DFX truck are (L-R): Scott Peets, Director of Remote Recording, Design FX; Ash Sood; and engineer Biff Dawes.

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Jeff Sarli

This veteran bassist has built his name up over the years, resulting in his work with the Rolling Stones

By Jonathan Widran

For Jeff Sarli, playing upright bass on three cuts—"Flip The Switch," "Too Tight" and "How Can I Stop"—from the Rolling Stones' recent *Bridges To Babylon* album, was the fulfillment of a lifetime dream. The veteran bassist, whose resumé boasts equal splashes of rockabilly, roots rock and delta blues, recalls that at age thirteen, the first song he ever played with his first band was the Stones' "Satisfaction."

"We called ourselves Money Back Guarantee," laughs Sarli, who has since gone on to jam with the likes of Marshall Crenshaw, The Band, Bob Margolin (from Muddy Waters' group) and Commander Cody guitarist Bill Kirchen. "We had two guitars, which was my first instrument, drums and an accordion player whose mother let us rehearse at his house. After we played that song, I fantasized what it might be like to play with the Stones."

Sarli would have to wait a few years for that dream to come true. Recording with guitarist John Mooney and Bluesiana (the band is preparing to tour this year), Sarli bonded with the project's drummer, George Recile, and producer Rob Fraboni, both of whom had just worked with Keith Richards on his solo album. Fraboni was so impressed with Sarli's ability on both electric and acoustic bass that he invited him to meet the Stone in Connecticut.

Sarli recalls the impromptu jam session, saying, "We turned on the tape machine and recorded some great stuff. It just felt really comfortable. Keith said that kind of thing is rare for him, too, because usually the Stones sit in the studio for months before committing anything to tape. He brought up his interest in maybe doing a whole project of cover tunes he's played live by himself, but then, when *Bridges To Babylon* came up, he got sidetracked."

Months later, when Fraboni was tapped to record tracks on the project, Sarli got the surprise call—Richards wanted that upright bass flavor on those three tracks. Unable to find a suitable cargo case for the huge upright, Sarli bought an extra first class ticket to take the instrument on the plane from his hometown of Baltimore to L.A.—even getting frequent flier mileage credit for it! Sarli spent a lot of days just hanging at Ocean Way and jamming informally before being tapped for the tracks.

"It was a very loose situation," Sarli says. "Keith had very specific ideas for me. He didn't want straight eights, he preferred a Dixon type feeling with more syncopation and cutting time in half, like the bass you hear on those old Chuck Berry recordings. Keith would sing the lines to me and tell me to just do what I do best. It wasn't till after each session, when I got back to my hotel, that I thought, 'Oh my God, I'm jamming with the Stones!'"

A restless sort who is committed to following muses, Sarli's motto is live it, learn it and move on. "I have a habit of playing with a band for a few years—each time pushing myself to explore new styles—and then moving on. It's not that I get bored, it's just that there is so much to learn."

"I'm not sure where that spirit comes from," he admits. "I think I'm just committed to learning more about myself and growing as a player. I guess I don't want to be locked into any specific lifestyle or music. I feel comfortable in a lot of situations."

No matter the situation Sarli gravitates to, his basic approach to the bass remains simple. "Virtuosity has its place, don't get me wrong," he explains, "but with me, people figure they are going to get something else instead of that genius touch. Something solid, simple, nothing too intense, but that feels really good. Not everyone wants to hear a bassist explore the upper register, walking lines all over the place, because some situations just call for a sound that's raw, fat and loud. Part of that is my natural affinity for roots music, where bass solos aren't encouraged. It's more about keeping the flow going, swinging in more subtle, less obvious ways. To me, the best thing a bass player can do is be so effective that he goes largely unnoticed."

Contact Jane Blumenfeld of In-Media Publicity (212-447-0077). 

MD-301 MiniDisc Recorder from Tascam

The MD-301 is designed for radio broadcasts, live theater, concert halls, project studios or any application where instant play and random access are required.

The unit has RCA-type unbalanced input and output audio jacks, on-board sample rate converter (that automatically converts, via the digital ports, 48kHz or 32kHz DAT sample rates to 44.1kHz) and both optical and coaxial digital inputs and outputs. The

MD-301 editing functions possible with the RC-3 wireless remote controller are: repeat play, shuffle play and program play. There is also a Timer Record/Play function for unattended operation.

For further information on the MD-301, which sells for \$899 retail, you can call Tascam at 213-726-0303. You can also use Tascam Faxback by calling 800-827-2268 and requesting document #3320.



Trace Elliot's Speed Twin C30

The C30 is an all-tube 30-watt Class A combo and is the smallest of the Speed Twin range. Sharing many features of its bigger brothers, the 50 and 100-watt Speed Twins, the C30 has a single twelve-inch speaker, two channels with switchable high/low gain and an Acutronics reverb and effects loop. The two independent channels provide access to both clean sounds and ruder lead and rhythm tones.

The C30 is housed in a 3/4-inch plywood cabinet with gold-plated jack sockets. The electronics chassis is six-

teen-gauge zinc plated and shares many features of big, loud



American amps. For further information on the Speed Twin C30, or other Trace Elliot products, check their web site at <http://www.trace-elliott.com>

Will Ray Signature Mojo Telecaster

The Will Ray Tele has an ash body with a 23k gold leaf applique design and a maple neck with a 25-1/2-inch scale. The neck is topped with Strat peg heads, a rosewood fretboard with voodoo skull pearl inlays and 22 Dunlop 6150 frets. Custom Shop Jazzmaster pickups are used along with Sperzel Trimlock[®] machine heads.

The custom Tele bridge uses compensating saddles for better intonation and the fret width at the nut is 1.680 inches. As an optional extra, you can order the Hipshot[®] string bender as used by Hellecaster guitarist Will Ray. Besides volume and tone controls, there are both



tone select and three-way selector switches.

Available from the Fender Custom Shop, the Will Ray Telecaster comes in a wide array of bright colors, including Ultra Marine Blue, Cadmium Orange and Lime Green. A plush-lined, black Tolex case is also included.

For further information on this guitar or other Fender products, you can call Fender Musical Instruments Corp. in Scottsdale, Arizona at 602-596-9690, or you can FAX them at 602-596-1384. If you're on the Internet, you can also check out the Fender web site at <http://www.fender.com>.

New AKG Solid Tube Microphone



AKG's Solid Tube microphone, which carries a \$1,195 retail price, represents an entirely new price/quality point for a studio quality microphone. The single-polar pattern (cardioid), large diaphragm,

pressure-gradient tube condenser has a bass roll-off of -12dB @ 100 Hz and a -20dB attenuation pad. These are standard features in other studio mics costing up to four times as much.

The outboard power supply uses high voltage for lower noise and a ground lift to take care of possible ground loops. Also included with the mic are shock mount, mic stand adapter and a built-in "pop" screen. I liked the Window feature which allows you to visually monitor the internal operation of the 12AX7 tube. The internal light provides an ambient glow in darkened recording studios. Singers will love this "love light" vibe.

For much more about this new microphone, contact AKG Acoustics—part of Harman Pro North America, Inc.—at Air Park Business Center 12 on 1449 Donelson Pike, Nashville, TN 37217. You can reach them by telephone at 615-399-2199, or you can FAX them at 615-367-9046. 

ST. PATTY'S DAY IN L.A.

L.A.'s Irish community will be in full swing on March 17, better known as St. Patrick's Day. In addition to the festivities being held by the myriad of Irish pubs (many located in the Santa Monica area), the various venues which offer live music will be putting on Irish-themed events in honor of that nation's patron saint. To help guide you through the avalanche of green beer, shamrock-shaped party favorites and corned beef and cabbage, we've put together this partial listing of some of the local goings-on in the greater Los Angeles area.

Molly Malone's (575 S. Fairfax in Hollywood) will be holding an Irish music fest starting the Thursday prior to St. Patrick's Day and extending through March 17th. Molly's pre-St. Patty's lineup will include local favorites **Flogging Mol-**

ly, and, on the 17, it's **Colm Gallagher, Crackmore**, and the **McDuffins** featuring **Tate Donovan**. For more information, you can call Molly's 24-hour hot line at 213-935-2707. In Pasadena, **McMurphy's** (72 N. Fair Oaks) will be going the whole nine yards with an as-of-yet unannounced band, plus bagpipe music all day long; call 626-666-1446 for more info. And the **West End** (1301 5th Street on the corner of 5th and Arizona in Santa Monica) will be having the traditional Irish music of **Luck Money**, along with the **Margaret Clary Irish Dancers** and a headliner to be announced, plus there will be Irish stew and Guinness specials; call 213-656-3905 for more info. **Scruffy O' Shea's** (822 Washington Blvd., in Marina Del Rey, 310-821-0833) will be starting their celebration at noon, with a traditional Irish dance show and an appearance from Luck

Money (who will play in the afternoon from 12:30 til 2:00, and then in the evening at around 6:30) and bagpipe music. Also on the bill is an evening performance from the **Lads**. The festivities will include traditional Irish food and drink.

If you don't feel like battling the Irish bars, **14 Below** (1348 14th St., in Santa Monica, 310-451-5040) will be bringing in the **Gila Monsters**, the **Boomers**, and the **Bikini Girls**. And you can call 213-852-1073 to find out what's up at **Largo** (432 N. Fairfax).

SUNDAY NIGHT KARMA

About five months ago, the **House Of Blues Foundation Room** manager (who goes under the moniker **T-Bone**) gave the thumbs up for a new club-within-a-club, and the **Karma Lounge** was born. Karma is the brainchild of two

House Of Blues employees, **Mike Kussman** and **Sheldon Strickland**. According to Strickland, who acts as Karma's host, the vibe is "lounge, easy, laid-back, low-key, candles and incense; a really beautiful atmosphere." The musical vibe is provided by **DJ Johnny Night**, who plays mainly acid jazz and old school funk and hip-hop.

Karma happens every Sunday night from 10:00 p.m. til 2:00 a.m. at the House Of Blues Foundation Room. "It's no cover charge, guest list only, upscale, and we have a strict dress code—no tennis shoes, no T-shirts," explains Kussman. "We try to go after the industry people. In the next couple of weeks, we're going to start incorporating live jazz acts, flamenco guitars and stuff like that, plus we're going to start theme nights."

In case this is all news to you, the House Of Blues Foundation Room

WHATCHA GOT COOKIN' AT THE COWBOY PALACE SALOON?

Chatsworth's **Cowboy Palace Saloon** has some great things cooking in addition to their Sunday night free barbecue. Co-owner **Bob Rustigian**, who has been at the helm of the honky tonk nightclub for over six of the venue's last 30 years, is putting together a great package for the upcoming **George Strait Country Music Festival**, which runs from 12 noon til 11 p.m. at **Anaheim Stadium** on Saturday, April 25th. A few of the scheduled performers include Strait, **Faith Hill**, **Tim McGraw**, **Lee Ann Womak** and **John Michael Montgomery**. Rustigian points out that there will be plenty of booths outside and even a separate stage for rising local talent.

The Cowboy Palace Saloon is providing a special tour bus package for \$95, which includes round trip transportation from the venue to the stadium and back, and a concert ticket guaranteed to be in the best 50 percent of the house. Also, you'll get complimentary breakfast (with Bloody Marys) at the Cowboy Palace before you leave, a box lunch on the way down, drinks when you come back, and a drawing for a George Strait logo denim jacket.

On April 23, the Thursday before the George Strait Country

Music Festival, the Cowboy Palace Saloon is going to have a pre-George Strait concert party with dinner and prizes (**Boot Barn** will be participating and giving away prizes as well). For more information or to order tickets, you can call the Cowboy Palace Saloon at 818-341-0166. Also, tickets are available on a paid installment plan.

In addition, on April 28, the Cowboy Palace Saloon will once again be hosting the kick-off party and barbecue for the **Eighth Annual Hollywood Charity Horse Show**, emceed once again by former **Star Trek** star **William Shatner**. The star-studded event will be held at the **Los Angeles Equestrian Center** in Burbank from April 30 to May 3rd. The event raises money to benefit two charities—**Ahead With Horses** (therapeutic riding program) and **Futures For Children**, a job training and leadership awareness program for Native Americans.

For the last six years, the Cowboy Palace Saloon has been hosting the kick-off party and barbecue for the closing night party at the Equestrian Center, as well as lending a helping hand with the live music entertainment.

"It's a fun night," says Rustigian, who, along with his partner **Rhonda Gore**, was honored by Shatner at the event two years ago for the good Samaritan role that Rustigian, Gore and the Cowboy Palace Saloon continue to play. "Ahead With Horses is a charity that we've been involved with even before we owned

the bar," says Rustigian. "We've always been pro with what they do; with the horses and the charity and all. It's something we do every year and we enjoy doing it."

So far, the band scheduled to play the kick-off party is **Lovesick Prairie Dog**, with **Dave Alvin** playing the wrap-up party which follows the event at the Equestrian Center.

For further information about this special event or the Cowboy Palace, or to inquire about purchasing tickets, you can call 818-840-9066.



Actor William Shatner at the Cowboy Palace Saloon for the kick-off party at the 1995 Hollywood Charity Horse Show, and (right) Shatner line danced to the country beat. Shatner will once again host the event, from April 30 to May 3rd.



TOM FARRELL

raises funds through membership fees to help "increase racial harmony through educational outreach programs and to help bring music and art back into the public schools," as the official HOB media kit says.

Publicist **Anjali Raval** also points out that the venue's successful **Blues Schoolhouse** program, which is specifically benefited by the Foundation Room membership fees, brings school children into the HOB's multimedia classroom and folk art museum three days a week to broaden their perspective towards the music and history of the blues. For further information on the Karma club, please call 213-390-9719

ST. SULLIVAN'S DEBUT

Since St. Patrick's Day is in the air, it seems the perfect time to introduce a fairly new Irish club that has thrown its hat in the ring. **St. Sullivan's Green**, located at 1026 Wilshire Blvd. (right next door to **Anastasia's Asylum**) is up and running and will be featuring an all-day St. Patrick's Day bash, featuring **Finn McCool** (who will be playing during the daytime), **Ken O'Malley** and the **Twilight Lords**, and, straight from Ireland, **Richard Fagan**. Plus, there will be Irish dancing, and plenty of food and drink. Call them at 310-393-6611 for more information on this most Irish of holidays.

St. Sullivan's Green's amiable owner, **Charlie Magleid**, threw a nice little party, recently, to commemorate the launch of the new venue, which has been pulling in



some noteworthy musical acts since its start-up a couple of months ago. **Clock US** (featuring Irish guitarist **Viv Campbell**, formerly of **Dio** and **Def Leppard** fame) played a brief residency at the club, and last month a new project (probably a one-time event) called the **Usual Suspects**—featuring **Slim Jim Phantom**, **Michael Des Barres** and ex **Sex Pistol Steve Jones**—played. The group was introduced by a handful of actors from the hit movie of the same name, including **Gabriel Byrne** and **Kevin Pollak**, the latter of whom did a 30-minute stand-up comedy routine before **Phantom**, **Des Barres** and **Jones** took the stage.

In addition, **Magleid** has announced that **St. Sullivan's Green**, which is also a restaurant and bar, is on its way to booking more and more live music for bands and artists to get some stage time. On Wednesday evenings there will be a blues night, and, on Thursday nights, swing music aficionados will be able to find what they're looking for.

Bands and artists who are interested in playing **St. Sullivan's Green** should send a package with a tape or CD, bio and photo to: **Charlie Magleid, c/o St. Sullivan's Green, at 1026 Wilshire Blvd., Santa Monica, CA 90401.** MK

THE LAUNCHING OF THE IRISH



Pictured below with club owner **Charlie Magleid** at **St. Sullivan's** opening night party are (L-R): **Keith Roberts** of the **Young Dubliners** (who just released *Alive, alive o'*, their live album for **Cargo Records**), **Magleid**, **Dave King** (singer for local favorites **Flogging Molly**) and **Carl Roberts** (former frontman for the now defunct **Lost Soul**).

BOOKER PROFILE

Len Fagan was the person who brought live music to the **Coconut Teaszer**, back in 1987. Over those twelve years, Fagan has been at the venue, located in the heart of Hollywood, where he has booked the likes of the **Stray Cats**, **Dwight Twilley**, **Bo Diddley**, **Willy DeVille**, the original **Moby Grape**, **Dr. John**, **Mick Taylor**, **Leslie West**, **Blue Cheer**, **Pat Travers**, **Flock Of Seagulls**, the **Smithereens**, **Guns N' Roses**, **Primus**, the **Gin Blossoms**, the **Wallflowers** (who had a residency at the **Teaszer**,



long before their mega-platinum success), **Mighty Joe Young** (who went on to become a band called **Stone Temple Pilots**), **4 Non Blondes**, the **Freewheelers**, **Toad The Wet Sprocket**, **Rage Against The Machine** (many of the latter played on Fagan's "Best Kept Secrets" nights), and, most recently, **Rat Bat Blue** who played the **Teaszer** for nine years before they were recently signed to **Atlantic Records**.

Meanwhile, Fagan's booking partner, **Audrey Marpol**, brought in **Hole**, the **Goo Goo Dolls**, **Weezer**, and even **Nirvana**, years before they were inked to **Geffen**. Other bands who've played the **Teaszer** (in most cases, long before they were signed) include the **Offspring**, **Green Day**, **Urge Overkill**, **Alice In Chains**, **Pennywise**, **Korn**, **311** and many more.

"What the club is known for," Fagan maintains, "is that we find these bands and give them a shot before



Len Fagan
The Coconut Teaszer

Send packages to:
The Coconut Teaszer
8117 Sunset Blvd.
Hollywood, CA 90046
213-654-4773

they get big, and once they get a big following, they move on to the bigger clubs. But bands need a place to play and get a following."

As for musical tastes, **Marpol** tends to favor heavier bands and harder material, as Fagan points out: "As far as the bands I find, I pretty much try to find the up-and-coming acts. I'll usually start them off on a weeknight. After they've played a few shows for us on a weeknight, and if they're drawing well, I'll turn them over to **Audrey** and she'll put them on a weekend with other compatible acts. Also, we prefer that bands send two tapes when submitting for a gig at the **Teaszer**—one for me and one for **Audrey**."

As for the **Coconut Teaszer's** payment policy to bands, Fagan says, "For a local unsigned band, they're paid according to their draw. It depends upon the night. Usually we like bands to draw at least 40 people, and we pay them a percentage of the door. If it's a weeknight, then we may only require them to bring in 30 people before we pay."

Usually, the **Teaszer** pays on a retroactive system as opposed to most clubs who will pay you a percentage of the door after you draw a certain amount of people. Example: Club A will give you \$3 a head for every person you bring in over 30. So, if you bring in 50 people, you'd get \$60. Whereas, at the **Teaszer**, you get \$3 a head for every person you bring in (once you bring in the required 30), so you'd get \$150 if you brought in 50 people.

The **Coconut Teaszer** is making plans to remodel the club this summer. "We are planning on doing that in either late spring or early summer," Fagan says. "There's going to be an entirely new PA system—we're ripping out the area where the sound booth and the bar is, which will open up the room.

"There will be a new lighting system and VIP booths in the back which will be raised two feet off the ground," explains the veteran booker. "So the people in the back can see over everyone's heads. We're going to have a big grand reopening, and then I'll restart the 'Best Kept Secrets' nights as well. I'm pretty proud of how many bands we've had on the 'Best Kept Secrets' nights that have gotten signed after playing them." MK



THE TIME OF YOUR LIFE: Reprise Records modern punk act Green Day has an extensive site set up focused on their latest release, *Nimrod*, which is selling well on the strength of single "The Time Of Your Life."

At <http://www.greenday.com>, visitors can read all about the new release, listen to music clips, view



photos and more. There's an interactive news and information page with the latest updates and album information available in RealAudio clips recorded by band frontman **Billie Joe Armstrong**.

While you're there, you might also want to apply to be the site's **Idiot Of The Month**. It doesn't carry much prestige, and there are no huge prizes to win, but, if selected, you will have your mug on the site for a month and the prestige of knowing that the band found you to be a worthy nimrod.

DUCK INTO THE ALLEY:

Yet another online music retailer has arisen on the Internet, with a focus on unsigned, independent artists. **CD Alley**, at <http://www.cdalley.com>, is a full-service site profiling independent artists and selling their music.

What makes this site unique is that they boast no up-front fees to the artist. The artist need only supply the CDs for sale—CD Alley will do the rest, presumably earning a commission on each disc sold.

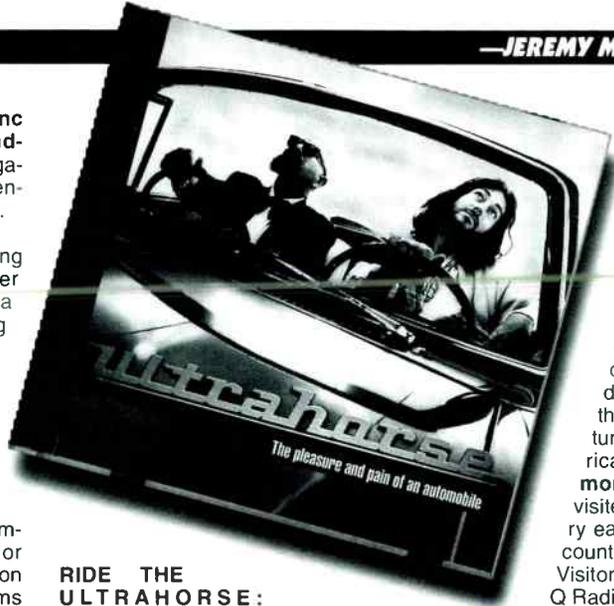
The brainchild of Boston record-

ing studio owners **Rose LeBlanc** and **Brian Capouch** (of **Soundworks Studios**), the site is organized into seventeen different genres. Duck in and see for yourself.

AND THE WENNER IS...: At long last, **Rolling Stone** publisher **Wenner Media** has relaunched a presence for the long-standing music publication on the web, joining forces with top-notch music content provider **JamTV** (<http://www.jamtv.com>) to create the **Rolling Stone Network**, at <http://www.rollingstone.com>.

Packed with pop culture info, the site is searchable in a number of ways, by topic, artist, or through a string of current links on the homepage, covering both items in the newsstand edition of *RS* and exclusive to the online environment.

Even a cursory search of the site's database will reveal that there is a lot of information—both recent



RIDE THE ULTRAHORSE:

Music Connection readers may remember them as the **Loveless**, one of the Top Ten *MC Demo Critiques* of 1996. But they are now known as **Ultrahorse**, and they have their debut album out in enhanced disc format on interactive label **911 Entertainment**.

Aside from the tunes, the CD is packed with interactive content, including uniquely produced video footage, as well as loads of info on the band. And, of course, there are also direct links to the 911 and Ultrahorse sites, for access to additional content online. Buy the disc but pop it into your PC for some added fun.

Q'S LATEST JUKE JOINT: There doesn't seem to be a single facet of the music world which has not been explored or conquered by venerable artist, writer, producer and icon **Quincy Jones**, so why should the

cyber-space universe be any different?

The "Q" has set up shop with **Q Radio** (<http://www.qradio.net>), a complete site dedicated to the musical culture of South Africa. (**Paul Simon** may have visited that territory earlier, but don't count Quincy out!) Visitors can log onto Q Radio and listen to the rich musical offerings of the country's natives, as well as read

up on the history, geography and culture of the country, and how each of those factors has affected its native music.

This is a new venture for Jones, but it's probably safe to say that if all goes well the site will expand to include the musical cultures of other parts of the world, as well. A must-see for ethnomusicologists and anyone interested in the world beat.

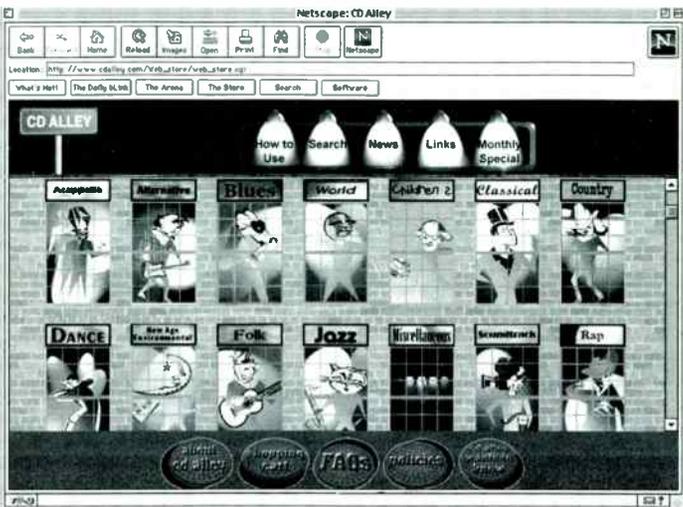
CRUISING FOR MILES: Jazz fans might want to listen up. On May 26, which would have been the 72nd birthday of jazz great **Miles Davis**, **N2K** will launch the new official Miles Davis web site, at <http://www.milesdavis.com>.

The site is being developed directly in conjunction with the jazz legend's estate, which will likely make it the undisputed online authority on Davis' life and music. Included in the site will be an interactive timeline of the musician's life, audio and video clips from performances and TV appearances, audio files and more. There will also be an extensive ongoing biography of Davis, with new chapters added monthly.

Direct links to the **Music Boulevard** retail store will also make the



and archived. There are also a slew of events planned for the site, so check out the site's event calendar and plan on returning for a range of cybercasts and chats covering a wide range of music, with major artists, baby bands and up-and-coming indies, alike.





artist's music and video collections available for easy online purchase. If you can't wait until May, there's no need to panic. A preview of the site is already functioning at the same address.

JETT PLANE: Famed chick rocker Joan Jett has ventured into cyberspace with her new greatest hits CD, *Fit To Be Tied—Great Hits By Joan Jett And The Blackhearts* released in enhanced format with interactive content and links to a special area of her official web site. <http://www.joanjett.com>.

Using the Interactive portion of the disc, users can scroll through a large interactive collage of Jett memorabilia and artwork, with each item leading to additional photos from the various stages of the artist's career.

Activating the disc's web links will take users directly to the *Fit To Be Tied* area of the web site, where you'll find additional information and a stack of videos not available elsewhere online. In addition, a link on the disc will provide updated

news information on Jett by directly drawing the latest news from the site. This is cool content with cool musio, so Jett on over and check it out.

GRAMMYS GONE BAD: In protest of the "music industry's biggest night," the annual Grammy Awards, a group calling themselves the Music Militia have set up shop in cyberspace (<http://www.antiagrammy.org>) to wage an ongoing anti-Grammy battle. The group staged a protest of this year's awards and is organizing ongoing events and petitions to encourage reforms in the awards process. Visit the site to see for yourself. **MC**

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The first artist signed to **Boyz II Men's Stonecreek** label, **Uncle Sam** (aka **Sam Turner**), made his first appearance recently on *The Keenen Ivory Wayans Show*. He performed the first single from his eponymous debut, "I Don't Ever Want To See You Again," and then was informed, on the air, that the single had gone gold. After his performance, none other than the **Boyz** themselves dropped by to present Sam with his award. The nationally syndicated program should soon be in repeats, so check your TV guide for show times in your area.

If you missed **Varese Sarabande** recording artist **Matt Zarley's** two recent two shows at **LunaPark**, you can still hear his mix of pop/R&B material from his recently released self-titled debut, produced by **C&C Music Factory** veteran **Andy Zulla**. Zarley knows his way around a pop song, as evidenced by the popularity of his first single, "I'm Over You," at dance clubs across the country. He's also good with a stage, which you'd expect from someone who conquered Broadway at the tender age of seventeen. There is nothing tender about the boy now, though. This is one tough performer. You can pick up his CD, available exclusively at **Prime Cuts Records** in West Hollywood. Or you can get **Michael Caprio** to send you one. His phone number is 818-753-4143.



Matt Zarley

The **American Classical Music Hall Of Fame** will honor its first inductees at a ceremony in Cincinnati, Ohio on Sunday, May 24th. The 26 big names selected for the inaugural class of American's newest Hall Of Fame include composers, musicians, educators and the **United States Marine Band**, celebrating its 200th Anniversary in 1998. Other artists in this first lucky set

include **Marian Anderson, Leonard Bernstein, Aaron Copeland, Duke Ellington, George Gershwin, Leontyne Price, John Philip Sousa, Leopold Stokowski, Igor Stravinsky and Arturo Toscanini**. Of the living among the inductees, only the **United States Marine Band** is expected to perform at the ceremonies to be held at Cincinnati's historic Music Hall, a center for musical performance since 1873. For more information on the Hall Of Fame and its programs, call 800-499-3263.

Show biz veteran **Buck Henry** has received the **Austin Film Festival's** "1997 Distinguished Screenwriter Award." Henry's writing credits include *The Graduate*, *The Owl And The Pussycat*, *Catch 22* and *To Die For*. He was creator of the TV series *Get Smart* and was a regular on *Saturday Night Live*. His directing credits include *Heaven Can Wait*, for which he shared an Oscar nomination with the film's star, **Warren Beatty**. The festival is currently accepting entries for its 1998

Screenplay Competition and Film Competition. Their deadline is May 1st. Contact **Marsha Milam** at 512-478-4795 for more information.

To help celebrate the second anniversary of **VH1's 8-Track Flashback**, **Rhino Records** will release *Classic 70's Soul*, the second title to be generated around the network's powerhouse show. This cross-licensed package contains



acoustic guitar. At the time, Hamby couldn't help, but, in 1996, with **Windham Hill** firmly rebounding, **Baden** was one of Hamby's first calls. The result is the beautiful new CD **Sounds Of Wood & Steel**, a tribute to the Taylors by some of the stars who use them. On hand are **Vince Gill, Amy Grant, Kathy Mattea, Michael Hedges, Clint Black, Will Ackerman, Russ Freeman and Leo Kottke**. Though both **Steven King** and **President Bill Clinton** are said to own Taylors, neither performs here. Not that they need to. Even the downbeat songs are uplifting. This is one of the most thoroughly enjoyable soft, yet smoking, sells in music history. Wherever you buy recorded music. There'll be a salute to one of rock's most mysterious figures on **PBS** in April when the *American*

such classics as "Papa Was A Rollin' Stone" by **The Temptations** and "Sex Machine (Part 1)" by **James Brown**. Currently hosted by actress/author **Suzanne Somers**, *8-Track Flashback* takes the music of the much-maligned decade and repackages it just for you. It's surprising in retrospect how satisfying the decade of the Seventies actually was. Wherever you relive your youth.

It was backstage at a 1993 concert in Berkeley, California, that singer **Nanci Griffith** asked **Windham Hill** executive **Larry Hamby** for his lighter. He lent it to her, but, in exchange, asked for her guitar, a Taylor. He didn't get it, but Griffith did give him the business card of **T. J. Baden**, **Taylor Guitars'** vice president of sales and marketing. **Baden**, it seems, had for years harbored the notion of a tribute album that would pay homage to the



Lou Reed

Masters series airs **Lou Reed: Rock And Roll Heart**. Produced and directed by renowned photographer **Timothy Greenfield-Sanders**, this one-hour special takes an in-depth look at the artist's career,



The President's Own United States Marine Band in John Philip Sousa Band Hall Home.

both as a member of the seminal Sixties group the **Velvet Underground** and as a solo performer. There are plenty of interviews with Reed promised as well, which should make this a notable hour for you to spend. The film recently screened at the **Sundance Film Festival**. Look for it in your area sometime after its April 29 debut.



Harry Connick, Jr.

All you died-in-the-wool romantics will want to keep your eye on PBS for broadcasts of the excellent new installment of **In The Spotlight, Harry Connick, Jr.: Romance In Paris**. Backed by his seven-piece band and a Parisian orchestra, the co-star of films **Independence Day**, **Copycat** and **Little Man Tate** returns to what he does best: playing and singing romantic ballads such as those featured on his latest album, **To See You**. "I wanted to show people a different kind of love in my show," Connick explains. "It's not about traditional romance, but it's about a love affair that I have with the piano, it's about a love affair I have with the guys in my band, it's about a love affair I have with jazz music, which is a very important kind of love to me." As Connick is wont to do, this concert set includes a mix of origi-

nals and classics, including "Let's Just Kiss" "We Are In Lovo" and "It Had To Be You." This is the kind of love that lasts throughout the year, which is why PBS outlets all over the country still have this Valentine's special in repeats. Check your guide for show times in your area.

We're excited to hear of **Walt Disney Records'** new **Peter Pan** products. In particular, we like the **Peter Pan Read & Sing Along**. This is the first time the beloved story of the boy who would not grow up and four favorite songs from the animated film appear in one audiocassette and hard-cover book combination. We're excited to have the songs "You Can Fly," "Following The Leader," "A Pirate's Life" and "Second Star To The Right" in one place, and particularly thrilled that Disney has improved upon the **Read & Sing Along** series. Hard cover books are much harder for little hands and disgruntled lovers to tear up than are soft covers. Also available is the digitally remastered soundtrack from the **Classic Soundtrack Series**. This gives you the entire score, plus lyrics, artwork and the innocently racist song "What Makes The Red Man Red." Wherever you buy music for the young at heart.

Following their recent appearance on the **Tonight Show**, **Columbia Records** band **Ricochet**

realized that **NBC's** long-running soap opera **Days Of Our Lives** was taping down the hall. The boys, led by band member (and avid **Days** fan **Junior Bryant**), dropped in on the soap's cast (pictured below) and watched the taping, themselves.

The California manufacturer of **Bongo Jeans** is suing **Gloria Estefan** and her husband, **Emilio**, for alleged trademark infringement over their **Disney World** restaurant,

Bongos Cuban Café. The case is being heard in Miami federal court.

The latest cast albums from Broadway musicals on the way to a store near you include **Side Show**, **The Scarlet Pimpernel** and the all-American musical **1776** featuring **Brent Spiner** and **Pat Hingle**.

There may be a movie version of the successful revival of **Kander and Ebb's** musical **Chicago**. The two actresses most frequently mentioned in regards to playing the roles formerly held by **Ann Reinking** and **Bebe Neuwirth** are **Madonna** and **Goldie Hawn**.

UCLA begins its popular series of concert musicals, **Reprise**, with **The Pajama Game** (May 6-17). Upcoming productions include **The Threepenny Opera** (Sept. 9-20) and **Oh! The Songs** (Nov. 11-22).

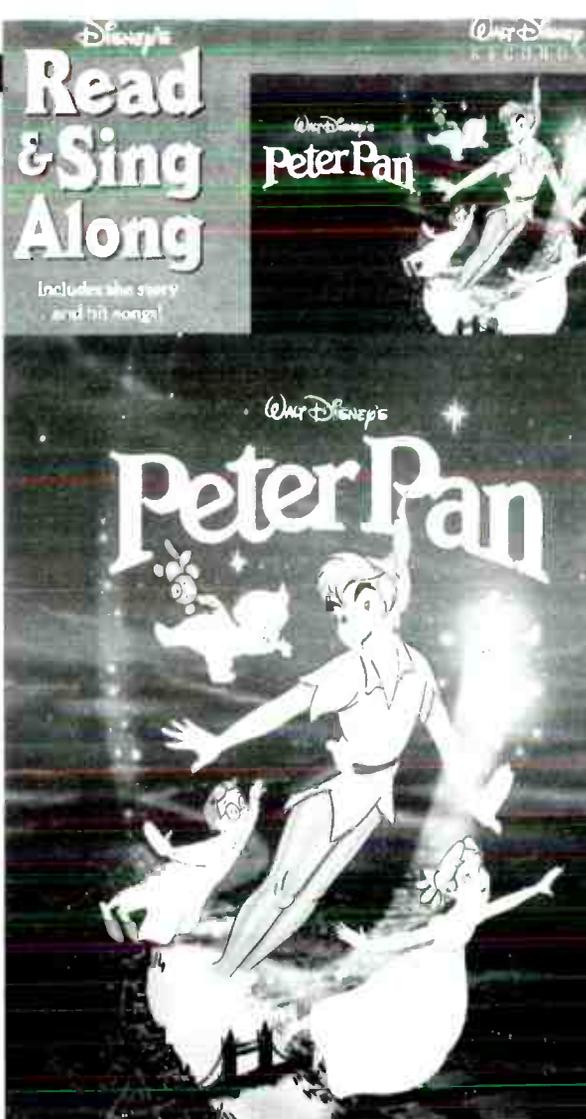
The **A&E Network's** Emmy Award-winning series **Biography** is coming to a record store near you, starting in May, as **EMI-Capitol Entertainment**

Properties has entered into an alliance with the network to create and release albums that are based on the works of legendary musical personalities from the **EMI-Capitol** catalog who have been profiled on the **Biography** series, such as **Nat King Cole**, **Dean Martin**, **Mel Tormé**, **Lena Horne** and **Judy Garland**.

E-Prop will produce several series of albums under the **Biography** banner, with the first titles to focus on traditional pop. The CDs are also expected to include rare outtakes and interview tracks.

In related news, **The Right Stuff**—an imprint label of **EMI-Capitol Entertainment Properties**—has released **Flick Hits: Take 2**, which features twelve Sixties and Seventies R&B hits that have been effectively used in such recent films as **Jackie Brown**, **The Full Monty**, **Boogie Nights**, **Sling Blade** and **Dead Presidents**, as well as in older flicks, including **Saturday Night Fever** and **Car Wash**.

All told, you'll find eight previous Top Ten hits, including the **Delfonics'** "Didn't I (Blow Your Mind This Time)" from 1970; **Eric Burdon and War's** "Spill The Wine" from 1971; **Hot Chocolate's** "You Sexy Thing" from 1975; **Al Green's** "You Ought To Be With Me" from 1972; and the 1976 chart-topper "Car Wash" by **Rose Royce**. **MC**



Ricochet hangs with the cast of **Days Of Our Lives**.



JAZZ TREATMENTS: Rhino Records has re-released five landmark jazz albums from Atlantic's vast catalog. Each individual CD has been painstakingly remastered and comes complete with original artwork and liner notes. The five albums are John Coltrane's 1959 classic *Giant Steps* and 1960's immortal *My Favorite Things*, Charles Mingus' 1959 release *Blues And Roots*, Rahsaan Roland Kirk's *The Inflated Tear* from 1967, and Ornette Coleman's *Free Jazz* from 1960. Each release can be purchased through Rhino-Direct at 800-432-0020...Jazz fans will also be glad to know that A&M Records has scheduled the re-release of three key recordings—1975's *Chase The Clouds Away*, 1979's *Children Of Sanchez*, and 1980's *Fun And Games*—from multiple Grammy winner Chuck Mangione. All three CDs will hit stores on March 24th.

MCA REISSUES: Earlier this month, MCA Records honored two of the label's legendary acts, the Who and The Mamas & The Papas with new releases. Continuing

their impressive series of Who reissues, MCA has put out a newly expanded edition of *Odds & Sods*, the band's classic 1974 collection of outtakes. The new CD more than doubles the number of tracks on the original, with twelve bonus tracks, including studio versions of "Summertime Blues" and "Young Man Blues."

And following their recent induction into the Rock & Roll Hall Of Fame, MCA has reissued *The Mamas & The Papas' 1966 album If You Can Believe Your Eyes And Ears*, as well as a new 20-track *Greatest Hits* collection. Both feature remastered tracks which make all the previous CD issues of the group's music expendable.



MIDNIGHT AT THE OASIS: British rockers Oasis recently performed on Fox's late night offering, *The Keenen Ivory Wayans Show*. Pictured (L-R) are: guitarist Paul Arthurs and brothers Liam and Noel Gallagher.

EARLE'S BEST REVIEW: Steve Earle, the critically acclaimed singer-songwriter was recently honored by *Stereo Review* when his latest E-Squared/Warner Bros. Records release, *El Corazon*, was named as the winner of one of the six Record Of The Year awards, as voted on by the publication's critics. Pictured (L-R) during the presentation at Warner Bros.' New York offices are: Joe McEwen, Sr. VP, A&R, Warner Bros.; Bob Merlis, Sr. VP, Worldwide Corporate Communications, Warner Bros.; Steve Earle; and Ken Richardson, Popular Music Editor, *Stereo Review*.



WEST L.A. MUSIC CELEBRATES THE GRAMMYS: The staff of West L.A. Music is celebrating the recent Grammy victories of several of their most famous clients, including Bob Dylan, John Lee Hooker and Van Morrison, John Fogerty, Smashing Pumpkins, Will Smith and Ry Cooder. Pictured with several staff members of West L.A. Music is recording artist/actor Will Smith.



JOE, STEVEN & TED'S ADVENTURE: Gonzo rocker-turned-radio-talk-show-host Ted Nugent (center) is pictured with Aerosmith's Joe Perry and Steven Tyler after the recovering toxic twins appeared on Nugent's self-titled radio program on WWBR in Detroit. (Incidentally, the show recently jumped to the #9 slot in the Motor City, beating out Howard Stern's syndicated show). The Aerosmith interview took place at Nugent's Swamp Studios, located on his Michigan-based ranch, after he performed with the band onstage during their sold-out shows in Grand Rapids and Detroit.



LEIBER & STOLLER TO THE RESCUE: In conjunction with Black History Month, the legendary songwriting team of Jerry Leiber and Mike Stoller were honored for saving Babe's And Ricky's Inn, the oldest blues club in Los Angeles. When threatened with closure, Leiber and Stoller offered club owner Laura Mae not only financial support, but they also encouraged her to relocate where more people would be able to attend. In addition, acknowledgements have come from the City Of Los Angeles, Gibson Musical Instruments, and the Blues Foundation, which awarded the songwriting team their "Key To The Highway" award. The various certificates and awards were presented to Leiber (left) and Stoller (right) by Grammy nominee Billy Vera.



SHAQ'S ALL STAR ATTACK: Celebrities from the worlds of music, sports, television and film all recently gathered together at NBA superstar Shaquille O'Neal's restaurant, the Official All Star Cafe, in New York. Pictured performing during the event are LL Cool J and his choir (top) and Foxy Brown (right).



HOW BLESSID ARE THE MALLS: Capitol act Blessid Union Of Souls recently performed at the Fashion Square Mall in Orlando, Florida, before an afternoon audience that overflowed on two levels of the mall. The band's performance included "Light In Your Eyes," which is currently in the Top 50 on the *Billboard* Hot 100. If you want more info on the group, you can check out their web site, which can be found at <http://www.blessidunion.com>.



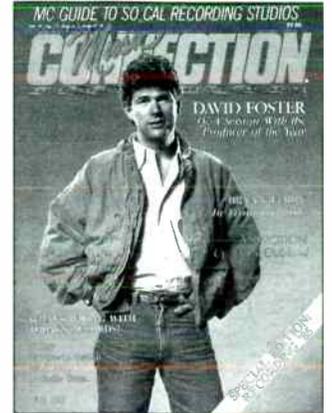
RCA BAND COMES CLEAN: RCA recording act Mysteries Of Life recently performed at New York's Mercury Lounge, where they premiered songs from their upcoming album *Come Clean*, which is due out on May 19th. Pictured backstage are (L-R): Dennis Oppenheimer, Performance Group Management; Kenny Childers, Mysteries Of Life; Jake Smith, Mysteries Of Life; Dale Lawrence, Mysteries Of Life; Dave Lonaco, VP, Promotion & Field Development, RCA; Franz Fleischli, A&R Manager, RCA; LonPaul Ellrich, Mysteries Of Life; Jack Rovner, Executive VP/GM, RCA; Cliff O'Sullivan, VP, Marketing, RCA; Bob Jamieson, President, RCA; David Fitch, VP, Sales, RCA; and (front) Kaja Gula, Manager, Product Marketing, RCA.

SATURDAY NIGHT'S STILL ALRIGHT FOR FIGHTING: Elton John recently performed two sold-out Friday and Saturday night Southern California shows at the Great Western Forum in Inglewood. Tossing in hits from the Seventies ("Tiny Dancer," "Honky Cat," "Bennie & The Jets," "The Bitch Is Back," "Daniel," "Philadelphia Freedom") "Saturday Night's Alright For Fighting"), Eighties ("I Guess That's Why They Call It The Blues," "Sad Songs (Say So Much)," "I Don't Wanna Go On With You Like That") and Nineties ("Simple Life," "The One," "Believe," "Something About The Way You Look Tonight," "Can You Feel The Love Tonight?"), the veteran piano-pounder rocked the house, culminating in a blistering encore of the Jerry Lee Lewis classic "Great Balls Of Fire." And, no, he didn't perform either version of "Candle In The Wind."

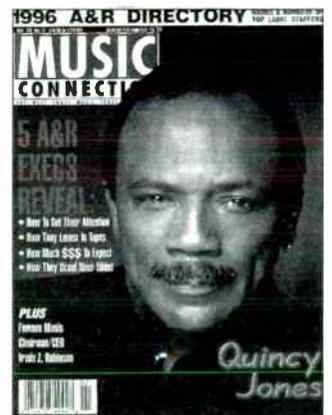


ANDREW SCHWARTZ

Celebrating **21** 1977-1998 **MUSIC CONNECTION**
Tidbits From Our Tattered Past



1985—Foster & Sidemen (Issue #15): Veteran producer David Foster talked to *MC* about the touchy subject of bringing in session musicians to play for band members: "It's a big problem, and inevitably egos get hurt and bruised, and tension surfaces. You have to say to yourself, 'Who am I to tell these guys that they can't play on every song?' With the Tubes, I produced two albums, and four of the tracks, including their biggest single, 'She's A Beauty,' and cuts like 'Talk To Ya Later,' were all co-written by me and/or Steve Lukather, Toto's guitarist, who also played on them. The other sixteen songs, which the group wrote and played, didn't receive any of the attention."



1996—Jones Predicts (Issue #1): At the time of the release of his album *Q's Jook Joint*, iconic producer Quincy Jones took a moment out of his busy schedule to talk to *MC*. As for the latest generation of producers, Jones said: "Babyface, L.A. Reid and R. Kelly all have great futures ahead of them producing. They understand where the music comes from, its history—and that is the most important part."

LOVEMONGERS



Sue Ennis

Nancy Wilson

Frank

Frank Cox

Ann Wilson

By Bernard Baur

After three decades of major label success with Heart, the Wilson sisters have released *Whirlygig* with their other band, Lovemongers, and they talk happily about their new indie label career.

“It is sorta strange that in the year of all the big reunion tours, we chose to do our own little album under a different name. I mean, the old bands are getting \$400,000-a-night to tour again. Really, this whole idea is nuts, but it’s what we want to do.” So

says Nancy Wilson of Heart fame, who is talking about Lovemongers, the ongoing side project featuring herself and her sister, Ann, and their newly released indie CD, *Whirlygig*.

The Wilson sisters, and their band Heart, first rose to fame in the Seventies as one of the few hard rock groups to feature women as lead performers. And now, once again, Ann joins Nancy in the Lovemongers, as does Sue Ennis—a longtime friend who has collaborated as a writer with the Wilsons in the past, and who plays keyboards in the band—and guitarist Frank Cox. (Drummer Ben Smith fills out the crew.) While Heart may not be boarding that reunion train any time soon, Nancy and Ann have continued to explore new musical realms, rediscovering old talents along the way, and established their independence by self-producing their first full-length album, as the Lovemongers, for the Seattle-based indie label Will Records.

It seems to be a far cry from their success

with Heart; a time when their 1975 debut album, *Dreamboat Annie*, went multi-platinum, and was followed by two decades of hit singles, including “Crazy on You,” “Baracuda,” “These Dreams,” “Even It Up,” “Heartless,” “Alone,” “Straight On,” “Magic Man,” “Never,” “Nothin’ At All” and “Who Will You Run To.” But the members of Heart, and especially the Wilson sisters, came to know every excess that stardom breeds, and the artistic trade-offs that often come with it.

“Heart was a real blast and really fun, but we did it for quite a while,” explains Nancy. “And even when you’re at the top of your game, the downside is that once you make it, everything you do is then filtered through this machine to keep it going.” Her lead vocalist sister, Ann, agrees, noting, “We’re under the radar [with the new band] and it’s kinda nice. With Heart, we always had the pressure to preserve the image of the band and couldn’t write the kind of songs we really wanted to.” Nancy confirms that sen-

timent, adding, “It just became this huge thing that’s bigger than you are.”

The sisters both agree that a major split developed between what the record company wanted as a corporate business and what they wanted as artists. “We’ve had two big runs with

Heart,” continues Ann, “but there’s so much baggage attached to it now, that Nancy and I feel like traveling light. We’re just going to let it rest for awhile and let some time go by.”

However, rather than simply resting and rejoicing in their glory days, the Wilsons, along with Ennis, started from scratch all over again, going back to their roots. But, this time, instead of dealing with another major label, they decided to take the indie label route.

“You know, we go back so far that, for us, this new record is a big step out of that corporate machinery,” maintains Ann. “With an indie label you get that close contact, almost like a family, and you get artistic freedom—that is the most important thing to us right now. Of course, what you lose is the big outreach to the public, so you work a lot harder, yourself, in order to get noticed.”

But the Lovemongers were noticed before they even had a name. Starting with an

impromptu appearance at the 1991 "Red Cross Concert For Peace," the group had such a great time playing together and received such a good reception that they decided to form a band. As Nancy puts it, "It was too much fun not to do it again." While Ann calls it more of a revelation: "After the benefit, we realized that we can do something else other than this big corporate thing. We can just go out and play with our friends."

And, paraphrasing their fellow Seventies rock icon Ted Nugent, Nancy agrees, saying, "It was just what the doctor ordered. And once we decided we wanted to do this thing, we knew we wanted to self-produce it. We had our own big ideas about the music, this band, and what it was all going to be about."

Of which Ann adds, "I know neither Nancy nor I were interested in taking a backseat to somebody else's ideas one more time. At our age, and at this point in our careers, we don't need that." Nancy nods her head in agreement, saying, "With this project we don't have any corporate pressures or politics to deal with. We chose all the songs and paid for it ourselves. And you know the best part? We felt so free we felt like we were really getting away with something when we made this record."

In fact, the actual making of the album was a little like a glorified rehearsal. They recorded all the songs in just nineteen days, right in their rehearsal space, as Nancy recalls: "It was great fun—super funky. There was a leak in the bathroom and we didn't care, we just covered ourselves with a towel when we went in there."

Despite the plumbing problems, Ann says, "We did outfit the place with a 16-track and some other gear we got from friends. We recorded all the basics—vocals, guitars, keyboard—on analog, filling up every possible space on the tape. Then we went to ADAT it and had it mixed at a real studio."

As a result, Nancy believes that "this music is more true to ourselves at this moment in time. In fact, if it's like anything else we've ever done it's more like very early Heart." Ann adds, "but it's even more honest. There's a lot more hard-earned experiential wisdom in the songs." Pointing out the most significant difference, Nancy says, "and there's a sense of humor in it that Heart never had."

As the conversation returns to the issue of indie labels versus major labels, Ann interjects, "The indie experience is so different from anything else we ever did as Heart that it was refreshing. The absolute best thing about it was that no one said, 'Well, it's okay, but where's the single?' Like at the eleventh hour they always used to come in and say, 'You need that power ballad to fit into such and such a slot.' This time we did it ourselves, our way, and we didn't have to think about slots and fitting it into any format."

The actual search for their new indie label home commenced once they had finished recording their new album. "It was

like, 'Well, now what do we do? How do we get it out to the people?'" Ann asks rhetorically. That's when they got in touch with Will Records, which is exclusively distributed by ADA, Warner Music Group's independent label division.

"We didn't think the majors would even be interested in it," Ann says of their indie label desires. "If we shopped this around they would go, 'Whaaa! Where's the big production? Where's the banks of synthesizers? Where's the hard rocker?' This way we're under their sights, there's no pressure, no fear, and we control the final product." Nancy giggles like a schoolgirl, saying, "It feels so cool. We like it this way. We got away with it."

Ann further claims that by avoiding the majors they not only got to do the music they wanted, but they've also been able to better control their own destiny. "Some things in this business change, but other things don't, and never will," claims the veteran lead singer. "There's a static rule that holds everything together in the entertainment industry. There's a planned obsolescence, and if you think you're gonna come in and shake it up to make some changes on how they handle you—well, you're sadly mistaken."

"There aren't very many people who can

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—Ann Wilson

get around it and do what they want to do for any length of time—Neil Young is one of the few. To make it last, you have to be really clever and always reinvent yourself."

Most important, though, is, as Nancy puts it, looking out for "your true artist self," because "you can be big for a few minutes, but you're not gonna be huge forever. In the end, you're going to be left with yourself and your music."

And that's precisely why the Wilson sisters are enjoying their newfound status as an indie band, as Nancy continues her thought, "It's a pure labor of love. There are none of the games that went on before." Ann chimes in, "This time we're gonna fight hard not to make it an institution. It's all about freedom, love, and relying on our own intuition. We do what the song tells us to do, not what somebody else says we should do."

The Lovemongers have already started towards that goal by doing a mini-tour of the West Coast. Of the initial shows, Ann says, "At first, people didn't know what to think, but then they really took to the new material." Excitedly, Nancy adds, "Yeah, they got into it so much they didn't even shout, 'Play 'Barracuda,' or do 'Magic Man.' It was great."

The Wilsons also have a web site (<http://www.annandnancy.com>) where they broadcast live performances and get to chat with their fans, of which Nancy says, "To a large degree that's where the real Lovemongers live. We can be so much more immediate and accessible to our fan base over the Internet than we ever could before."

And if *Whirlvlgig* takes off like their other band's first album did, Ann merely says, "We're going to follow it and take the ride again. With this album there are no outside writers, so if it's big, we're gonna just shout 'Hurray,' because this is truly us." Nancy supports Ann's contention: "Now we've done it, and it's all ours. It's out there, and if anything else happens that's positive, it's icing on the cake."

As for the future of their *other* band, Nancy concludes, "It's our ace in the hole, babe. We just need to hide out from that big Heart umbrella a little bit. The only thing that really remains through everything anyway is Ann and I, just like any other artists. People who love Heart will probably love this music. There's just more of us in it."

Ann elaborates further, saying, "I relate our situation to McCartney's new book. In it, he talks about the inception of *Sgt. Pepper*—a time when it was really uncomfortable to be a Beatle. It was a very tight suit of clothes to wear with a lot of expectations. So, he came up with the idea to start another band [called *Sgt. Pepper's Lonely Hearts Club Band*] because you still want to play your music, but you want to step out of those clothes. That's exactly what we've done with the Lovemongers. And the only way that we could realistically do that, was with an indie label."

Contact MSO at 818-380-0400.



What Makes A Good Producer Great?

By Paul Suter

What makes a good producer great? If there were but one answer to that question, life would be a lot easier for a whole lot of artists and record companies. The fact is that each artist is different, exhibiting different assets and shortcomings, and, because of that, drawing the best possible record—or most commercially viable record, which is not necessarily the same thing—from the artist calls for the producer to understand that particular artist's needs.

Some producers are universally acclaimed as being true greats in their field. They've gone far beyond the realm of creating a great production, where a producer becomes hot property on the basis of a successful record which may or may not owe its qualities to the man—or woman—in the big chair. A producer may be hot, or may be out of favor, neither status necessarily reflects their abilities. Get your name on a hit record and other potential hit projects may show up on your doorstep; after that, it may take a while to ascertain whether the producer was great, or whether it was all about the artist.

The true greats in the production arena are the chameleons with a full spectrum of skills on which they can rely—ranging from the fundamental ability to capture the inspired artist's best performance to the "headology" of inspiring, cajoling or just plain berating the artist into surpassing their self-imposed barriers.

Is it a great producer who cuts and pastes a band's music to yield an album the world acclaims? Is it a great producer who, at the end of it all, seems to have done nothing but tell a few jokes and stroke a few egos? And who's qualified to judge?

Producers and engineers, themselves, know the skills towards which they aspire. A&R people invariably have a vision of what their artists are capable of, and develop a mental picture of the producer who will help the artist best achieve that vision.

And then there are the artists, themselves. Experienced performers may have worked with any number of producers, and will have noted over the years how their best work was secured; but even the young performers have a valid perspective on the issue, as well. An eye-opening experience, culminating in a record acclaimed by artist and label, alike, which has probably already given them a glimpse of greatness. But even the disappointed performer may at least have understood what was lacking, and know what will be called for next time.

With that in mind, *Music Connection* garnered the opinions of more than 50 such people—veteran artists, baby bands, A&R reps, engineers and a few producers, as well—to help answer the question of the day: What makes a good producer great?

Rod Argent

Artist/Producer

(formerly of the Zombies and Argent)

"The great producer will always sense what is central to the artist and enhance that quality. In other words, it's essential that the final record should be the best possible representation of the creative spirit of the artist, rather than just something which sounds fantastic."

Jeff Lorber

Artist/Producer

"A great producer creates a relaxed environment for the artist and musicians to be creative. He or she is always looking for ways to enhance the song and the arrangement, they are sensitive to all the nuances of every performance. They are intuitive, make decisions quickly, and know what they like."



Mike Tramp

Artist

CMC Int'l Records

"A great producer is someone who lets the act be themselves and works hard to preserve their sound. Someone who understands what the artist is trying to get across with their lyrics and music, and someone who's not afraid to kick the A&R guy out of the studio when he asks for more reverb."

Love And Rockets

Red Ant Entertainment

Daniel Ash: "A great producer will have empathy with the artist; a true understanding of where they're coming from."

David J.: "The great producer values spontaneity, and has an ear for the serendipitous mistake, understanding that it may not have gone wrong but may have instead gone somewhere unexpected, and merits further investigation."



Union: Bruce Kulick is pictured on the far right

Bruce Kulick

of Union
Mayhem Records

"It definitely helps to have some sort of talent as a musician, or perhaps as a songwriter or arranger. Beyond that, you need to be a counselor, able to oversee everyone's emotional needs and coordinate the working methods that suit each individual player best."

Skip Saylor

Owner, Skip Saylor Recording

"A great producer is someone who can hear the finished product in their head at the tracking stage, and knows how to get there from the drum track to the final mix, with the instinct to know when the magic moment is happening and they should just step aside and let it happen. They guard the castle well—the castle being the marriage between the artist and the song."

Pat Boone

Artist
Hip-O Records

"The great producers know how to get the optimum performance from any artist in a format that is both right for the artist and also tasteful, professional and commercial. That's a tall order, similar to a fine jeweler matching a valuable stone with the perfect setting; creating something more valuable than the separate parts."



David Tyson

Producer

"There are so many facets of the job, and music is only one of them. Many producers hone their skills musically, but forget communication and people-relation skills, and, given a choice, many clients will choose

the amiable, communicative producer over the highly-skilled recluse. You can never communicate too much."

Waddy Wachtel

Producer/Session Guitarist

"A great producer knows how to make musicians feel like playing. And they have to be great listeners. He or she needs to be the kind of person that a singer really feels able to open up and sing to. A great producer can make the difference between the singer singing a vocal and really telling the story at hand. A great producer also knows how to order food."

Lemmy

of Motorhead
CMC Int'l
Records

"Being in the right place at the right time—and having achieved that, a great producer has a sense of purpose, identity and integrity."



Tommy Shaw

of Styx
CMC Int'l Records

"A great producer can read the room and read the artist. He can keep things light, yet moving forward. And he knows when he has the right take, regardless of artist input."

Bob Kulick

Producer/Artist

"Winning the artist's trust and making them comfortable enough to yield their best possible performance. The instinct to find the right sound and recognize the right performance to best showcase the song, plus the ability to arrange, co-write or find songs which retain the artist's essence while giving the listener a memorable experience."

Michael Wagener

Producer

"The ability to get the best out of each individual player, yet still make it work as a band."

John Sykes

Artist
Mercury Records/Japan

"A great producer is someone who can see

the big picture, understands the artist's vision, and can enhance it rather than transforming it into their own vision. They have a creative sense of spirit and melody, and can take the songs to a higher level."

Gerry E. Brown

Engineer/Producer

"You know it's a great producer when it's the artist you hear and not the producer."

Russ Kunkel

Producer/Session Drummer

"A hit record and a tremendous amount of success. Great producers are able to repeat on the success they have achieved, and that's what makes them great."

Tony Ferguson

VP, A&R
Interscope Records

"They understand the importance of e.q. and compression. They don't just xerox the band, but actually bring something to the party. And creating a good working environment for the artist goes without saying."

Ron Fair

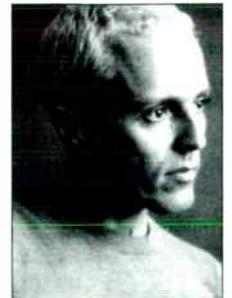
Producer/VP, A&R
RCA Records

"It's about having the insight to bring artist, song, arrangement and groove together, and touch a nerve in the marketplace, with the artist feeling great all the way through the process."

Curtis Smith

of Mayfield
(formerly of Tears For Fears)

"A great producer is someone who can ascertain what a band is trying to achieve and, also through experience and working together, help them get there. He is not someone who considers artists as vehicles for his own creative ideas."



Mitchell Leib

A&R Rep
Hollywood Records

"The ability to bring out the best in an artist—and capture it."

Tony Berg
Producer/A&R Rep
Geffen Records

"Too many producers forget whose record it is. Ultimately, what makes a good producer great is the ability to gently infiltrate the artistic process without taking it over, remaining focused on helping the artist to do their best work."

Sylvia Massy
Producer

"The great producer accurately chronicles the artist's music while embellishing it to bring out the artist's best, but without taking over the sessions and turning it into their own record. They spur the artist's imagination to greater heights, but they know when a song is finished and can save the performer from going too far and obscuring their initial inspiration."



John Bevo
of God Street Wine
Mercury Records

"Each musician requires something unique to bring out the songs they can only hear inside their head. A great producer not only realizes this, but is also able to provide that unique something needed to bring those songs out."

Angelique
Artist

Red Ant Entertainment

"There are so many variables in regards to an artist's individual needs, so you look for somebody who can help you manifest your vision. Somebody who is both personally and creatively compatible. A great producer will be open to experimentation, and have the experience to back it up."



Cindy Wheeler
of Pee Shy
Mercury Records

"Patience and diplomacy."

Danny Kortchmar
Producer

"I don't think there are great producers. There are great performers and great writers, but producers are just the enablers, there to help the artist fulfill their greatness."



Rob Cavallo
Producer/A&R Rep
Reprise Records

"A great producer is someone who has made the artist happy, and himself happy, with the end result."

Bruce Robb
Producer

"The mark of a great producer is one who makes records that sound and feel like the artist, not the producer."

Bud Scoppa
A&R Rep
Sire Records

"It really depends on the needs of the artist; a great producer of one act could be a disaster for another. Some acts need an intensively collaborative producer who can enhance their work beyond the horizons they have previously reached, but others get their best results with a producer whose focus is to create the best possible working environment, and to inspire them to surpass themselves without interference or distraction."

Dee Robb
Producer

"It is taken for granted that a good producer has his musical and technical act together. To be great, he must be able to recognize the qualities that make the artist special, and provide that artist with an environment in which to capture those special qualities during the recording process."

Janet Robin
Artist
Little Sister Records

"The great producer is creative and open-minded, a 'let's try anything' kind of person, with a sense of humor. It helps if they play an instrument, so everyone can speak the

same language. And all their attributes will add up to the most important thing in recording: nailing the natural vibe and personality of the artist."

Andy Wallace
Producer

"It takes a great artist, and, beyond that, the ability to get the absolute best work out of the artist by creating the mental and physical environment most conducive to creativity, without getting in the way and turning it into the producer's own record."

Nanci Walker
A&R Rep
Columbia Records

"What makes a great producer? A great artist."

Geza X
Producer

"The ability to take an ordinary rock, grind it and polish it, and put it in a setting that makes people fall in love with it."

Jake Smith
of Mysteries Of Life,
RCA Records

"As was said of Sam Phillips, a great producer should 'believe totally in the accidental, the unexpected, the unique...the spontaneity of the moment, whether or not it might include formal mistakes.' They should subtly confound the expectations of both the artist and the record company, neither of whom know what is really good about their music. They should help the band do what it naturally does best, not necessarily what it 'ought' to do, pushing the band to question its assumptions—and not by smothering the artist in his or her 'signature sound.'"

Abigail Lenz
of Swamp Boogie Queen
N2K Encoded Music

"A great producer has the warmth to overcome the intimidation an artist can feel as everyone waits on the other side of the glass for magic to happen, and the spontaneity which can inspire that magic."





The Hellecasters
Pharaoh Records

(Left) Jerry Donahue: "A great producer, one who is extremely creative and talented, is overwhelmingly dedicated to his work. He seems to overcome all obstacles in pursuit of perfection in the studio."

(Center) John Jorgenson: "A great producer knows how to see the essence of a song and the essence of an artist. His skill is shown by how successfully he or she can convey those things through the music and lyrics to the listener."

(Right) Will Ray: "A great producer knows when to roll up his sleeves and take over, as well as when to get out of the way and just turn the recorder on. There is a time to be a teacher, and a time to be a humbled student. In the end, the great producer doesn't know why a particular project turned out great; he is just glad he could be part of the recipe."

Steve Vai

Artist/Guitarist

(currently starting his own label)

"A great producer can pull things out of the artist that they never knew they had within them."

Anne Preven

of Ednaswap

Island Records

"A great producer has a willingness to experiment, is always in 'record,' knows when to stop, and has a degree in psychiatry."

Danny Goodwin

VP, A&R

Virgin Records

"A great producer has the innate ability to let the artist shine through."

Stew

of The Negro Problem

Aerial Hipout Records

"A great producer masters the band's language and then presents it back to them in a sonically poeticized form."

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Behind great artists there are often great producers who are guiding the musicians in the studio and bringing a recording's sound to an optimum level of quality. But finding the right producer for your project is not always an easy task. To assist you in your search, *MC* keeps you connected to these studio wizards with our 11th Annual Directory Of Record Producers.

Compiled by Constance Dunn

PRODUCER MANAGERS

ATOMIC COMMUNICATIONS GROUP
10553 Jefferson Blvd.
Culver City, CA 90232
310-815-9940 FAX 310-815-0373
Contact: Gabriel Leconte, John Guarnieri
Producers:
J EARLE MANKEY
J GLEN ROBINSON
J MARTIN RUSHENT
*No unsolicited material.

BRULE/COLE-BRULE MANAGEMENT
4711 Cartwright Ave.
Toluca Lake, CA 91602
818-753-8842 FAX 818-753-5797
Contact: Emmanuel Brule
Styles: R&B, urban, alternative, Triple A
*Unsolicited material accepted.

GENUINE REPRESENTATION
11101 Aqua Vista St., Ste. 108
Studio City, CA 91602
818-752-0034 FAX 818-752-9719
Contact: Michael Mavrolas, L.J. Jackson
Producers:
J PRO-JAY
J BRION JAMES
J CHRIS BOLDEN
J BILAL AND LOMAX
J TROY "TALKBOX" MASON
*Unsolicited material accepted.

KEN KUSHNICK MANAGEMENT
1840 Fairburn Ave., Ste. 303
Los Angeles, CA 90025
310-470-5909 FAX 310-470-2059
Contact: Ken Kushnick
Producers:
J ASHLEY INGRAM
J JEFF PESCETTO
*Unsolicited material accepted.

LIPPMAN ENTERTAINMENT
8900 Wilshire Blvd., Ste. 340
Beverly Hills, CA 90211
310-657-1500 FAX 310-657-1199
E-mail: music@lippman-ent.com
Contact: Michael Lippman, Kathy Anaya, Tim "Mac" McDaniel, Andrea Moss, Matthew Freeman
Producers:

J JOHN AGNELLO
Notable Projects: Dinosaur Jr., Screaming Trees, the Breeders
J GREG ARCHILLA
Notable Projects: Matchbox 20, Collective Soul, Neil Young
J EDDIE ASHWORTH
Notable Projects: Sublime, Pennywise, Pink Noise Test, Izzy Stradlin
J JAMES "JIMBO" BARTON
Notable Projects: Queensryche, Smashing Pumpkins, Metallica
J ROY BITTAN
Notable Projects: Bruce Springsteen, Lucinda Williams, Patty Smyth, Chicago
J JOE BLANEY
Notable Projects: The Clash, Tom Waits, Keith Richards

J WARREN A. BRULEIGH
Notable Projects: Violent Femmes, 16 Horsepower, Rebecca Blasband
J PAUL A. BUCKMASTER (ARRANGER)
Notable Projects: Elton John, Counting Crows, Dwight Yoakam
J RICK CHERTOFF
Notable Projects: Joan Osborne, Sophie B. Hawkins, Cyndi Lauper
J TRACY CHISHOLM
Notable Projects: Scott Weiland, Belly, Flourescein
J STEVE CHURCHYARD
Notable Projects: The Pretenders, INXS, Ugly Beauty, the Fixx

MIKE CLINK
Notable Projects: Guns N' Roses, Sammy Hagar, Megadeth, Aerosmith
J P.M. DAWN
Notable Projects: White Zombie, Gravity Kills, Back Street Boys
J MIKE DENNEEN
Notable Projects: Jennifer Trynin, Letters To Cleo, Gigolo Aunts
J STEVE DORFF
Notable Projects: Whitney Houston, Kenny Rogers, George Strait
J CHRIS FOGEL
Notable Projects: Alanis Morissette, Andrew Dorff, Brendan Lynch
J PAUL FOX
Notable Projects: XTC, 10,000 Maniacs, Phish, Agents Of Good Roots, Grant Lee Buffalo

J NOEL GOLDEN
Notable Projects: I Mother Earth, Sammy Hagar, Matchbox 20, Aerosmith
J KELLY GREY
Notable Projects: Candlebox, Sweaty Nipples, Dokken, Brother Cane
J BRETT GUREWITZ
Notable Projects: Bad Religion, Rancid, Owner Epitaph Records
J NELLE HOOPER
Notable Projects: Madonna, U2, *Romeo + Juliet* Soundtrack, Sneaker Pimps
J ROB JACOBS
Notable Projects: Eagles, Don Henley
J RHETT LAWRENCE
Notable Projects: Mariah Carey, Selena, BeBe & CeCe Winans, Samantha Cole
J STAN LYNCH
Notable Projects: Tom Petty, Don Henley, the Eagles

J DAVE MCNAIR
Notable Projects: *Newton Boys* Soundtrack, Stevie Ray Vaughn, Kacy Crowley
J PETER MOKRAN
Notable Projects: Maxwell, Lisa Stansfield, R. Kelly, Andrea Martin
J GIORGIO MORODER
Notable Projects: Donna Summer, David Bowie, Berlin
J RON NEVISON
Notable Projects: Heart, Meat Loaf, Led Zeppelin, Candlebox
J RICK NOWELS (SONGWRITER)
Notable Projects: Madonna, Des'ree, Celine Dion, Anita Baker
J THOM PANUNZIO
Notable Projects: U2, Jeff Healey, Reverend Horton Heat, Black Sabbath "live"
J RICK PARASHER
Notable Projects: Pearl Jam, Temple Of The Dog, Blind Melon
J TONY PHILLIPS
Notable Projects: Seal, Josh Clayton, Celine Dion
J JON PLUM
Notable Projects: Candlebox, Into Another, Dogstar
J T-RAY
Notable Projects: Cypress Hill, Snot, Hed, Ozomatli
J ANTHONY RESTA
Notable Projects: Duran Duran, Nuno, Baby Animals
J STEVE RINKOFF
Notable Projects: Derek & The Dominos, Meat Loaf, Celine Dion
J ERIC ROSSE
Notable Projects: Tori Amos, Tua Tara
J MATTHEW SERLETIC
Notable Projects: Collective Soul, Matchbox 20, Cool For August, Edwin McCain
J KEVIN SHIRLEY
Notable Projects: Aerosmith, Silverchair, Rocket From The Crypt, the Black Crowes
J ANDY SLATER
Notable Projects: The Wallflowers, Fiona Apple

BILLY STEINBERG (SONGWRITER)
Notable Projects: "True Colors," "Like A Virgin," "I Drove All Night"
J MARK "SPIKE" STENT
Notable Projects: U2, Spice Girls, Hole, Des'ree, Masun
J JAMES STROUD
Notable Projects: Clint Black, John Anderson, Clay Walker, Randy Travis
J CHRISTOPHER THORN
Notable Projects: Blind Melon, Jena Kraus, Amy Correia
J ED THACKER
Notable Projects: The Wallflowers, 10,000 Maniacs, Phantom Planet
J JOHN TRAVIS
Notable Projects: Social Distortion, Onyx, Biohazard, Kid Rock
J VICTOR VAN VAUGT
Notable Projects: Nick Cave, Luna, Beth Orton, Julia Darling, Alison Moyet
J VISSION/LORIMER
Notable Projects: Pure Sugar, Ace Of Base, Crystal Waters, RuPaul
J DAVE WAY
Notable Projects: Spice Girls, Toni Braxton, Michael Jackson, Brownstone
J MATTHEW WILDER
Notable Projects: No Doubt, Rebekah, Bond, murmurs
J JIM WIRT
Notable Projects: Shufflepuck, Incubus
J DAVID Z
Notable Projects: Prince, Fine Young Cannibals, Big Head Todd, Jonny Lang
J RICHIE ZITO
Notable Projects: Heart, Eddie Money, Bad English, Berlin, Cheap Trick
*No unsolicited material.

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Encino, CA 91436-2500
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E-mail: mmellc@primenet.com
Contact: Steve Moir, Lisa Marie-DeFranco, Thom Trumbo, Frank McDonough, Bennett Kaufman, Max Schaper
Producers:
J STEVE ADDABBO
Notable Projects: Suzanne Vega, Shawn Colvin, Once Blue
J CHRIS LORD-ALGE
Notable Projects: Poe, Replacements, No Doubt
J TOM LORD-ALGE
Notable Projects: Tracy Bonham, Live, Dave Matthews Band
J NEAL AVRON
Notable Projects: The Wallflowers, Everclear, Jeremy Toback
J DAVID BARRATT
Notable Projects: MC 900 FT Jesus, David Bowie, Robert Plant
J JOE BARRESI
Notable Projects: Catherine Wheel, Melvins, Weezer
J TONY BERG
Notable Projects: Michael Penn, Wild Colonialists, Ted Hawkins
J MICHAEL BOSLEY
Notable Projects: The Fluid, Extra Fancy, Replacements
J T BONE BURNETT
Notable Projects: Counting Crows, Elvis Costello, the Wallflowers
J DAVID CASTELL
Notable Projects: Course of Empire, Funland, David Abbruzzese
J ROB CAVALLO
Notable Projects: Green Day, Goo Goo Dolls, L7
J JOE CHICARELLI
Notable Projects: U2, Beck, Dog's Eye View

KEITH CLEVERLSLEY
Notable Projects: The Posies, Flaming Lips, Hum
J JOHN CROSLIN
Notable Projects: Pavement, Spoon, Sixteen Deluxe
J TERRY DATE
Notable Projects: Soundgarden, Pantera, Mother Love Bone, White Zombie
J NICK DIDI
Notable Projects: Pearl Jam, Stone Temple Pilots, Matthew Sweet
J MITCH EASTER
Notable Projects: R.E.M., Velvet Crush, Let's Active
J ROB EATON
Notable Projects: Eric Clapton, Jimmy Buffett, Pat Metheny
J BRETT ELIASON
Notable Projects: Pearl Jam, Neil Young, Jewel, Soundgarden
J MARVIN ETZIONI
Notable Projects: Counting Crows, Toad The Wet Sprocket, Victoria Williams
J DON FLEMING
Notable Projects: Screaming Trees, Hole, Posies
J DON GILMORE
Notable Projects: The Cunninghams, Farmer, Eve 6
J BEN GROSSE
Notable Projects: Republica, Orbit, Filter

JERRY HARRISON
Notable Projects: Talking Heads, Live, the Verve Pipe
J JOE HENRY
Notable Projects: Kristin Hersh, Junebug, Madonna
J DAVID HOLMAN
Notable Projects: No Doubt, Everclear, Bush
J BOOKER T. JONES
Notable Projects: Otis Redding, Booker T & the MG's, Willie Nelson
J BRAD JONES
Notable Projects: Imperial Drag, Jill Sobule, Matthew Sweet
J ADAM KASPER
Notable Projects: Soundgarden, R.E.M., Posies
J MICHAEL KOPPELMAN
Notable Projects: Frente!, E, Prince
J RUSS KUNKEL
Notable Projects: Bonnie Raitt, Aaron Neville, Jimmy Buffett
J TONY LASH
Notable Projects: Eric Matthews, the Dandy Warhols, Elliott Smith
J PATRICK LEONARD
Notable Projects: Roger Waters, Bryan Ferry, Toy Matinee
J STEVE LINDSEY
Notable Projects: Leonard Cohen, Aaron Neville, Guster, Peter Gabriel, Billy Joel
J BRIAN MALOUF
Notable Projects: Lisa Loeb, Everclear, Seal
J PIERRE MARCHAND
Notable Projects: Sarah McLachlan, McGarrigue Sisters, the Devlins
J DAN MARNIEN
Notable Projects: Joni Mitchell, Shawn Colvin, Amy Grant
J SYLVIA MASSY
Notable Projects: Tool, Skunk Anansie, Machines Of Loving Grace
J KEVIN MALONEY
Notable Projects: Sinead O'Connor, the Ocean Blue, Eleanor McEvoy
J TOM MORRIS
Notable Projects: Seven Mary Three, Dixie Dregs, Morbid Angel
J ROGER MOUTENOT
Notable Projects: Paula Cole, Jill Sobule, Yo La Tengo

┆ RICK NEIGHER
 Notable Projects: Leah Andreone, John Mellencamp, Ke Grivovis
┆ JUSTIN NIEBANK
 Notable Projects: Blues Traveler, Eric Clapton, Stir
┆ BRENDAN O'BRIEN
 Notable Projects: Pearl Jam, Soundgarden, Stone Temple Pilots
┆ CHARLTON PETTUS
 Notable Projects: Marry Me Jane, Mayfield, Butter
┆ JACK JOSEPH PUIG
 Notable Projects: The Black Crowes, Jellyfish, Weezer, L7
┆ DAVID SCHIFFMAN
 Notable Projects: Nine Inch Nails, Moby, Jamiroquai, Jane's Addiction
┆ MIKE SHIPLEY
 Notable Projects: Tom Petty, Del Amitri, The Damned
┆ ED STASIUM
 Notable Projects: Biohazard, Living Colour, The Smithereens
┆ MARC TANNER
 Notable Projects: Amanda Marshall, Cheap Trick, Shawn Colvin, Aerosmith
┆ MARK TROMBINO
 Notable Projects: Blink 182, Rocket From The Crypt, No Knife
┆ WADDY WACHTEL
 Notable Projects: Keith Richards, Gilby Clarke, Warren Zevon
┆ MATT WALLACE
 Notable Projects: Paul Westerberg, Faith No More, John Liatt
┆ ULRICH WILD
 Notable Projects: White Zombie, Handsome, Prong
┆ JEFFREY WOOD
 Notable Projects: The Origin, Housemartins, Luka Bloom
 *No unsolicited material.

┆ G.H.R ENTERTAINMENT
 16601 Ventura Blvd., Ste. 506
 Encino, CA 91436
 818-789-9822 FAX 818-789-8298
 Contact: Mike Garner, Andi Howard, Bob Ringe
Producers:
┆ JOHNNY "J"
┆ MICHAEL ANGELO SAULSBERRY
┆ MARK FEIST
 *No unsolicited material.

┆ DAVID LOMBARD MANAGEMENT
 P.O. Box 252
 Hollywood, CA 90078
 213-962-8016 FAX 213-962-3127
 Contact: David Lombard
Producers:
┆ DOUG RASHEED
 Notable Projects: Coolio
┆ DENZIL FOSTER/THOMAS MCELROY
 Notable Projects: En Vogue, Terry Ellis
┆ OJI PIERCE
 Notable Projects: Montel Jordan, CeCe Peniston, Coolio

┆ PETER DRAKE
┆ ERIC BENET
┆ GEORGE NASH
┆ DEMONTE POSEY
 *No unsolicited material.
┆ PERFORMERS OF THE WORLD
 8901 Melrose Ave., 2nd Floor
 West Hollywood, CA 90069
 310-205-0366 FAX 310-205-0365
 E-mail: POW-STP@IX.NETCOM.COM
 Contact: Bob Ringe
Producers:
┆ JOHN CALE
 Notable Projects: Siouxsie & The Banshees, Iggy Pop, Patti Smith, Happy Mondays, Jesus Lizard, Maids Of Gravity
┆ DITO GODWIN
 Notable Projects: No Doubt, Great White, Peter Criss (KISS)
┆ REGGIE LUCAS
 Notable Projects: Madonna, Four Tops, Randy Crawford, Stephanie Mills
┆ LEE DE CARLO
 Notable Projects: Rancid, Aerosmith, the Knack, Aretha Franklin
┆ ED TREE
 Notable Projects: Corey Stevens
┆ BOB ST. JOHN
 Notable Projects: Extreme, Nuno Bettencourt, Duran Duran
┆ VAL GARAY
 Notable Projects: James Taylor, Linda Ronstadt, Jackson Browne, Kim Carnes
┆ RAY PARKER JR.
 Notable Projects: New Edition, Brick Raydio, Diana Ross, Barry White
┆ ANDRE CYMONE
 Notable Projects: Jody Watley, Adam Ant, Tina Turner, Pebbles, Tom Jones, James Ingram
┆ ROY THOMAS BAKER
 Notable Projects: Queen, the Cars, Ozzy Osbourne, Motley Crue, Devo, Journey, Cheap Trick
┆ CARL STEPHENSON
 Notable Projects: Beck, Forest For The Trees
┆ EDDY OFFORD
 Notable Projects: 311, Medicine, Yes, Police, Emerson, Lake & Palmer
┆ JAZZIE B.
 Notable Projects: Soul II Soul, Fine Young Cannibals, Sinead O'Connor, Johnny Gill, Public Enemy, Incognito
┆ DAVE SWANSON
 Notable Projects: Blues Traveler, Ziggy Marley, Dave Matthews, Black Crowes, H.O.R.D.E.
┆ MICHAEL WAGNER
 Notable Projects: Ozzy Osbourne, Dokken, Alice Cooper, X, Skid Row, Saigon Kick, Testament
┆ DEF JEF
 Notable Projects: Nada Surf, Boss, NAS, Shaquille O'Neal
┆ RON & HOWARD ALBERT
 Notable Projects: Bone Thugs-N-Harmony, Rolling Stones, Eric Clapton, Allman Bros., CSN&Y, Zakk Wylde

┆ MACK
 Notable Projects: Queen, Meat Loaf
 *Unsolicited material accepted.
┆ SAME BOAT MUSIC MANAGEMENT
 8033 Sunset Blvd., Ste. 23
 Los Angeles, CA 90028
 213-857-7299 FAX 213-937-9403
 E-mail: CitrusKule@aol.com
 Contact: Aaron D. Jacoves
Producers:
┆ BRAD COOK
 Notable Projects: Counting Crows, Foo Fighters, California, Ben Harper, Fu Manchu, Gloritone
┆ JEFF TOMEI
 Notable Projects: Matchbox 20, Grant Lee Buffalo, Agents Of Good Roots
┆ MICHAEL ANDREWS
 Notable Projects: The Greyboy Allstars, Gary Jules
┆ FRANKIE BLUE
 Notable Projects: Lili Haydn, Garbage, Tricky, Jamiroquai, Egg
┆ ANDY METCALFE
 Notable Projects: Robyn Hitchcock & The Egyptians, Anay Partridge, Phillip Glass, Blondie
┆ PAUL HAGER
 Notable Projects: emmett swimming, Letters To Cleo
┆ GREG COLLINS
 Notable Projects: eels, Grant Lee Buffalo
┆ MIKE HOFFMAN
 Notable Projects: Carnival Strippers, Semi-Twang, Victor DeLorenzo, the Verve Pipe, Willy Porter
┆ TODD BURKE
 Notable Projects: Other Star People
 *Unsolicited material accepted.

┆ WILLIAM F. WAGNER AGENCY
 14342 Addison St., Ste. 221
 Sherman Oaks, CA 91423
 818-905-1033
 Contact: Bill Wagner
Specialties: All
 *Unsolicited material accepted; material must be copywritten.

┆ WORLD'S END (AMERICA) INC.
 183 N. Martel Ave., Ste. 270
 Los Angeles, CA 90036
 213-965-1540 FAX 213-965-1547
 Contact: Sandy Robertson
Producers:
┆ TIM PALMER
┆ DANNY KORTCHMAR
┆ DON GEHMAN
┆ STEVE LILLYWHITE
┆ CLIVE LANGER & ALAN WINSTANLEY
┆ JOE HARDY
┆ BRAD WOOD
┆ NICK LAUNAY
┆ DON SMITH
┆ GAVIN MACKILLOP
┆ NIKO BOLAS
┆ JACK ENDINO
┆ JOHN PORTER

┆ DAVID KERSHENBAUM
┆ MARK SAUNDERS
┆ DANIEL REY
┆ STEPHEN HAGUE
┆ KEVIN BACON & JONATHAN QUARMBY
┆ DAVID GAMSON
┆ CHARLES FISHER
┆ TIM SIMENON
┆ ANDY GILL
┆ ALAIN MALLET
┆ HOWARD BENSON
┆ LARRY KLEIN
┆ STEVE HITCHCOCK
┆ SCOTT HUMPHREY
┆ TED NICELEY
┆ JIMI JIYA
┆ ROGER GREENWALT
┆ MICHAEL PATTERSON
┆ TOM TUCKER
┆ BARRETT JONES
┆ MICHAEL BRAUER
┆ DAVID TICKLE
┆ DAVID LEONARD
┆ DON FURY
┆ DAVE "STIFF" JOHNSON
┆ PAUL NORTHFIELD
┆ SUSAN ROGERS
┆ MARC WATERMAN
┆ NEILL KING
┆ GLENN ROSENSTEIN
┆ MALCO M BURN
┆ STEVE LIRONI
┆ SAM TAYLOR
┆ BEAU HILL
┆ RICHARD GOTTEHRER
┆ MIKE PELA
┆ TOMMY D DAUGHERTY
┆ DUANE BARON
┆ CHRIS ARVAN
┆ MARK DEARNLEY
┆ ED TUTON

OTHER PRODUCERS

┆ KIM ARMSTRONG
 KC's Independent Sound
 4333 E. Second St., Ste. 307
 Long Beach, CA 90803
 562-438-9699
 E-mail: audiokim@aol.com
Specialties: All
 Notable Projects: Big Jay McNeely
 *Unsolicited material accepted.
┆ FRAN ASHCROFT
 Route 1, Box 106
 Seaside, OR 97138
 503-738-0305
 Notable Projects: Blur, the Kingsmen, Abbey Road Studios, the Monos
 *No spec. deals.
┆ BABY BLUE PRODUCTIONS
 12439 Magnolia Blvd., Ste. 216
 North Hollywood, CA 91607
 818-506-3858
Specialties: Rock, R&B, Latin
 *No unsolicited material.

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818-768-8800
E-mail: baraka@woa.net
Specialties: All
Notable Projects: Sting, Coolio, Jeff Berlin
*Unsolicited material accepted.

J PETER A. BARKER
Storm Productions
10016 Balboa Blvd.
Northridge, CA 91325-1613
310-449-2449 FAX 818-886-7219
E-mail: stormpro@aol.com
Specialties: Rock, folk, studio design
*No unsolicited material.

J STEVE BARTEK
c/o Engel Entertainment
3236 Primera Ave.
Los Angeles, CA 90068
213-874-4206 FAX 213-874-8506
Contact: Laura Engel
Specialties: All
*No unsolicited material.

J TRACY BLACKWELL
2 Nice Entertainment
5703 1/2 S. Wilton Place
Los Angeles, CA 90062-2541
213-291-5887
Specialties: Hip hop, R&B
*Unsolicited material accepted.

J BOLDFACE PRODUCTIONS
725 Michelle St.
West Covina, CA 91790
818-917-5923
Contact: Ralph Dudley
*No unsolicited material.

J RICHARD BOWLS
It's Only Plastic Music
1722 Rogers Place, Ste. 25E
Burbank, CA 91504
818-848-5059
Specialties: All
*No unsolicited material.

J GARY BRANDT
c/o Earth Island Records
4720 W. Magnolia Blvd.
Burbank, CA 91505
213-877-3072
Web Site: <http://www.eirrecords.com/musicbiz>
Specialties: Rock (no alternative)
*Unsolicited material accepted.

J BREWMAN PRODUCTIONS INC.
2121 Avenue of the Stars
Los Angeles, CA 90067
310-551-5250 FAX 310-551-4144
Contact: Alan Brewer

J CLIFF BRODSKY
213-874-4141 FAX 213-969-1927
E-mail: cliffster@earthlink.net
Web Site: <http://home.earthlink.net/~cliffster>

Specialties: Triple A, pop-rock
Notable Projects: WB, Interscope, Atlantic artists
*Unsolicited material accepted.

J ROBERT CASSARD
Laguna Beach, CA
800-613-9800

J THE DEMO DOCTOR
Studio City, CA
818-762-8622
Contact: Andy Cahan
E-mail: snarfel@earthlink.net
Web Site: <http://home.earthlink.net/~snarfel/>

Specialties: All
Notable Projects: Harry Nilsson, the Turtles, Eric Carmen, Jimmy Webb, John Wesley Harding, I.R.S. Films
*Unsolicited material accepted.

J ALEX CIMA
1501 E. Chapman Ave., Ste. 100
Fullerton, CA 92631
714-680-4959
*No unsolicited material.

J STEVE BARRI COHEN
c/o Lake Transfer Productions
11300 Hartland St., Ste. F
North Hollywood, CA 91605
818-508-7158
Specialties: Alternative R&B, rap
Notable Projects: Sheree Brown, Christopher Williams, Immature, Five Star, Clientel, Divas (Fox-TV), George Clinton, Crank

J ROBERT COPELAND
c/o Kramer Management
310-229-5239 FAX 310-274-7588
Specialties: Pop, dance, R&B, film scoring
Notable Projects: Kitaro musical *Cirque Ingenieux* (scoring & arranging), Kenny Loggins, Liza Minnelli, Elton John, Deon Estus, Barbra Streisand, Natalie Cole, Billy Preston, Johnathon Moffett, HBO, USA TV, PBS
*Unsolicited material accepted.

J DAVE DEVORE
2323 Corinth St.
Los Angeles, CA 90064
310-477-1938 FAX 310-473-2485
Notable Projects: REO Speedwagon, Foreigner, Santana, Glen Ballard, the Grateful Dead

J DEWALDEN MUSIC GROUP
11324 Ventura Blvd.
Studio City, CA 91604
818-763-6995 FAX 818-763-6997
Contact: Christian DeWalden
Specialties: Int'l. pop, dance, rock
*Call before sending material.

J DME MANAGEMENT
1020 Pico Blvd., Ste. A

Santa Monica, CA 90405
310-396-5008 FAX 310-396-1966
Contact: David Ehrlich, Michael Prieto, Zenaida Torres
Styles: Rock, pop, R&B, rap
*No unsolicited material.

J VINCENT DUBRALL
018 060-5104 FAX 818-366-9280
E-mail: EVRDMAN@aol.com
Specialties: Rock, pop, R&B, jazz, blues, country, rancho mexican
Notable Projects: Lisa Franco, Frances Benitez, Vincent, the Rippingtons, Fizzy Bangers
*Unsolicited material accepted.

J STEVEN T. EASTER
Smash The Radio Productions
13659 Victory Blvd., Ste. 456
Van Nuys, CA 91401
818-904-3499 FAX 818-904-0512
Specialties: All
Notable Projects: Rio, House Arrest, Mushi Mushi, Talk-About
*Unsolicited material accepted.

J ALFRED B.J. EATON
One Little Indian Production & Recording
P.O. Box 1491
El Cerrito, CA 94530-4491
510-237-7583
E-mail: oliprod@earthlink.net
Specialties: Rap, hip-hop, R&B
Notable Projects: Two Short, Rappin' 4-tay, Spice 1
*Unsolicited material accepted.

J JIM ERVIN
LA Entertainment
6367 Selma Ave.
Hollywood, CA 90028-6308
213-467-1411
E-mail: jervin@instanet.com
Web Site: <http://www.newenterprises.com/LA>
Specialties: All
*No unsolicited material.

J DAVID FOSTER
c/o 143/Atlantic Records
9229 Sunset Blvd.
Los Angeles, CA 90069
310-205-7450 FAX 310-205-7411
Specialties: All styles
Notable Projects: Whitney Houston, Madonna, Celine Dion, Gerald Levert, All-4-One, Michael Bolton, Kenny G, Paul McCartney, Barbra Streisand, Dolly Parton, Chicago, Boz Scaggs, Neil Diamond, Peter Cetera, Olivia Newton-John, Michael Crawford, Lionel Richie, Kenny Rogers, Julio Iglesias
*No phone calls. No unsolicited material.

J MAURICE GAINEN
Hollywood, CA
213-662-3642
E-mail: mgainen@aol.com

Specialties: Rock, pop, R&B, jazz, alternative
*No unsolicited material.

J GEZA X
City Lab Sound Design
23852 Pacific Coast Highway, Ste. 614
Malibu, CA 90265
310-317-2342
E-mail: louderr@aol.com
Web Site: <http://www.netcom.com/~citylab>
Specialties: Modern rock, pop, electronic dance
Notable Projects: Meredith Brooks, Mag-napop, the Dead Kennedys, Black Flag, Redd Kross, Saboteur

J ROBERT "GI" GRISSETT JR.
Drop Soul Productions
c/o McMorris Entertainment Group
6745 S. Washington Ave., Ste. 164
Whittier, CA 90601-4325
310-612-3142 or 562-699-7986
FAX 562-699-5687
E-mail: mcmorrisengp@loop.com
Web Site: <http://www.mcmorris-entertainment.com/dropsoul>
Contact: Joseph McMorris
Specialties: All
Notable Projects: CeCe Penniston, Morris Day, the Time, Karen White, Brezar, Inc., Fushnicks, Gerald Alston

J JOHN HAMPTON
c/o Ardent Studios
2000 Madison Ave.
Memphis, TN 38104-2794
901-725-0855 FAX 901-725-7011
E-mail: tshoemaker@ardentrecords.com
Web Site: <http://www.ardentstudios.com>
Contact: Terron Shoemaker
Specialties: All
Notable Projects: Gin Blossoms, Jimmie Vaughan, Todd Snider, Big Tent Revival
*Unsolicited material accepted.

J ROSS HOGARTH
Hoax Productions
818-506-8608 FAX 818-769-4987
Web Site: <http://www.hoaxproduction.com>
Specialties: All
Notable Projects: John Mellencamp, R.E.M., 12voltsex
*Unsolicited material accepted.

J J. MICHAEL HUEY
Rockin' House Entertainment
818-763-9030 FAX 818-763-8205
E-mail: mhuey@rockinhouse.com
Specialties: Rock, pop, country
*Unsolicited material accepted.

J JIMMY HUNTER
Cazador Studios
Hollywood, CA
213-655-0615
E-mail: studiojimi@aol.com
Web Site: <http://www.entrenet.com/dgrose/cazador.html>

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Specialties: Pop, rock, R&B, drum programming
Notable Projects: Ghost Of The Open Road, Bobby Ginett, Sleeping With Dr. Alias, David Paris, Bobbo Staron
 *Unsolicited material accepted.

J INTI
 P.O. Box 26B63
 Los Angeles, CA 90026
 213-462-1078 FAX 213-962-3344
E-mail: inti@ix.netcom.com
Specialties: Worldbeat, songwriters
 *Unsolicited material accepted.

J INVISIBLE HAND PRODUCTIONS
 24037 Magic Mountain Pkwy., Ste. 116
 Valencia, CA 91355
 805-263-2191 FAX 805-263-2194
E-mail: Marlo@aol.com or AceBaker@aol.com
Contact: Clair Marlo, Alexander "Ace" Baker
Specialties: Cutting-edge pop-rock, Triple A
Notable Projects: Michael Ruff, Robbyn Kirmsse, the Awful Truth, Rapscaillon, Primal Instinct, Paul Gurdon, Baywatch,
 *No unsolicited material.

J QUNICY JONES
 c/o Qwest Records
 3800 Barham Blvd., Ste. 503
 Los Angeles, CA 90068
 213-874-7770 FAX 213-874-2171
Specialties: All styles
Notable Projects: Ray Charles, Stevie Wonder, Michael Jackson, Ella Fitzgerald, Frank Sintara, Barbra Streisand, Tevin Campbell, James Ingram, Tamia, Siedah Garrett, Sarah Vaughan, Brian McKnight, Chaka Khan
 *No phone calls. No unsolicited material.

J CHRIS JULIAN
 23952 W. Malibu Rd., Ste. 488
 Malibu, CA 90265
 310-589-9729
Specialties: Triple A, Alternative, R&B
 *No unsolicited material.

J R. KELLY
 c/o Blackground Entertainment
 15250 Ventura Blvd., Ste. 705
 Sherman Oaks, CA 91403
 818-995-4683 FAX 818-995-4398
Contact: Barry Hankerson, Jomo Hankerson
Specialties: R&B, pop, hip-hop
Notable Projects: Aaliyah, Changing Faces, N-Phase, Hi-Five, the Winans, Gladys Knight
 *No unsolicited material.

J PETER R. KELSEY
 11022 Haskell Ave.
 Granada Hills, CA 91344
 818-360-0924 FAX 818-363-2483
E-mail: piquet@aol.com
Specialties: Instrumental voice, new age, jazz, rock
Notable Projects: Bill Ward (Black Sabbath), Kenny Loggins, Kitaro, Jean-Luc Ponty, Mark O'Connor
 *Unsolicited material accepted.

J KEN KESSIE
 c/o SDM Management
 213-933-9971
Contact: Allan Melina
Specialties: R&B
Notable Projects: Doggyneco, Brownstone
 *Unsolicited material accepted.

J LEE KIEFER
 Hollywood, CA
 213-851-2712

J BOB KNEZEVICH
 c/o Santa Monica Recording
 310-664 9595
Specialties: Top-40 rock
 *No unsolicited material.

J LEW LAING
 c/o Jordan/Balter Music
 213-660-7080 FAX 213-660-0380
Contact: Van Jordan, Robert Balter
Specialties: R&B, pop, rap, gospel, pre- and full production, songwriting
Notable Projects: Boyz II Men, Lariand, South Central Cartel

J TIM LANDERS MUSIC
 4325 Gauguin Ave.
 Woodland Hills, CA 91364
 818-884-2929 FAX 818-888-9587
E-mail: timlanders@earthlink.net
Contact: Tim Landers
Specialties: Rock, pop, jazz

J JASON LATSHAW
 c/o Ardent Studio
 2000 Madison Ave.
 Memphis, TN 38104-2794
 901-725-0855 FAX 901-725-7011
E-mail: tshoemaker@ardentrecords.com
Web Site: http://www.ardentstudios.com
Contact: Terron Shoemaker
Specialties: All
Notable Projects: Ten Tongue Symphony, Loudermilk, Black Sun
 *Unsolicited material accepted.

J BRIAN LEVI
 10520 Burbank Blvd.
 North Hollywood, CA 91601
 818-763-4188 FAX 818-762-0256
E-mail: clearlake@earthlink.net
Web Site: http://home.earthlink.net/~clearlake
Specialties: Rock, pop, country, blues
 *Unsolicited material accepted.

J MICHA LIBERMAN
 Leaky Music
 1831 Whitley, Ste. 26
 Hollywood, CA 90028
 213-464-9453
Specialties: Rock, pop, contemporary
 *Unsolicited material accepted.

J STEVE LINDSEY
 c/o Stranger Music
 419 N. Larchmont Blvd., Ste. 91
 Los Angeles, CA 90004
 213-935-9939 FAX 213-935-9947
Specialties: R&B, pop
Notable Projects: Leonard Cohen, Aaron Neville, CeCe Peniston

J JEFF LYNNE
 c/o HK Management
 8900 Wilshire Blvd., Ste. 300
 Beverly Hills, CA 90211
 310-967-2300 FAX 310-967-2380
Specialties: Rock, pop
Notable Projects: The Beatles, Tom Petty, George Harrison, Paul McCartney, Ringo Starr, Traveling Wilburys, Roy Orbison, Brian Wilson, Joe Cocker
 *No phone calls. No unsolicited material.

J DINO MADDALONE PRODUCTIONS
 2367 208th St., Ste. 7
 Torrance, CA 90501
 310-782-0915
Contact: Dino Maddalone
Specialties: Rock, alternative
 *Unsolicited material accepted.

J GUY MARSHALL
 c/o Tutt & Babe Music
 950 2nd St., Ste. 304
 Santa Monica, CA 90403
 310-395-4835 FAX 310-395-9033
Specialties: All styles, TV/film composer

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 FAX: 818.706.8426

♫ GUY MARSHALL (Cont'd.)
Notable Projects: Pat Benatar (writer), the Tuesdays, *Baywatch*
 *Call before sending material.

♫ PETE MATTHEWS
 c/o Ardent Studios
 2000 Madison Ave.
 Memphis, TN 38104-2794
 901-725-0855 FAX 901-725-7011
 E-mail: tshoemaker@ardentrecords.com
 Web Site: <http://www.ardentstudios.com>
 Contact: Terron Shoemaker
Specialties: All
Notable Projects: The Groove Tubes, Mother Station, Ned The Band, Gwin Spencer
 *Unsolicited material accepted.

♫ SKID MILLS
 c/o Ardent Studios
 2000 Madison Ave.
 Memphis, TN 38104-2794
 901-725-0855 FAX 901-725-7011
 E-mail: tshoemaker@ardentrecords.com
 Web Site: <http://www.ardentstudios.com>
 Contact: Terron Shoemaker
Specialties: All
Notable Projects: Skillet, Satellite Soul, Clear, 2 Minutes Hate
 *Unsolicited material accepted.

♫ BILLY MITCHELL PRODUCTIONS
 P.O. Box 284
 South Pasadena, CA 91301
 818-441-9577
 Web Site: <http://www.level11mag.com/>
 Billy
 Contact: Billy Mitchell
Specialties: Jazz, pop, artist development
 *Unsolicited material accepted.

♫ O.A.F. PRODUCTIONS
 2501 N. Ontario St.
 Burbank, CA 91504
 818-563-9867 FAX 818-563-3692

E-mail: oafmusic@pacbell.net
Contact: Keith Barrows
Specialties: Rock, pop, R&B
Notable Projects: Mick Fleetwood, Andy Summers, Ike Turner, Jeff "Skunk" Baxter, Sir Jinx, Dirty Looks, Nancy Sinatra, Johnny "Guitar" Watson
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 E-mail: OMENFICTION@aol.com
Contact: Gina Nemo, Justin Page
Specialties: Pop ballads, rock, jazz, sci-fi/fiction music
Notable Projects: *The Extremists With Gabrielle Reece* (ABC), *Between The Sheets*, *Almost Pregnant*, *Joe The Bomber*, Showtime, Encore, HBO
 *No unsolicited material.

♫ CRAIG OWENS
 310-535-6089
Specialties: R&B, hip-hop, modern rock
Notable Projects: Sony, MCA

♫ GENE PAGE
 c/o IMC Entertainment Group, Inc.
 1146 N. Central Ave., Ste. 400
 Glendale, CA 91202
 818-500-0953 FAX 818-500-0945
 *No unsolicited material.

♫ DON PEAKE
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Specialties: Pop, R&B
 *Call for approval before sending material.

♫ JON PIKUS
 c/o Interscope Records
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Contact: 310-443-4504
Specialties: Guitar-driven alternative rock

Notable Projects: Closer, Rock Band #41, Agnes Gooch, Campfire Girls, Plexi, Pink Noise Test, Weezer
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Specialties: Latino (all styles), rock, blues
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Contact: Jeff Roberts/JRM Management
Specialties: production, arranging, composition, mixing
Notable Projects: Rami Jaffe (Wallflowers), Drill Team, Macy Grey, director Ed Burns
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♫ PETER J. ROBERTS
 Blue Danube Music
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 Los Angeles, CA 90028
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Specialties: Pop, R&B, instrumental
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 Los Angeles, CA 90046
 213-650-3888 FAX 213-654-7740
 E-mail: regenerati@aol.com
Specialties: All
Notable Projects: Michael Jackson, David Foster, Rod Stewart, Stanley Clarke, Stewart Copeland, Julio Iglesias, Starship, Tori Amos, Kashif
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Notable Projects: Wall Of Voodoo
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818-951-1931 or 213-963-3751
Specialties: Rock, pop, R&B, blues, funk
*Unsolicited material accepted.

J JOHN SINCLAIR
818-753-6638
E-mail: sinclaircaps@earthlink.net

J BRAD STANFIELD
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Contact: Sheryl Regan
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Notable Projects: No Doubt
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Specialties: All, especially rock
Notable Projects: Satori Posse, Gary Justice, St. Angus & The Blues Angels, My Shiny Machine
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818-355-7116
E-mail: sinasl@aol.com
Specialties: Rock
Notable Projects: Surreal McCoy's, Pepsi, Laura Harding
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J TIMBALAND
c/o Blackground Entertainment
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Sherman Oaks, CA 91403
818-995-4683 FAX 818-995-4398
Contact: Barry Hankerson, Jomo Hankerson
Specialties: R&B, pop, hip-hop
Notable Projects: Aaliyah
*No unsolicited material.

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North Hollywood, CA 91601
818-980-0880 FAX 818-506-5905
Contact: George Tobin, Chuck Holm
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Beverly Hills, CA 90213
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E-mail: weberworks@aol.com
Contact: Jeff Weber
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E-mail: cathy@uctvfilm.com
Web Site: www.uctv.com
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◀ 31 What Makes A Good Producer Great?

Jamie Seyberth
 Producer

"Ears. And with that comes the intuition to know which elements to add or take away from a song in order to become a hit. However, our own individual subjectivity reminds us that a hit doesn't necessarily mean a great song."

Jordan Schur
 Owner
 Flip Records



"His ability to connect with the music and do right by it, without stifling it or taking it in another direction."

Grant Nicholas
 of Feeder

Elektra Entertainment Group

"Someone who can find the heart of the song, can understand a good melody, has patience, can take a risk, and has a clear, decisive mind."

Jai Uttal
 Artist

Worldly/Tri-Loka Records

"A great producer is someone who invisibly and magically helps a musician manifest their vision in its most extreme and fantastic form."

Karen Lawrence
 of Blue By Nature
 Hostel Records

"A knowledge of their own weaknesses so that they can be compensated for, and the instinct to know when it's magic."

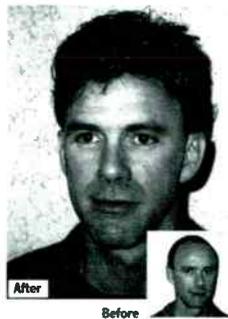
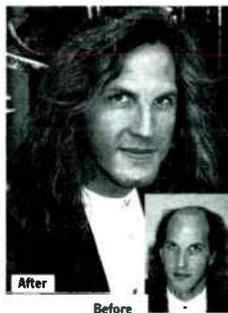
Tracy Todd
 Artist

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VAN HALEN
 The veteran rockers from L.A. return with singer number three

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For a musician, more than anyone, hair loss is a steady, unrelenting emotional drain that knows no socioeconomic bounds. Waking up to another comb-full of lost hair can be devastating. Instead of simply a "bad hair day," you feel as if you're having a bad hair life. But if you've got something, anything at all growing up there, there is something you can do that will make a difference. It's called hair replacement. And according to Linda Pritt, owner and hair artist of Scissor Wizards, it's apparently a lot more popular than anyone is willing to admit.

A lot of people are finding that all the major medical miracles we've heard about for hair loss don't really work. Thirty percent of Linda's clients have had miserable, painful experiences with transplants, miracle lotions, etc. Linda says she has several clients, some very well known, that discovered the problem early, faced it head on and began coming to her to add hair to areas where it was receding or thinning. No one ever got a chance to notice that they were losing hair.

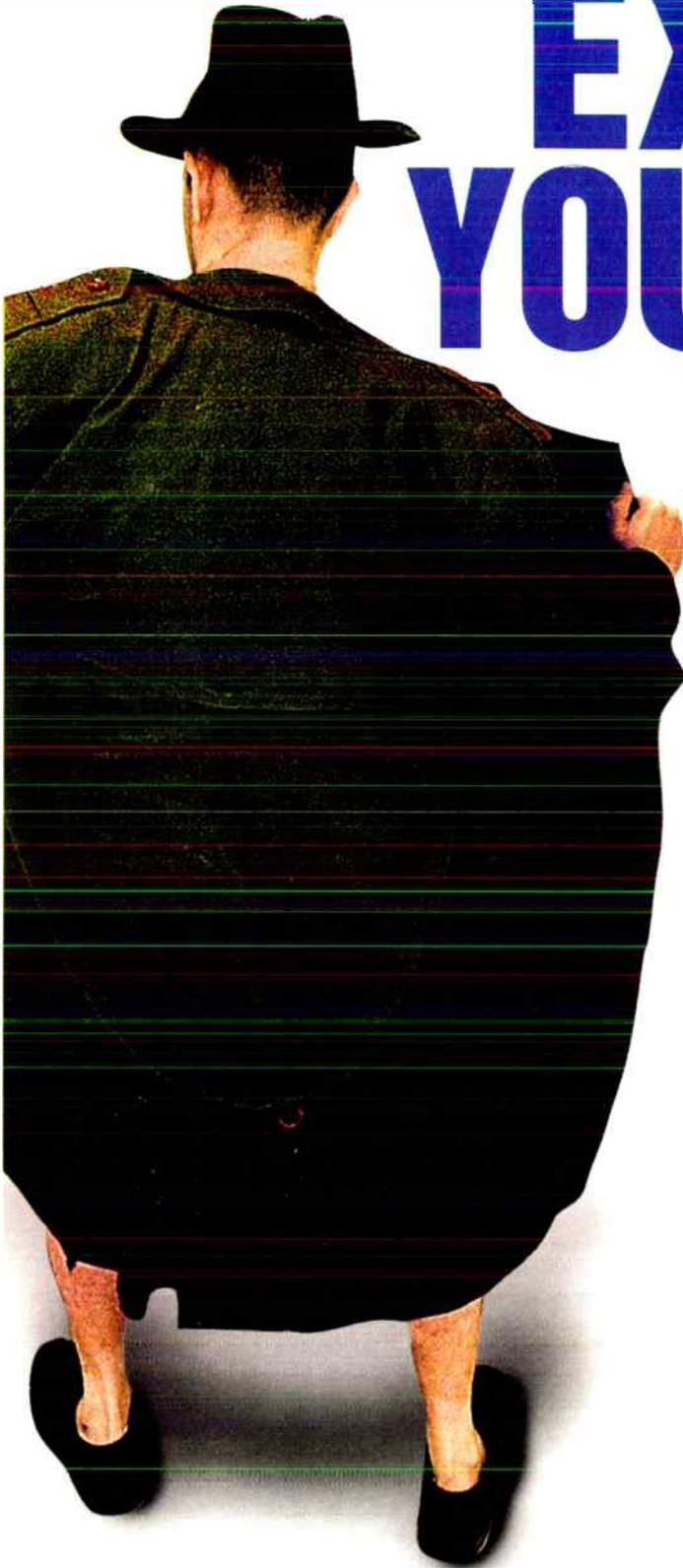
Linda uses premium virgin hair. Some businesses that profess to do the same kind of work use oriental hair, which is cheap, overprocessed and badly colored and doesn't even come close to matching the color, texture and feel of the real hair of her Caucasian clients. Scissor Wizards uses the highest quality Italian, European or Russian hair available.

Linda is adamant about keeping her prices within the grasp of her musician clients. Serious hair replacement can cost between \$500-\$1600. Simply adding volume to hair starts at \$50. For this business, privacy is everything. Everything is strictly confidential.

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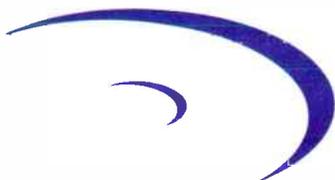
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Peter Case

By Brian Rabey



good if I'm not writing something new. I like to quote that line from the bible that says, 'Sing unto the lord a new song.' It doesn't say 'Sing unto the lord your greatest hits.'"

The new album was the product of a marathon of good old-fashioned writing, at a simple Smith-Corona typewriter, until the muse, or whatever had taken hold of Case, had let go of him long enough to let him sit back and reflect on the material he had laid down. "It went on for about a year, 70 pages of lyrics, this huge unwieldy thing that I had no idea what I was going to do with; make a record or what. So I decided to add these lyrics to the kind of music I really love, which is deep country blues and folk music and celtic music.

"And, although I think this is the best record I've made," Case continues, "I'm already working on the next one. And I started this one as I was finishing the last one, so I would have it out without too much time in between. But, ironically, at my age—42—I feel I'm just starting to get where I want to be and I'm pretty far into the game already. It's a lot easier to make a hit record at 25 than it is in your forties, but that has a lot to do with image and the demographic you're aiming at."

Despite the artistic power that makes up *Full Service No Waiting*, or the rave reviews that have followed its release, it's safe to say that the new album won't land Peter Case in the *Billboard* Top Ten any time soon. And that's just fine with the man, himself: "I'm really just trying to write songs that I could walk into any bar in the U.S. and play with just my guitar, and, hopefully, blow the audience's mind. That is what constitutes a song for me.

"These songs kind of serve a purpose for me; they sort of hook my life up. A lot of them are about the past and about trying to hook it up to the present, so I write a lot in that vein. So songs like 'Crooked Mile' and 'Drunkard's Harmony,' are about taking the past and trying to connect to the present. And some of the other ones are just about the present. What they all do is enable me to experience a sort of timelessness.

"It's hard to explain," he finally says. "If songs are very vivid, in a way, there are certain things that you find really beautiful or things that you long for; a moment that had a lot of feeling in it or truth or something, and it comes into a song and it lives there for me. So, in a sense, I can sometimes be desperate to get things that mean something to me into a place where they will live on and on—like a painter has to paint that certain landscape."

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For perpetual travelling troubadour Peter Case, *Full Service No Waiting* is just his latest recorded offering, so whether it sounds like his best or if it has the ability to keep the listener involved from the first song to the last, it's only a coincidence and maybe the next album will be even better. "I'm always writing songs," Case said during a recent interview, "so if some sound better than others or one album happens to have a cohesive quality, that's great. And I'm glad this album is getting some positive reaction, but, really, I'm already onto the next one. It's no big deal."

Case's latest album, released on Vanguard, is being critically lauded the country over, but it's all in a day's work for a man whose music appeals to the critical community, but who has not made it through that magical little door we call "commercial domination." The closest the solo veteran came to that was during his power pop days in the early Eighties, as the leader of L.A.'s own Plimsouls, with such songs as "A Million Miles Away," "Lost Time" and "Zero Hour."

But does mass acceptance really matter when you can write song after song with the kind of honesty and quality Case injects into his music? For most musicians the answer is probably, no, it doesn't. But music is a part of Case's daily routine—just like most of us brush our teeth and drink a cup of coffee, Case pulls out his writing paraphernalia and writes songs.

"I've been writing songs since I was about ten years old," he says, with a chuckle. "I just always had this thing in me. It's been my education, really. So I'm not feeling

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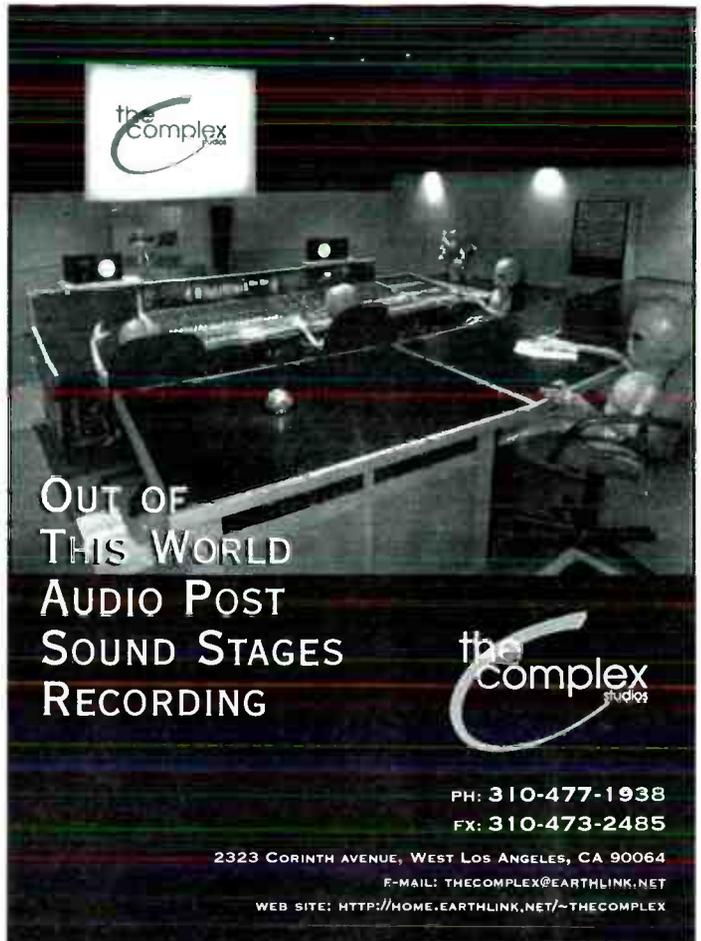
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Substance P

Contact: Artist Hot Line
310-553-0990
Seeking: Label Deal
Style: Alt. Rock

Here's a local trio who combine a seductive Beatle-esque melodic sense with a textured alternative production to reveal a musical direction that sounds familiar, yet contemporary. The three cuts that were submitted covered a grand spectrum of music without losing its overall impact or focus. These guys have put together a fine package that is more than worthy of A&R attention. If nothing else, this is a band that would seem to be a good bet for at least a development deal with publishers or labels.

Production.....	7
Lyrics.....	6
Music.....	7
Vocals.....	6
Musicianship.....	7



Pleasurecrush

Contact: <http://w3.nai.net/~mccafdes>
Seeking: Distribution
Style: "Groovecore"

Based on the East Coast, this five-piece rock outfit shows little restraint in their full-throttle approach, but they also demonstrate a control that other bands of this ilk fail to achieve. There are plenty of dynamics here, and they are, for the most part, well thought out. Still, there's something a bit too average in terms of the musical approach and eventual result. These are talented guys who are on the right track, but it would be to their benefit to stretch themselves, especially in terms of the songwriting.

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



Judy Eason

Contact: Artist Hot Line
214-503-1228
Seeking: Label Deal
Style: A/C Pop

Eason is a Texas native who has a strong handle on the contemporary pop genre as a writer and a producer, although her vocals are not as strong as her other skills. The problem stems from her tendency to be over-dramatic with her vocals, as she reaches for notes that the songs don't even call for. With that in mind, we feel that Eason is much better suited to be pursuing a publishing deal as a songwriter, and possibly even as a producer. In this case, the material is stronger than the overall package.

Production.....	6
Lyrics.....	6
Music.....	5
Vocals.....	4
Musicianship.....	6



Michaela

Contact: William P. Eagles, Esq.
303-837-8252
Seeking: Label Deal
Style: A/C Pop

Michaela hails from the Rocky Mountain city of Denver, and she carries a Lisa Stansfield aura around in her music. While she has some impressive vocal talent, and the production was clean and airy, the material was the problem here, as the songs suffered from a dated Eighties pop approach. She has a way with the ballads, but whether she's distinct enough as a vocalist is a bit of a question. Overall, she needs better material and should focus more on ballads than the poppy sounds of yesteryear.

Production.....	6
Lyrics.....	4
Music.....	5
Vocals.....	6
Musicianship.....	6



Mobius

Contact: Artist Hot Line
760-945-9519
Seeking: Label Deal
Style: Punk

This is a collection of no-frills, pedal-to-the-metal-styled punk rock that harkens back to the early days of the genre. And while the energy displayed by Mobius is infectious, the songs are a bit too average. They seem capable of much more than this, although they may be limited within the punk direction they have chosen. This is harmless punk that could find an audience if they were to come up with stronger material that would give the band their own particular voice, rather than echo what came before.

Production.....	6
Lyrics.....	4
Music.....	5
Vocals.....	4
Musicianship.....	6

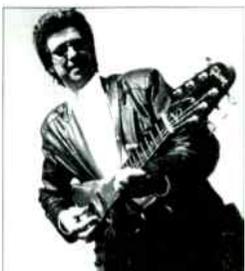


Dan Patrick

Contact: Artist Hot Line
213-644-6860
Seeking: Label Deal
Style: Blues-Folk-Rock

Patrick is a singer-songwriter who knows about song structure and demonstrates a nice melodic touch in his songs, but lyrically, he sticks to rudimentary clichés that do little to help the material rise high enough to grab industry attention. His voice and arrangements are good enough, but he needs something to sing to make it more interesting to the listener. As things stand now, Patrick comes across as an average artist who would benefit greatly from finding a lyrical collaborator.

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



Tall Guy Blues Band

Contact: Artist Hot Line
310-854-2099
Seeking: Distribution
Style: Blues

led by guitarist-vocalist-songwriter Dennis Spencer (pictured here), the Tall Guy Blues Band's self-released CD is full of bar-room-styled blues that, unfortunately, does not translate very well to the stereo. The production is fine and the players are very strong, but the narrative vocals are less than compelling and the intended tongue-in-cheek lyrics are less clever than they are silly. They probably make for an enjoyable night out at the beer bars, but that doesn't mean they're ready for a recording career.

Production.....	6
Lyrics.....	3
Music.....	5
Vocals.....	3
Musicianship.....	6

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

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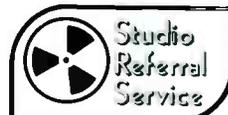
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Memorial for Sabrina Csato
Sabrina, age 16, the youngest co-host DJ on our show with Kaptain Kaos, was tragically killed on March 3 on PCH in Malibu on her way to Palisades High School. Kaptain Kaos recently featured the unsigned band Celeste in which Sabrina performed with her sister. She was a breath of fresh air to our show. We will miss her greatly.
The Staff of
KIEV 870 AM



CLUB REVIEWS



Alison Mace: Solid Triple A background music.

Alison Mace
The Troubadour
West Hollywood

Contact: Michael Maroney: 818-592-0477
The Players: Alison Mace, vocals, guitar; Carlos Calvo, guitar, vocals; Glen Goss, percussion, harmonica; Mai Bloomfield, cello.

Material: Alison Mace is an acoustic guitar-playing chanteuse along the same musical line as Paula Cole. Her powerful, low voice is very pretty, and doesn't ever get wearing. Her material is also very beautiful, but not that diverse or memorable. Her show reminded me of a soundtrack, in that her music is unintrusive, but it also didn't reach out and grab you. It was in the background, and more than pleasant to listen to, but she just didn't have individual songs that were especially captivating. She would fit in as the musical backdrop for the beautiful kids on *Dawson's Creek* or *Party Of Five*. On this night, she was the perfect soundtrack for schmoozers at the Troubadour's own one-night Lilith Fair.

Musicianship: The musicianship that Mace utilizes is very simple, but effective. In fact, I didn't even notice that there wasn't any percussion until Glen Goss traded his harmonica for a small hand-held drum. Mace and guitarist Carlos Calvo both played sparse guitar, supplemented by Mai Bloomfield's cello playing. Because Mace's voice is so rich, however, she was able to fill the room with her voice and didn't need elaborate instrumental filler.

Performance: Mace and friends were late getting onstage, and the set was relatively short as a result. Her voice was inaudible between songs, but it didn't seem like she was saying too much anyway, just introducing them. Maybe that's part of the reason I didn't get song titles. Both her appearance and stage presence were conservative, and all the players were stationary as they performed.

Summary: This is basically good solid Triple A background music. It's not that it was lame, just that her set is not filled with memorable singles. Although I didn't remember specific song titles, I did remember that I liked her sound. Everything about her set was fine, and her voice is above-average, but there isn't any one song or songs that really sparkle, and that is something that separates the women from the girls in an acoustic set. After all, when one is just singing and playing, and none of the musicians are being especially highlighted, the songs have to be the thing. In this case, the music sounded great, but it's nothing that hasn't been done before. Alison Mace should keep writing or add something performance-wise if she wants to create a memorable show, and not just a beautiful soundtrack for people to drink by.

—Amy DeZellar

Lonesome Pie
14 Below
Santa Monica

Contact: Artist Hot Line: 213-666-1546.

The Players: Matt Bosson, vocals, guitar; Christopher Earl, bass, vocals; Jeff Breitman, drums.

Material: Lonesome Pie is a band that plays a quirky brand of rock that mixes in many different influences—you can hear shades of country, alternative, folk and punk throughout. While this melange of music is good, it's the lyrics that really makes these songs stand out. From the opening moments of "Styrofoam Veil," a song about getting stoned, to the bouncy "Out Of The Way," a song about putting sex before the relationship, these songs have some very fun and insightful words. These are obviously things that Matt Bosson and Christo-

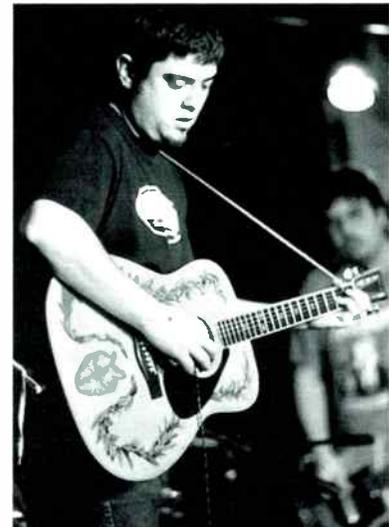
pher Earl have thought about, and maybe even obsessed over. The result is that each little song is like a slice of therapy mixed with a tiny bit of angst.

Musicianship: What propels this band musically is the drumming of Jeff Breitman. This man makes the band go with his excellently timed crashes and rolls, and it is the kind of drumming that makes the music seem that much better, as it brings some life and flair to the proceedings. Both Bosson on guitar and Earl on bass are also very good—sticking to the basics and adding few frills. While their playing may not be too flashy, it is definitely above-average. The singing talents of Bosson and Earl probably could use a little work, but, more often than not, their vocals fit the music. In fact, on several songs, Bosson's delivery fit the mood perfectly.

Performance: This is the area in which this band could use the most work. Their show is loose, and sometimes even a little sloppy. While that fits the image of the music and even serves to aid the lyrical content at times, it is more often just distracting. There is room for mistakes and fun onstage, but there is also a need for a sense of professionalism, and that is what is most lacking from this band. Only Breitman, who seems very non-nonsense and business-like, seemed to be taking the show seriously. This is both good and bad. The good side is that the band is obviously having a good time and they have a good sense of chemistry, but, at the same time, it diminishes the effect of the music and sometimes allows the audience to just look at the band as a gag group.

Summary: There are many good elements here, and with a little work, Lonesome Pie could easily be a great band. As it is, they are already a good band and their music is definitely worth a listen.

—Jon Pepper



Lonesome Pie: A good band with music that is definitely worth a listen.



ROD GRUBMAN

Lisbeth Scott: This esoteric singer-songwriter hits the mark.

Lisbeth Scott
The Troubadour
West Hollywood

Contact: Josh Kellman: 562-434-5088

The Players: Lisbeth Scott, vocals, guitar, keyboards; Bernhard Locker, guitar; M. B. Gordy, percussion; Art Samolis, bass; Jeff Rona, flute.

Material: Finally, here's a female singer-songwriter who didn't attend the Colvin/McLachlan School Of Music. When singer Lisbeth Scott takes her place behind the keyboards, and her wispy, high, almost screechy voice comes out, it is more reminiscent of Kate Bush than anyone else, and her somewhat esoteric instrumentation adds to that image. In fact, for the song "Shovel," the band used a primitive drum/percussion sound, weird bass playing, a flute and a discordant melody to give it an almost South American feel. Overall, Scott's voice has an abrasive edge that was interesting, and actually set her apart from a lot of other female singers. Like a lot of things about her music, her voice has a primal sexual quality. Her most memorable number was her encore, for which all the musicians literally strapped on percussive instruments, and Scott just repeated the refrain "I know you think I'm shy/but if you only knew/the things I wanna do/when I'm talkin' to you."

Musicianship: Scott has assembled a talented group of musicians. Bernhard Locker played a twelve-string guitar, although his sound was turned down which was especially noticeable during the songs in which his slide technique was featured, and Jeff Rona's flute added an otherworldly element to the sound. Scott is no slouch instrumentally, either. She took turns on keyboards and guitar, as well as a big drum that she strapped to her body.

Performance: There are no soft edges to Scott's looks or her music, and she also managed to avoid the stereotypical singer-songwriter trap of standing still during the performance by switching instruments and moving from behind the keyboards to center-stage with her guitar and drum. She showed her slightly offbeat sense of humor between songs, as well. For instance, she said that when she was seven, her family doctor told her that she had small hands and a small throat, so she decided to play piano and sing as a sort of 'I-you.' Scott's following is as uninhibited as she is—screaming and clapping along with her music.

Summary: Lisbeth Scott hits the mark in nearly every respect. Like her band members and her choice of material, her sound is an eclectic blend of different elements that create something unique. She's got a contemporary sound, but she seems more influenced by her own head than from whatever's on the radio currently, and that's a good thing. —Amy DeZellar

Electrico
The Troubadour
West Hollywood

Contact: Pres-Pak PR: 310-532-9448

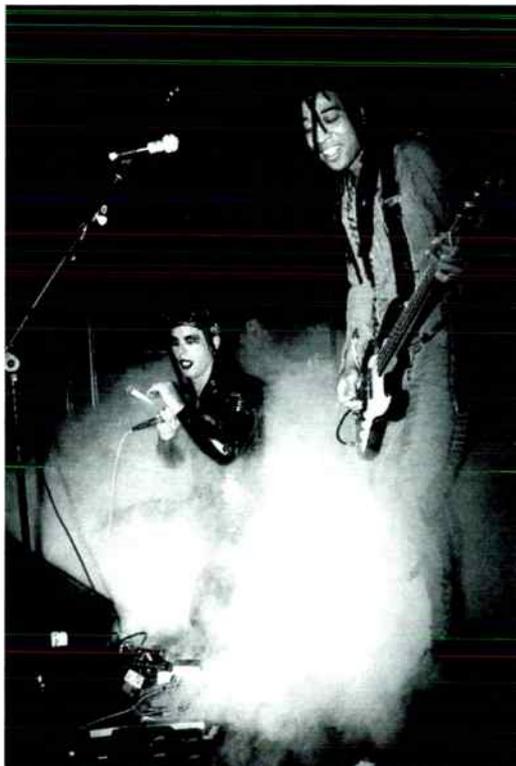
The Players: Tony Lee Clearwater, vocals; Todd Andrew, guitar; Stuart Kasson, bass; Mike Tickey, drums.

Material: Electrico is a techno-glam band, not as scary as Marilyn Manson, not as cyberspace as Nine Inch Nails, and not so pop-melodic as Bowie. Their material is gnashing, low voltage, and slamming, with non-melodic, straying vocals; thick, present bass lines; and chock full of feedback. Throughout their short five-song set, the band's material seemed to vary widely in terms of strength and dynamics, while utilizing spacey guitar, jagged grooves, and machine-like drum patterns that were filled with disjointed beats.

Musicianship: Frontman Clearwater came off not as a studied vocalist, but more as a passionate artist, with a unique, almost spoken, stylistic approach in his delivery. Within each song, the grooves leaned on heavy repetition and incorporated some recorded tracks which matched up well with this group of musicians who delivered their studio-ish sound with a high degree of precision. Drummer Mike Tickey confidently churned out the glue which is the underlying foundation of the Electrico sound, while guitarist Todd Andrew delivered a constant onslaught of varied dynamics and rhythms.

Performance: This band leans heavily towards performance art, performing with a detached, almost spooky presence. The players, especially the singer, performed in darkness. A thick fog lay on the stage, where a TV monitor mounted on a trash can flickered a close-up image of the frontman singing the opening number, "Hello," before he was actually seen in the flesh. The singer stalked the stage, in what looked to be a black wetsuit, combat boots, a gas mask on his head and black lipstick. The whole look was inspired, impressive and assured.

Summary: Electrico is grand theater, plain and simple. Undoubtedly they have formed a definitive look, sound and attitude. Their next step should be to make contact with their audience, which should be plentiful, spanning goth-rockers to glam-metal heads or anyone who wants to see a prime event. —Andi Patterson



ROD GRUBMAN

Electrico: Grand theater that should please goth-rockers and glam-metal heads, alike.

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Shayna: Bringing a bit of Shania Twain and Melissa Etheridge to the Lilith Fair approach.

Shayna

LunaPark
 West Hollywood

Contact: Artist Hot Line: 818-243-6963

The Players: Shayna, vocals, guitar; Fren Asken, guitar; Tony Moultrie, bass; Stewart Killen, drums; Steve Stewart, keyboards; Alex Ivanich, vocal harmony.

Material: Although seemingly similar to almost every other act at the Lilith Fair, Shayna's material is vastly different in its approach to its subject matter in that her songs tend to be on the happy side, even when they're about sad situations. As a matter of fact, she's much more like Shania Twain and Melissa Etheridge in her musical approach as she uses country, rock and blues as the basis for her songs. But most distinctive is her humor, good nature, and a strong yet slightly skewed grasp on reality that permeates her material. This is someone who obviously writes from the perspective of an objective observer, even when the circumstances inspiring a song may have been close to her heart. But she also manages to see past it, making her songs more of a celebration than a downer.

Musicianship: Shayna says she only uses two-fingered chords, but that seems to be more than a slight exaggeration; she used at least three fingers occasionally. But, regardless of how many fingers were used, this lady knows how to get down and groove. Playing off of Shayna's hard driving rhythms, Asken filled out the edges with some tasteful leads that had a nice touch and an excellent feel. The rhythm section of Moultrie, Stewart and Killen had their

work cut out for them, with Shayna's style of play, and they all held their own remarkably well. Stewart's keyboard work was most notable in its powerful yet simple treatment, which created a texture to the songs that was more than satisfying. But the one aspect that truly made these songs stand out were the vocals. Shayna has a bluesy pop manner that relates the material to you in a personal way, and when Ivanich harmonizes with her, it gives it an ethereal quality that makes it soar. Then, when Shayna pushes the lead out again, there's a force to it that lets you know she feels every little detail she's describing. This group has depth, and it makes for an exciting and dynamic performance.

Performance: Appearing barefoot and happy to be alive, you'd think Shayna just came down from the hills. She obviously loves what she's doing and it's more than infectious, as it filled the room with her spirit. And her personality carries over to every member of her band. Even when there was an equipment breakdown, it didn't stop the show or dilute the overall feeling. They simply adapted and continued on to entertain until it was fixed. In fact, this is one of those feel-good groups that you wish would never leave the stage.
Summary: Shayna is going to have to work awfully hard to make her mark in the evergrowing field of female ingenues. But she has an advantage over most of them, and that's her attitude. You get the definite impression that, no matter what, she would be playing somewhere somehow for someone sometime, because it's her life. And when anyone is that genuine, you're going to experience a great show.
 —Bernard Baur

John Andrew Parks
Genghis Cohen
 West Hollywood

Contact: Artist Hot Line: 310-455-2450

The Players: John Andrew Parks, vocals, guitar; Albert Lee, guitar.

Material: It seems like someone is always making up a new classification of music. The newest one I've heard is the label for the kind of music done by singer-songwriter John Andrew Parks. It's being called "Americana," which is apparently country music with intelligent lyrics. Whatever you call it,

this music seemed to be folk, right down to the long and winding stories and characterizations that filled most of the songs. Whether he was sending a note to astronomy geeks in "Stargazers," or saluting alien cowboys from a planet called Texas, Parks' lyrics are clever and inventive, with nary a stale rhyme scheme in sight.

Musicianship: Parks' reedy John Denver vocals were a little wearing at times, but he uses them well, with a conversational singing style that he occasionally brings down to a whisper. Bringing in a guitarist of the caliber of British-born virtuoso Albert Lee was an interesting choice with mixed results. Lee's playing was so good that it was hard not to focus on him. The effect was oddly compelling, but distracting at the same time. Lee was really holding back to let Parks shine, but his playing was so smooth and brilliant that it was hard not to be drawn back to him throughout.

Performance: The actual performance from Parks was pretty standard singer-songwriter stuff—just your basic standing and strumming. However, Parks is a natural storyteller, and the lyrics in his songs fill in most of the blanks that other performers use between-song patter to do. Lee played a small solo in most of the numbers, and every solo was loudly applauded, but the boisterous crowd was so quiet you could hear your own heart pounding when Parks spun the story of a dead childhood friend in "Little Joe."

Summary: John Andrew Parks has a lot to offer. He not only has good taste in the writing of his lyrics, but also in choosing his backing musicians. While his vocals and the actual music really aren't anything that are going to stick in your head, his songwriting places him in the above-average category. And, more importantly, if he continues to be able to attract musical cohorts like Albert Lee, he's worth checking out in any club setting, no matter what you may label him and his music.

—Amy DeZellar



John Andrew Parks: A clever and inventive lyricist.

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Music Box, whose past clients include Courtney Love (some of the first Hole album was recorded there) and famed British engineer/producer Andy

Johns, is not a totally retro outfit, however. The 40x16-foot studio also offers new digital gear, a digital audio work station and an automated mixing board once owned by Phil Collins. The studio's aim is to provide a more affordable, Class A alternative to some of the larger, name brand studios in the community.

While Wolf says a basic rate of \$75 an hour is daunting to some musicians, Music Box includes the services of veteran engineers. Another advantage is the studio's relatively small size, a single room as opposed to a multi-studio facility where distractions can take place. "Some people complain that at huge facilities, other events often interfere with the creative process, whether it's people milling in the halls, or noise interruptions. Here, we don't allow anything to confuse the creative process."

Founded by a former engineer at Ocean Way, Music Box has been in existence since 1979, but, in recent years, certain amenities have improved, making recording there a more comfortable experience. There is now an electronic gate outside which leads to enclosed parking spaces for all who use the facility.

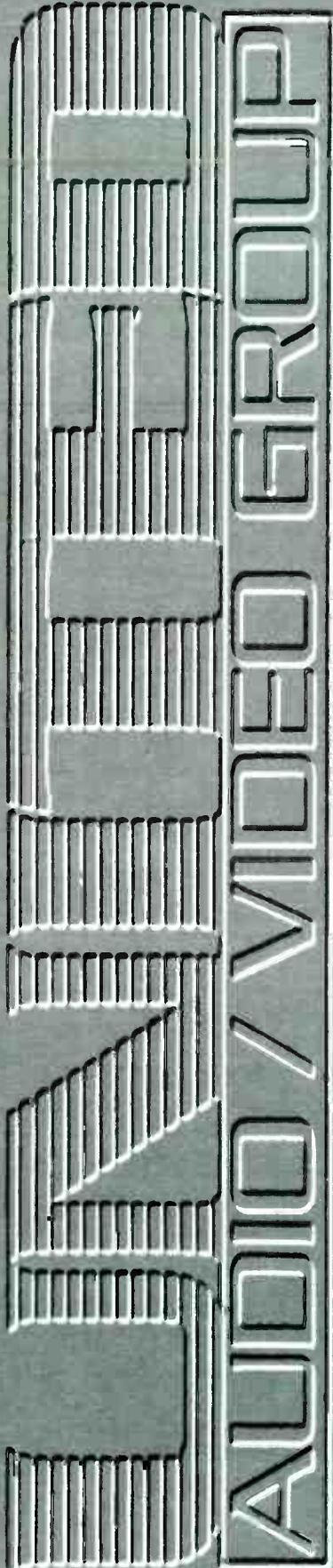
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Disclaimer: Always be vigilant of people attempting to make a "last look" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are contacted by a dishonest or "shady" operation, drop us a note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



EQUIPMENT

2. PAs & AMPS

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- Tremolo by VnoDoo lab Tube amp tremolo in pedal New in box \$89 818-344-4091
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4. MUSIC ACCESSORIES

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- Anvil flight cases Marshall head, \$100 4 spc rack \$150 Mark 805-579-0124
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- BBE sonic maxmzr 462 rack mnt snd enhancer great cond \$180 310-322-5526
- Brand new still in box tube Roto Sphere by Hughes & Kettner \$300 Also Marshl pwr brake \$200 Ryan 310-476-1289
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*Fem voc avail Dance diva wrong dance matri avail for show/sngng, touring etc. Queen 817-901-1756

*Fem voc great kint pitch wide range Instant harmonys & vevr versatl Avail for sessns ve gigs Pro sits only Erika 213-388-7705

*Former Wild Hunt voc sks band or plyrs to scare people with/hvy to accus w an angry ede Michael 818-501-8923

*Groove orientd, Infi Massive Attack Jamiroquai Kravitz Also no bass kevordst quit Michael 213-782-0317

*Male industrl artist sks to front all fem cvber band Vision, music name already there just nd you Freaks only apply 310-289-4145

*Male pop singr avail for demos & other sessn work Have talent exp range Pop R&B cntry foreign angz G/Michael Sndalike Steven 213-876-3703

*Male singr h tenor wide voc range for demo las 818-507-7800

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*Male voc 28 xtremly pwrlf melods w xcentrl range sds demo work Pref cntry pop sctd rock 2-8pm 714-522-3218

*Male voc, world class talent very pro, vevr pwrlf Sks blues or blues rock band Infi J Bruce P Rogers G Aliman Also avail for demos Nathan 818-243-2696

*Melodic angr a, all for vevr, pro st lng blk form vevr to hvy lng for rock solid sngwrtrs no talkrs, strictly walkrs Tony 310-446-6611

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*Sngtr, blk, lng to join band Infi Hootie, Wallfhrs, Tragdy Hip, Petty Glendale Rick 818-247-9221

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*Sngwrtr/voc rhythm plyr sks to join/form band Linda 318-762-1825

*Souflr voc avail for demo work 310-935-3120

*Swngin blk band/oulve voc w origs Clear pwrlf xovsv No parody, no togey Infi Frank Dino Tony, Jack Nick 213-413-1777

*Talentd singr lng for R&B band w/pro att Gloria Bennett student Grl image P/Stantev, Hagar, P/Rodgers /Whitmer area Casey 562-690-8545

*Voc avail 28 yr old oro mindd talentd dedicatd singr lng for nrv nrd blues to HR proj Have exp, songs, great frnt-man 213-739-6126

*Voc sngng 2 lem Afrm Amer R&B vocs 18-30 for recrd ng Pls send bxdemo to Nicky, 9162 Burnett Ave., North Hills CA 91343

*Voc/guit sks sngwrng partnr for Beatles nfl rock/all band Aditva 310-578-6267 aditvarao@usa.net

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*What's with the boring music? Pwrlhouse voc avail for the resurgence of rock. Biorq than live hrd edged riffs, blk lat grooves, Marc 818-845-5275

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*Aggress singr wntd by proj band w/CD release 818-993-3970

*Aggress vocs wrap abil for band, Have songs, recrdng studio, Exp th funk & rdy nrvy plvr, Avnture Pcdms, Beatles, STP 818-709-7039

*Alt HR qnt/sngwrtr, elec/acous Zep, AIC, STP, Sndgrdn ven Aggress, delicate w/goals, traditnl/modern approach No dinosaurs or kids 818-780-6424

*Alt singr gut/sngwrng partnr wntd by mid-20s estab org lng/blck band Infi Nirvana STP REM Must be exp & reliable Pgr 562-980-9055

*Amazing, creatv org voc, male 21-35 mentaly stable nense emotn Zep UD Doors Beatles We have mgmt, contax 714-222-4252 onesuno@aol.com

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*Attractv lead fem voc nrd for mv org pop rock band Recrdng & live gigs Gd wharmys a + Srs only Tm 214-645-5408

*Band sks energetic frntman w charisma soul vibe Must be into MC5, S/Marrott, Redding, Hypnotics. If you've got 1, we want it 213-782-9099

*Band w/indie label w/ may distrib sks attractv tem voc for alt pop band w energetic snob Must be ready for immed touring/recrdng 213-931-3393

*Bass sks voc Form 70s classic rock blues based cover band Side proj only Tape nrd No slackrs schmucks stupid people 213-526-2979

*Blk fem singr wntd immed for mv tem grp Must be 17-22! Have mat recrd deal Joplin 213-288-8946

*Blues voc wntd Infi Joplin Etta, Lennox to Cocker & Winwood 310-473-8132

*Bluesy modern rock band sks org male fem singr/lyncist No drugs, ready to compose recrd perform 818-506-4457

*Bluesy souflr rock singr wntd to form grp Ryan 310-476-1289

*Cntry male voc/sngwrtr wntd by sngwrtr/guit/keyboardist wring, demo & poss band John 818-557-0722

*Dance/rock band sks pro male singr w transpo & equip No drugs pls Mike 310-515-7044

*Dedicatd voc willing to rip things apart & put them back together again w emotnl versatlty No opera, bring donuts & coffee 213-587-0769

*Drmr & guit olvr lng to find singr to form band write with Travel outside Valley to work, 21-31 ok Fems welcome Bass + 805-251-1834

*Drmr/sngwrtr sks voc w diverse nfl Nirvana Fghtrs, Floyd Santana Stones AIC to form punk 'unk groove grp Peter 213-653-1234

*Dynamic fem lead voc wntd for steady orgs proj: Rock blk pop vevr vncal Bowe, Beatles Waters, young Jazz hiphop Infi Chris 310-581-9056

*Dynamic fem voc sought by reocagng gut/sngwrtr Must be talentd & dedicatd Alt stvie Instrum plyng, wring help-ful Scott 404-851-0168 Showard218@aol.com

*E/vedder voc wntd to compil P Jam tribute band No drugs, no att 818-506-1477

*Estab band unique snd on maj label neds amazing singr 213-939-2439

*Faces, Blk Crowes type band w financing neds singr Rehre in LA 626-856-1506

*Fem bckup voc nrd for org estab alt pop band Have mgmt sponsors abal offer 714-236-0266

*Fem lead for estab band Killr voc abil & stage presnc must Recrd label int Flakes nrd not apply Marcus 662-809-7022

*Fem R&B grp w hiphop, swng neds 1 more girl to compil 3 girl grs 212 only 818 387-7949

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Fem soul voc wntd Ken 213-644-5954.
Fem voc ndd, lead & backup, for 50s-60s named band Must know matrl & be familiar w/style. Srs inq only pls Wally 213-257-0549.
Fem voc w/ths lks & vox of Manah but prettier wntd for R&B pop prf. Infl Prince. 818-754-4302.
Fem voc wntd for estab band Steady work, w/passport for traveling Lead/bckgrnd voos into hi energy dance, funk, rap, R&B Mike 818-508-1374.
Fem voc wntd, 20-25, to start band Main Infl Cranbrys Pls be dedicatd & srs about music Jimmy 626-964-7631.
Fem voc wntd. Unique team plyr to top pwrfl bckup/harmony Gig ready, all orig. Ala Living Colour, Pretends, Zep Open mind Chris 818-360-6156.
George Strait sdnalike for demos 213-651-1028.
Incredibl drrm & gut sk amazing old school voc. We have killr tunes & recding studio Infl Janes, Zep, Doors Malty 213-660-5118.
Latin pop voc wntd for recding prj. Must be srs & com-mitd 213-462-1078.
Lead guit, singer, composer, perfrmr, 2xCD, video, # concerts, # studio prj. Skng singer/sngwr, instrum a + Pop/rock, all, rock w/jazz & funk Infl 213-851-7419.
Lking for bk fem voos 25-30 w/exp & great stage presnc for tour in Japan Hazzi 626-914-2369.
Lking for Japanese, French & German Bob Dylan to sing my songs in Japanese, French & German. Great songs digitl studio in GranHills Vince 818-363-5134.
Maj label recding artst lking for male jnglr, immed album/tour All styles. Send tape/prj to Singr wntd, 7044 Hawthorn Ave #107, Hilywd, CA 90028.
MUSICIANS WANTS siks strong male voc for bckng voos into Beatles, Shouksee CD in stores Voted 1 of hottest unsngd bands of 87. 018 955-1271.
Male h tenor, ala B/Delp, M/Thomas S/Waltz, T/Shaw etc. wntd for possib HH band ala Boston, Styx, JG Spicd Jelti 310-316-9564.
Male/fem voos ndd by w/yr abt/arrangr for demo work on spec. Yardgrass, Whitney style 213-482-8443.
Marriott, Tyler, Robinson ndd Signd band, Hilywd rehrls. Send pkg to Mary Swanson, P0B0x 2453, Seal Beach, CA 90740-1453.
Phat R&B, hiphop fem voc for fem grp w/maj label int Must be srs 888-316-5622.
Pop dance gm srs lead voc/2nd/3rd/4th. Pleasrtrr Infl Infl G/Mohaid, Boy George, Lennox, Braxton 18-26 818-377-4377.
Pop voc wntd for grp. Eric 909-940-9110.
R&B band siks energetic frimran w/charisma & soul MCS. Ar-mula, Hypnotics, S/Marrot, 213-787-7699.
Sexy girls, back voos for orig alt band, 311 Pumpkins smash into Savage Garden. No pay, rehrrs Van Nuys, play Pasadena, Ralph 818-228-1791.
Singer/guit plyr wntd by bass plyr/sngwr to form indie recding trca Ala Prk Harmonn, Halo Bndrs 310-898-7558.
Singer/sngwr w/recding studio siks fem R&B voc to form hiphop & funk H&H band/grp Kevin 213-725-1232.
Singers ndd for studio work. Must snde like artists curr on radio. We pay \$\$. 310-457-8062.
Singer/wr/sngvr skng funk band Infl Maxwell to Seal to Prince Mark 310-967-4537.
Stones type band nds singer Have maj deal in Euro, top US mpm 213-460-2431.
Talentd guit & bass plyr sk voc for latin rock prj. Santana Infl Joey 213-969-8672.
Team plyr to top bwrfl harmony. Gig ready, all orig, Ala Living Colour, Pretends, Zep Open mindd Chris 818-360-6156.

MUSICIANS WANTED

Unique style, lk Pop, funk, jazz, space Writing, Fem Eddie 310-978-2701.
Urgent, Signd wrtr w/known label siks yng attractv fem voc gr/artist R&B, hiphop Can get you signd. Have tape, pr, big Van 562-428-0774.
Voc & bass sought. Muscnshp & balls a must for this melodic clear mindd but rocking band Arcadia area Kirk 626-445-2619.
Voc ndd to complt prj. Must be versatl, creatv, dedicatd Infl Tool, Radiohd, Failure, Deftones, Faith No More 818-996-7843.
Voc wntd for orig rock band Recrd & shows Infl Dokken, Scorpions, Ozzy 909-399-3874.
Voc/sngwr wntd New prj, drk pop, 80s gott Depeche meets Garbage. Rob 818-506-4886.
WIND OF CHANGE skng vo/sngwr Must be open mindd, versatl, pwrfl Infl Tite, Hallord, Mercury, Perry 818-767-6227.
Wntd, fem bckup voc for showccs, 18-25, exp & image very important 310-581-6634.
Yng, blonde glam rock to front hot top 40 orig band Infl Benalar, Madonna, Lauper, Blonde Videos/pyng siks in zones Ernie, Cory 805-964-3035.

MUSICIANS WANTED

Anyone lk like a musician anymore? Anyone snd r more than college garage band? 213-883-9578.
Band of the milenium Guit, bass, drums, keybrds desired. All must be versatl, knowledgl, fearless Infl trbal, classic, classc, rock, punk, gothic, etc. Sarnara 213-845-0227.
Be in the spotlight as you show off some of rock's greatest hits HR & HM 818-892-9717.
BILLION \$ BABIES, A/Cooper tribute, nds team plyr/ killr guit/bck voos into pre-muscle Alice Pref lng hair, vntlg gear Sorry, no mernagnies, Daltvr 213-268-9275.
Blk guit wntd Infl Bad Brains, N/Rogers NWA, hiphop Prjgs usng rock, hiphop 213-931-9095.
Can you play jazz, cuban, brasilian, classcl, rock, funk blues W/chops, taste, intensity, bckng/lead voos, compositn Srs plyrs. Red 818-501-8890.
Career mindd guit for new band. Ready to recrd & do shows Floyd, Verve, Radiohd If less is better, cal Dag 818-981-5212.
Creatv fem singer/sngwr lking for creatv lead guit to jam with. Eventually plyr out, recrd Dedicatd importnt Rock, V/McKenthn style 310-647-5882.
Creatv rhythm guit wntd Pro orig band w/CD, airplay, label int Infl CC/roos, Matthews, Dead Gd vibe Rehrrs in WLA Patti 714-377-9096.
Drrm/sngwr siks gut w/diverse Infl Nirvana, Fightrs, Floyd, Santana, Stones, AIC to form punk, funk, groove grp Peter 213-653-1234.
East meets west Pro Chinese music lking for pro classcl guit plyr to collab 213-483-1517.
Electric guitar wntd Working pop, R&B, lounge singer/sngwr siks tastefl, forvr, singer plyr w/commitmtnt, great alt, transp, all income Michael 818-508-7340.
Estab working band lking for exp lead guit w/passport into funk, R&B, hi energy dance, pop, jazz etc Lead/bckgrnd voos Mike 818-508-1374.
Fem singer/sngwr skng creatv lead guit nr mult instrum for showcnz, touring, recding, Orig style thrrh voos over suvill ballads, rootsy rock 310-458-1004.
Fem vo/sngwr skng guit for collab on orig matrl for showcnz lbel deal Slys Mc/Latinjh Crle Marchant, Javel, Michele 310-358-2743.

MUSICIANS WANTED

Flamenco, new age style guit, rhythm/lead For gigng & studio work. Levont, 94 7 styles Ron 818-380-1230.
Formr Wild Hunt voc siks guit to form pro band w/hvy to acous w/an angry edge Michael 818-501-8923.
FRACtURE lks massive hrd core guit asap. No quitters Outrageous on stage or don't call JD 213-876-4783, Steve 310-473-3822.
GROOVESTONE nds srs guit who loves bottom end swing sleazy funky jazzy hvy grownes Infl Morphine, Scul Cougling, Funk/Criminals No shreddrs 818-761-7795.
Groovy orig LA rock band perfrm regurlly at Mt. Viper, Biltrd Must have smoking lead guit Pret M/Campbell, Buckingham styles + slide James ThenNow@aol.com.
Guit & percussnt wntd by singer/sngwr/rhythm plyr for hi spntid collab Linda 818-762-1825.
Guit for collab & recding w/voc & keys/program/samplr Open to drk, hrd, hvy, as well as texturd, melodius, eene fx, new directn 818-846-6103.
Guit ndd for working blues band w/jazz Infl for rehrls, ggs Jonathan 818-998-7558.
Guit plyr, 27-31, wntd for trio in Palisades Must be diverse & confident Emphasis on orig. into Beatles, Stones, Bowie, Who, Marley 310-230-3918.
Guit plyr/sng wntd by bass plyr/sngwr to form indie recding prj Halo Bendrs 310-898-7558.
Guit sought for orig rock band Must be creatv & versatl Sngwrtr a + Queens Ton, Foos, Radiohd Fem prf 626-441-3793 818-713-8095.
Guit wntd by singer into all from acous to hvy Must be xint sngwrtr & perfrm no talkrs, strictly walks Tony 310-446-6611.

22. GUITARISTS WANTED

20 something guit/voc wntd by working top 40 orig prj Lets get paid & build a following to fuel our orig prj 213-789-5108.
2nd guit w/alt & stage presnc wntd for band into Bowe Cure 213-467-2192.
2nd guit wntd by singer/sngwr Gigng solo acous, nds to form band Infl B/Haley, Little Richard, ZZTop SrvVaughn Tim 714-314-4560.
2nd guit keyboard wntd by hrd edged alt band w/label int Recng vocs a + Lr vss 616 304-1701.
50s, 60s Ro/R rockblly Must know style & matrl. Team plyr ndd 213-257-0549.
Singer/sngwr/guit skng lead guit. Existing matrl & demo Sem-rmk, yst up w/llck snd Jayson 310-574-7736.
AC/DC, Metallica, Ozzy Do you have the goods, then call 818-353-5200.
Acous & elec, rhythm & lead oozng w/juice for radio ready, creatv pop band, CHOCK FULL O FLAVOR Vocs a +, srs only Keith 818-344-8863.
Acous guit wntd for new prj. THE WOODMEN Infl Nirvana early Rove/Rock Music, Jny Jvish Swnnr 213-161-0592.
Acous/elec guit w/versatl style lking for 2nd guit to collab Must be open mindd willing to combhna styles H/P, rockclck, funky, psychedic. Seth 213-656-7312.
Allen all rockrs who refuse to be alt plyrs Newsflash, HM s bck Working band siks gut god Larry 818-353-5200.
Band formng, Pumpkins meets new Motley meets NIN

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MUSICIANS WANTED

*Guit wntd for collab by vocs, keys/samplr/program. Very drk, post millennium goth, industrl, tribal, futurist. Early Cave, Sisters, Ministry, Giger, The Th, 310-822-1478.
*Guit wntd for funky hrd edged hip-hop band w/infl int. Infl Page meets Parliament. Mark 310-322-9718
*Guit wntd for music often ethereal psychedelic unsettling. Radinhd, Curg, Mazzy, Doors. Verve. 213-913-1487
*Guit wntd for R&B. Soul, funk, uscu, arabic, qatari, omani band Heavies, JB, Prince, Rufus Have fun, make some \$\$, Mike 805-499-3927
*Guit wntd to complit hrd & soulful org proj for album & showcnsg. Audin now. Sampson 909-931-1928
*Guit wntd to complit hrd edged alt trio w/product team. Must have equip, prop alt, pref under 30 yrs old Steve 714-360-4439
*Guit, creatv, wntd by singr/lyricist to form band. Infl X, Nick Cave. 213-874-8719
*Guit/wngwrtr wntd. New proj, drk pop, 80s goth Depeche meets Garbage. Rob 818-506-4886
*HANOI ROCKS. Dolls type band n/sk. Signd in Japan. LA rehrs/recd, sent tape to Kud Sterling, Box 935, Bellflwr, CA 90707-0935
*Indep label artist w/maj label int skng guit for band. Must sing harmny. Beach Boys meets Replacmnts. 310-319-9424
*J/Lennon aka G/Harrison. Singr/guit plyr n/sk great sngwrng guit plyr to build great band. Infl Beatles, Fools, City, Chaz 213-398-7781
*Lead guit wntd for estab working coverdance band. Some orgs. Must have exp. No hired guns. Must commit 100%, wkend work only. Exp. 818-609-0183.
*Lead guit wntd for pop rock band, alt fem. Have gigs bkd. 213-644-0866.
*Lead gntd for my org pop rock band. Paid live gigs. Gd wharveys a+. Srs pros only. Tm 714-645-5408.
*Lead/rhythm gntd for rock acid pop. Have violinist in band, also mgmt. Must be willing to commit & travel. Bckng vocs helpful. 818-907-7680.
*Local singr/wngwrtr & band sks creatv & versatl lead guit for rock, blues, funk, jazz, org mix. Srs, reliable & personl only. Chris 213-845-9490.
*Male frmt industrl band sks fem gnt, tattoos & piercnsg welcome. If you're a feaky chick pls call. 310-289-4145.
*Male lead voc sks creatv versatl open mindd gnt/wngwrtr to collabtrng startup alt rock blues groove dance soul. 213-653-1883.
*Melodic alt prog 3 pc band lknrg for energetic male/fem gnt plyr w/slyle, edge, creativity, commitmnt. 90s kl. Goldy 310-659-1969.
*Modern day R&B prophet wntd by singr to write hit songs. Tur, make the dream of a R&B career come true. West 213-532-5781.
*Orig melodic alt pop band sks lead gnt/bckng vocs. Srs only. Infl Radiohd, Bowie, Beatles, Pixies. Upcomng summer nat'l tour. Have mgmt, label int. 805-884-9771.
*Pro plyr wntd for melodic mainstream rock grp. Band already has majors int'd in 1st CD. Pro walkin sit. 213-203-3939.
*Pro soull alt rock band w/plyr fem voc ala Joni, Alanis, Seal, auditing bass. Have producer, studio, huge aty. No drugs/fakes. 213-874-1411.
*Promising band searching for guit w/out the ego. Inventv, disciplind, simple, funk, commrcd, pro gear, transpo, image. Absolutely no divs. 19-27. 826-336-8396.
*R&R guit wntd. Form org band w/bass, bluesy, classic rock edge. Simple, strait forward. Stones, Cult, SRVaughn. No slacks, schmucks, follows. 213-526-2979.

MUSICIANS WANTED

*Rhythm/lead guit n/d for hrd melodic intellgnt sexy pop band into Vanuca Salt, Redd Kross. Great songs, great everythng. Fems encouragd to apply 213-878-2234.
*Signd band lknrg for lead/rhythm guit. Infl Fools. Social D. Psytr/Furs. 213-64-8026, 213-303-1352.
*Snglr/wngwrtr skng gnt & bass for alt pop ala M/Sweet. Mgnt, producer, label int. Vocs huge + Tony 310-450-2119.
*Snglr/wngwrtr/gnt sks gnt for collab. Infl Fiona, P/Cole, McLachlan, Mchmani, 818-965-0060.
*Spkic, the metal god, I lost your #. Call me for the gnt plyr job. 818-992-9717.
*Stones type band n/sk gnt. Have maj deal in Europe, top US mgmt. 213-460-2431.
*Style, charisma, glamour. Guit plyr wntd into Lions & Ghosts, Candy Kiss, N/Gilder 213-467-2392
*Tired of screwing around? Throat w/words n/sk collabs for next big thing. Infl Korn, Tool, NIN, Prodigy. Get off your ass. Let's jam. John 818-753-9789.
*Wntd: Brian Eno style guit &/or keybrd plyr/programr to join estab bass, drums & fem voc Ambient, alt, triphop Joe 213-665-0552
*World class male lead voc sks gnt for writing collab. Hrd edged blues rock or slthr rock. Gibson tone only. Nathan 818-243-2696.
*Zep type w/hi energy & creatvity Call if you can rock like Jimmy Page. We exist, so must you. Gary 714-774-9498

23. BASSISTS WANTED

*#1 bass to complit alt proj. Somewhere betwn hvy & acous space pop. In vein of Radiohd, Verve. Beatles etc. 818-542-0688.
*#1 for 10 wks on KSJD, airplay on 100 college radiost! This promotng unsignd band w/coltr, mgmt, collage gigs, expos, interests, n/sk bass. 818-704-5772.
*20 something bass/voc wntd by working top 40 org proj. Lets get paid & build a following to fuel our org proj. 213-769-5108.
*A bass wntd w/pocket, gd feel, stage presnc. Violent Fems, Oasis, Fists, Pistols, Blr, Costello. We love to play Chuck 818-753-3998.
*A Christi hip band sks lead bass for fun & gigs of Christn to top 40. Clean secular covers. 714-665-5073.
*A creatv intellgnt bass plyr wntd. Must like band w/sense of beauty. Cocteus, Beatles, Radiohd. 213-852-9339.
*A singr/sngwrtr/gnt skng bass. Existing matrl & demo. Semi-drk, yet up w/thick snd. Jayson 310-575-3735.
*A talentd bass plyr wntd. Into Bowie, C/Trick, UD. 213-467-2392.
*A1 bass n/d for orig alt band. 311 Pumpkins smash into Savage Garden. No pay, rehrs Van Nuys, play Pasadena. Ralph 818-228-1791.
*AAA band sks bass. 23-29, for recrdng, tour 98. Vocs, rhythm, groove. Infl Wallflwrs, Bush, Sheryl. 818-386-5808.
*Acous/elec guit w/versatl style lknrg for bass to collab. Must be open mindd & willing to combine styles. HR, melodic, funky, psychcd. Seth 213-666-7312.
*All fem pop rock band sks bass. Srs only n/d apply. Band gigs regularly. Fem pref. 213-644-0866.
*All org pop rock team lknrg for yng, talentd bass plyr for longterm commitmnt. We have gigs, lickout & great tunes. Srs only pls. 213-464-8939.
*All pop rock band w/fem lead skng sks bass. Great feel & simplicity is key. Have lickout, recrdng studio, Charlie 213-852-1107.
*ALTERNATE FAITH, estab band flavorng modern rock w/sitar, mandolin, dumbek, n/sk cool, tasty bass. Have vision, recrd, mgmt, int. studio, airplay, exposure. 818-940-0660, x3.
*Artist w/maj connex formng band, pay involved. Earth, Wind & Fire. 310-823-1346.
*AWAKENING aka srs bass, singr, sngwrtr for acous/elec R&B band. Infl Aero thru Zep & all points in betwn. Have ggs & upcomng CD. 310-287-1768.

MUSICIANS WANTED

*Band formng. Pumpkins meets New Motley meets NIN. Anyone likn like a musicn anymore? Anyone snd more than college garage band? 213-883-9578.
*Band of the millennium Guit, bass, drums, keybrds desired. All must be versatl, knowledgbl, fearless. Infl trib- alt, classic, classic rock, punk, gothic, etc. Smara 213-845-0227.
*Band orientd bass plyr wntd who's into rock & grooves w/ll. Bruce Thomas type Commitmnt, singng, gd plyr, not paid gnt. All org 818-992-1087.
*Bass & voc sngt, Musichsp & balls a must for this melodic clear mindd but rockng band. Arcadia area Kirk 626-445-2619.
*Bass n/d for orig R&R band in San Diego area. From JP Jones to B/Wyman Kevin 619-296-0132
*Bass n/d for psychcd alt rock band w/fem singr. Team plyr. Must have equip & transpo. Curr working on CD. Pros only. Darrn 818-996-0514.
*Bass n/d for working blues band w/fazjz infl for rehrs, ggs Jonathan 818-998-7558.
*Bass n/d y guit & voc team for unique hrd edged alt music. Chops of Sabbath or Priest alt of Bik Flagg, Pros, no youngsters, no all. 310-519-8098.
*Bass n/d. Be part of the sngwrng format in this craft org rock rock band. Mark 213-822-9944.
*Bass plyr n/d for estab exp melodic org rock band w/great songs. Rehrse in Lakewood. Dwayne 562-860-0821.
*Bass plyr n/d for hrd modern pop band. Hole meets Monkeys 818-757-0317
*Bass plyr to play org hvy & melancholy songs for rock trio. Beaufll, simple, pwrfl. Radiohd, J/Buckley. 818/213 pls call. 310-792-9686.
*Bass plyr wntd for psychcd songs sought by radio friendly HR band. 818-845-1518.
*Bass plyr wntd agvres melodic prwpop hrd rockn. 213-664-4987.
*Bass plyr wntd Band formng, must be around 22. Snd like Weezer's last album, Pinkern, punk, 5-10 yrs min exp. 310-892-2833.
*Bass plyr wntd by hrd edged alt band w/infl int. Bckng vocs a+. Lv msg 818-380-1201.
*Bass plyr wntd to complit band into Zombie, Manson, Prodigy. Gothic snd w/metal edge. 213-874-3069.
*Bass plyr wntd to complit band into Zombie, Prodigy, Tool. Ready to gnt. 310-473-3822.
*Bass plyr wntd, no pros. Into funk, blues, rap. Rudy 818-548-3505.
*Bass plyr wntd. Pet Sounds, Beatles, Radiohd, Dandy Warhols, Sunny Day, Todd 213-660-5156.
*Bass wntd by guit & singr to complit rockby band. Have complit set. Infl Cramps, Misfits, The Rev, Paladins. Brandon 213-665-1316.
*Bass wntd by singr/sngwrtr. Giggng solo acous, n/sk to form band. Infl B/Haley, Little Richard, ZZTop, SRVaughn. Tm 714-314-4580.
*Bass wntd for estab band. Infl Mazzy, Cramps, Lush. Upcomng shows @ Spaceland, Viper Rm. Willie 310-854-7685.
*Bass wntd for fresh, unique proj w/strong orig matrl. DRK, cool & spacay. Must be talentd & in it for the music. Fool 818-781-3326.
*Bass wntd for Lillith Fair friendly band. Have just as much int as anybody else in this town. Jac 213-461-8220.
*Bass wntd for music often ethereal, psychcd unsettling. Radiohd, Cure, Mazzy, Doors. Verve. 213-913-1487.
*Bass wntd for rock band. Mostly org, some copys. Infl Dokken, Helen, Lost. Late 20s to mid 30s. 909-399-3874.
*Bass wntd into Garbage, Porcnhd, Beatles. Into both hvy & subtle snds w/slyle & discipline. Into sngwrng as well as vibe. 818-957-3434.
*Bass wntd to complit jazz infl rock band. Must be clean, hvy gd work ethic, willing to rehrs in SM. David 310-828-7712, srensatdown@hotmail.com
*BILLION & BABIES, A/Cooper tribute, n/sk team plyr' killr bass/bck vocs into pre-muscle Alice. Pref lng hair, vintg gear. Sorry, no mercenaries. Dalce 213-268-9275.
*Boston tribute band sks bass w/bck vocs & great chops. Pros only. Paid gigs, lots of fun. 818-700-8623.
*Burning bass, drums, keybrd plyrs wntd to join voc & gnt, form band. Wtslide. No bullsh!t. Infl Raitt, Mayfield, Dr John, Sheryl. Kyle 310-399-7147.

MUSICIANS WANTED

*Cool, fun, open mindd bass wntd to complit alt pop band w/10 song CD. Dedicatd, career plyr. 16-28. Laramie 818-475-3186
*Drms/sngwrtr sks bass w/dverse infl. Nirvana, Fights, Floyd, Santana, Stones, AIC to form punk, funk, groove grp. Peter 213-653-1234.
*Dynamic duo, voc & guit plyr, sks bass plyr for HR, HM band. Zeza 310-289-1431
*Elec jazz bass wntd for combo mainstrm & contemp jazz quartet. Infl Ron Carter & Will Lee. Bill 213-874-7118.
*Elec/acous bass wntd w/strong jazz, R&B, lounge singr/sngwrtr sks tastefl, secure, singng plyr w/commitmnt, great alt, transpo, alt income. Michael 818-508-7340
*Enlghtnd bass n/d immed. Fem led, ambient dance rock gr/w/mgt, producer, label int. For showcnsg, touring, Garbage, Depeche. Srs only. 310-288-5018
*Estab death metal band sks dedicatd bass. Must play fast & accurate, contrib to band. Srs inq only 805-286-1033
*Exp guit, ml grad, sks exp bass for fusionjazz band. Infl M/Stein & Jaco. Site read, no pymt. Gustavo 310-399-9376
*Formr Wild Hunt voc sks bass plyr to form band w/hvy to acous w/angry edge. Michael 818-501-8923
*FREAK POWER TICKET n/sk lo-nd, vey. Bass. Come over & we'll show you ours, & you show us yours. Odd time is love. Sean 818-842-8399.
*Great bass plyr wntd. Org pop rock band, develop deal pending. Plyrs are pros, songs are great, beyond a+. No pay. 818-342-8581.
*Guit to form band of new breed. Commitd singing sanily. Band is family. Into Mother Lovebone, Replacmnts, Hendrix, Sublime, Zep, Janes. Jason 310-917-8557.
*Hvy yet melodic band sks bass plyr willing to play our matrl. Billy 213-850-8196.
*I FOUND GOD sks hvy groove, melodic bass. Infl Janes, Sabbath, Hole. Studio indie CDs w/Euro dist. Dedicatn & soul a must. 213-876-7228.
*Indep label artist w/maj label int skng bass for band. Must sing harmny. Beach Boys meets Replacmnts. 310-319-9424.
*Jazz bass wntd. DB or elec for duo w/guit. Robert 213-482-8568.
*Less is more, socks. I wnt to push the limit. Guit sks monsr bass, drmr to form grp. Mahavshnu meets Fishbone Crime. Sam 626-796-1647.
*Lkng for bass plyr. Infl by Metalica, Pantera. 4-5 yrs exp. Norman 213-223-1604.
*Male bass wntd. Cool person, solid slyle, sngwrng abil. Diverse music, xperimnt, accessibl, at times very hvy as well as laid bck & moody. 213-360-8584.
*Male bass wntd. Infl R&B n/sk bass fem bass, the more fetsh the better. We nd chcks w/bulls. 310-289-4145.
*MERCURY 5 sks bass w/bckup vocs, gd ait & who's ready to jump in. JP Jones meets Flea. 818-907-9678.
*METAL SHOP lknrg for bass plyr for metal covers proj. Must be into Deo, J/Priest, Ozzy, UFO etc. Free rehrs. Dave 805-374-0746.
*Modern rock bass wntd to complit band. Infl Infi Fools, STP, Nirvana, Pumpkins. After 5pm 310-214-1197.
*PMjam bass wntd to complit PJam tribute band. No drugs, no alt. 818-506-1470.
*Plck & simpity, 90s kl, h energy stage presnc. Alt pop punk band. PILL/OHAD n/sk pop bass plyr. CD out in May. Matt 818-986-8425.
*Pop rock band n/sk bass plyr. Srs plyr w/sense of humor. We have CD and live. 714-827-9149.
*Pop rock, alt org, hit ready. Cd complit, develop deal pending. Team plyr, srs mindd only. 310-456-7710
*Pro plyr wntd for melodic mainstream rock grp. Band already has majors int'd in 1st CD. Pro walkin sit. 213-203-3939.
*Pro soull alt rock band w/plyr fem voc ala Joni, Alanis, Seal, auditing bass. Have producer, studio, huge aty. No drugs/fakes. 213-874-4141.
*SANDRA BULLOCK'S NOSE sks exp bass plyr for rock, blues, surf band. Joshy 310-535-4835.
*Snglr/wngwrtr skng gnt & bass for alt pop ala M/Sweet. Mgnt, producer, label int. Vocs huge +. Tony 310-450-2119.
*Still lknrg for someone to play bass in punk edged, surf soaked instrum band. Not your father's surf band! 818-788-5098.
*Supreme bass wntd. If you can play McCartney's sily love songs, your the guy. Steve 818-508-1022.
*Tired of screwing around? Throat w/words n/sk collabs for next big thing. Infl Korn, Tool, NIN, Prodigy. Get off your ass. Let's jam. John 818-753-9789.
*VICIOUS REASONING sks base plyr. Must have it all. Infl from Sabbath to Slayer. Rex 213-845-9546

24. STRING PLAYERS WANTED

*All fem pop rock band sks cellist to add ethereal qnd sds to existng music. Srs only n/d apply. Band gigs regularly. 213-644-0866.
*Cello plyr wntd who's into music more than \$\$, for new band wntd to recrd & do shows. Floyd, Verve. Dag 818-981-5216.
*Elec viola/violin n/d now by estab jazzcore band. As part of team your opinion counts! budha 818-757-1147, www.renfield.com
*Violinist wntd by midi pianist for classcl, new age, pop, org duo. Mark 213-937-8911.

25. KEYBOARDISTS WANTED

*A Christi hip band sks creatv electric keybrd for fun & ggs of Christn to top 40. Clean secular covers. 714-665-5073.
*A singr/sngwrtr/gnt skng keybrd. Sampling & seq exp. Existing matrl & demo. Semi-drk, yet up w/thick snd. Jayson 310-575-3735.

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MUSICIANS WANTED

Abba tribute band lking for keybrdst Resembling not rec 213-650-1307
All fem pop rock band sks exp keybrdst w bkgrnd voc abi Band gigs regularly 213-644-0866
Artist w/maj connex forming band pay involved Earth Wind & Fire 310-823-1374
Attn keybrdst 30- yr radio ready create pop band CHOCK FULL OF FLAVOR Vocals + only the talented nd apply! Keith 818 344-8863
B3 plyr wntd Band forming. must be around 22 Snd ike Weezrs last album Pinkertn punk 5-10 yrs min exp 310-392-2833
Burning keybrd. bass drums wntd to join voc & gut form band Watside No bullshit Infl Raft, Mayfield Dr John Sheryl Kyle 310 399-7147
Eclectic, all flexibl fem keybrdst wntd to accompy estab lem voc Wntd for gigs & collab 24 hrs 130-859-5880
Enlightnd keybrdst nnd immed Fem led ambient dance rock grp w/mgt producer, label int For showcing touring Garbage Depeche Srs only 310-288-5018
Estab band lking for keybrdstorgan plyr Have label int Infl Beatles Ben5 Zep Sngdrdn Anthony 818-700-1053
Estab local band lking for keybrdst Bckng vocs a must Have recur, nd to promote Other instrum a Waits, Daves Stuart 213-876-1466
Estab wrking band lking for lem keybrdst w passport Lead/bkgrnd vocs Into funk, R&B, h energy dance pop jazz etc Mike 818-508-3334
Fem voc sks jazz keybrdst for gigs rehrrs 213-649-5334
Fem voc sngwrtr skngkeybrdst for collab on org matrl for showcing, label deal Style McLachlan Cae, Merchant, Jewel Michele 310-358-2743
Keybrd & tenor sax wntd to build casual band starting w/occasn lly pay jazz gigs @ clubs, coffehss etc Phil 213-934-5571
Keybrd plyr wntd for wkend working cover dance band Some orgs, Paid gigs, equip not nec 818-609-0183
Keybrd plyr wntd for R&B band 40+ 310-306-1158
Keybrd plyr wntd for rock band but must be open mindd, Ken 213-644-5954
Keybrd plyr wntd who s into music more than \$\$, for new band ready to recrd & do shows Floyd, Verve Dag 818-981-5212
Keybrdst nnd, Bkgrnd music for singr, Pyng gg 10- midtime Thurs \$50 hr rehrrs during wk Standards, Sinatra, Fiona, Raft, Loggins Jodi 213-962-9584
Keybrdst plyr wntd for posibl HR band al based on Astoria, Style T/Lzzy, 38 Speed, Dbl on gut or vocs a +, Jeff 310-316-2354
Keybrdst wntd for Lith Fair friendly band Have just as much int as anybody else in the town, Inc 213 461 8220
Keybrdst wntd for org pop rock band We have unique songs w/unique singr Infl Elton, Lennon Demo avail Enily 302-669-5014
Keybrdst wntd, R&B, soul, funk disco acid jazz cover uand Heavies, JG, Prince Rufus Have fun make enme \$\$ Mike 805-499-3927
Keybrdst/arranger wntd for paid rehrrs Barbara 213-758-2841
Keybrdst/sngwrtr wntd New proj, drk pop Rik goth Depeche meets Garbage Rob 818-506-4886
Keys/sampplr wntd for pad cover band Must be versatl No junors! Mike 818-551-1923, jodymke@earthlink.net
Lking for keybrdst w/studio to collab, 213-483-1517
Lking for organ plyr int'd in plyng reggae funk sks & jazzy surf punk big band Ages 15-25, Erik 310-838-5656
Local singr/sngwrtr & band sks creatv & versatl keybrdst/sax plyr for rock, blues, funk, jazz, org mix, Srs, reliable & personal qnt 213-845-9490
Piano/keys nd for 1-man show Must recd & improv well Broadway, jazz, blues Some pay provid Hlywd Jim 213-784-1150
Pop rock band nds keybrdst We have CD & aty 714-827-9149, 818-990-8152
Pro keybrdst plyr wntd, Commercial/progrssy band Update equip, eng, ente & pla, wntd Label int major rtmer, CD/video music show Team plyr 818-765-4684
R&B band whiphop & jazz infl Jamiroquai, Steely Dan, Rote, Heavies nds keybrdst Gigs lko some pay, demo avail, under 30 Stu 818-990-6781
SHAMANS DREAM nds new keybrdst plyr, plys left hand bass ale int'l/artst Orig band w/dcal Steve 818-998-4029 DEYOTECOL@earthlink.net
Sngwr/sngwrtr sngi sng keybrdst plyr for collab int'l Flona, P/Coie, McLachlan Merchant 818-985-3523
Space rock inflt gut lking for keybrdst plyr to create hvy synth driven futuristic sng HAWKWIND G/Newman Tart/Dielm, Kiss Ryan 213-845-0253
Synth artist wntd to create ambient techno trance music No drugs Infl Opus III, Orbital, Erasure, PSB Must have equip & vry dedicat Matt 310-474-4110
Talented gut & bass plyr sngwrtr for latin rock proj Santana infl Joey 213-969-8672
Techno rock proj skng electric keybrdst/programr Jeb0 310-399-8588 vm 310-967-4616
WIND OF CHANGE skng keybrdst/sngwrtr Must be open mindd versatl, creatv Infl Sabbath Journey, Floyd Styx 818-767-6227

MUSICIANS WANTED

Wntd, keybrdst plyr for working band All styles jazz, rock etc To play in strait & gay clubs 818-506-3299
Wntd, keybrd programr/plyr & Or no gut to join estab bass, drums & fem voc Ambient, alt TripHop Joe 213-665-0552
Working rock blues band w/much diversity skng keybrdst w/lead voc quality & pos positiv at Srs commtd musics call Brian 562-925-5484
26. DRUMMERS/PERCS. WANTED
1 bashr & dj/multis wntd for song orientd rock band Infl F00s STP Nirvana After 5pm 310 214-1197
20 something drmr voc wntd by working top 40 org proj Lets get paid & build a following to fuel our org proj 213-769-5108
A #1 drmr sought by hvy alt band Solid intense kill groove, massive mlythm attack mastir to complit outstanding lineup Rage Pumpkins, Chains 818-382-7931
A1 pro drmr wntd for near siging alt HR band Infl STP Sngdrdn, Alice Slamnn drmr nnd immed for upcoming gigs, showess & recdrings 310-543-1885
AA band sks drmr, 23-29, for recdrng, tour 98 Vocs groove, meter Infl Wallfwrts, Bush Sheryl 818-386-5808
Aggress progress shifty drmr wntd by aggress progrssy shifty hand Speed metal energy punk edgd rsestua area Stan 818 343-8045
Aggress pwr folk band sks drmr percusst for cd/recd/elec all org music Must have integrity, sense/humor, total commtmt Don 310-457-8351
All orig HR band sks pro open mindd drmr We have pro gear, rehrrs incl pr kit for auditts Infl Zep, Ozzy 213-644-9049
Artist w/maj connex forming band, pay involved Earth Wind & Fire 310 823-1346
Band of the millennium Gut, base, drums, keybrd, desired All must be versatl knowledgl fearless Infl tribal, classic, classc rock, punk, gothic, etc. Simara 213-845-0227
Bigfoot to Scrubbrush, 30+, nd incredibly dynamic, talented drmr for all org creatv pop band, CHOCK FULL OF FLAVOR This is it Keith 818-344-8863
Burning drums, keybrd, bass wntd to join voc & gut, form band Watside, No bullshit Infl Raft, Mayfield, Dr John, Sheryl, Kyle 310-399-7147
Christi drmr sought for Non-Ministry band All, moody, darkish, fem fronted band that is cur ggng for the non-convent, creatv, passnt Pasadena 213-857-7420
DAFMON CAIN sks strait farw'd soul groove urm rky hvy drk melodic music More info call Larry 714-956-3393 Doug 213-644-1027
Diverse HR lanu sks drmr to complit lineup We have matrl, recdrng studio access, label int. Sames 213-222-0978
Drmr nnd udy gut & voc team for unique hrd edged at music: Chops of Sabbath or First at Or Bk Flagd Pro8, r2, yungella, ru all 310-219-8098
Drmr nnd, 19-25, to join hvy progress rock band Focus on musicianship, directn Srs only No drugs 310-576-2053, 213-461-8485
Drmr nnd, Be part of this melodic craft orientd sngwrtr rock band, Mark 213-822-9944
Drmr wntd by gut & singr to complit rockbly band Have complit set Infl Cramps, Misfits, The Rev. Paladins Brandon 213-665-1316
Drmr wntd by gut & voc for unique proj, Drk, cool & spacey Must be talent & in it for the music 818-502-0872
Drmr wntd by hrd edged alt band w/label int Bckng vocs a + Lv msg 818-380-1201
Drmr wntd by sngwrtr, Giggng solo acous, nds to form band Infl B/Haley, Little Richard, ZZTop, SRVaughn Tim 714-314-4560
Drmr wntd for 3 pc org proj Easy going, fun people, no hangups Mature only 310-827-1679
Drmr wntd for aggress melodic prwpop alt hvy groove, Ala F00s 213-664-4397

MUSICIANS WANTED

Drmr wntd for entry proj w/gig Jeff 818-348-6671
Drmr wntd for funky hrd edged hiphop band w label int Infl Rage meets Parlmt BJ 213-469-7004, Mark 310-322-9718
Drmr wntd for music w various tempos moods Often ethereal psychdnc unserting Radiohd Cure Mazzy Doors Verve 213 913 1487
Drmr wntd for org pop rock band We have unique songs w unique singr Infl Elton Lennon Demo avail Emly 562-869-5013
Drmr wntd for org proj Infl Beatles Starbuck Radhuld Oasis Replage Tom 310-306-7531
Drmr wntd for org psych bio hvy swing surf rock band We have demo gigs following Joel 310-585-8923
Drmr wntd for org estab alt pop band Have mgmt label others, sponsors 714-236-0260
Drmr wntd for punk rock band Infl Dead Kennedys Ofspring David 818-718-8822
Drmr wntd for sonicabaret expermt org infl Eno Warm Jets, Roxy Music-For Your Pleasure NY76 213-483-7733
Drmr wntd for steady orgs proj Rock, folk, pop very lyrical Bowie, Beatles, Water Young Jazz, hiphop infl John 310-664-9759
Drmr wntd for xpertmt hvy alt band w/gigr CD Must be open mindd to many styles Infl Helmet, H.Heat BB0ys, K/Moon Srs only 213-833-0619
Drmr wntd for xtremely hvy proj Machinehd to Morbid Angel Brutal, hvy, drk w/varying Have all except quality hrd working drmr Mike 714-903-9631
Drmr wntd, dbl bass for org rock band Infl Sabbath, J/Priest, Scorpions 909-399-3874
Drmr wntd, Band forming, must be around 22 Snd ike Weezrs last album, Pinkertn punk 5-10 yrs min exp 310-392-2833
Drmr/percusst for Lith Fair friendly band Have just as much int as anybody else in this town Jac 213-461-8220
Dynamic duo, voc & gut plyr, sk dkl kick drmr for HR, HM band Jezra 310-289-1431
Estab San Diego based gut rock band sks drmr like Cobain, Moon, Chambers Must be great, exp & sensiv to voc. Mark 619-234-7606, MARKLBASS@aol.com
Exciting Pearl drmr w/gtr chps & alt nnd for modern bluesy rock, funk, roggae grp Signd w/solid future Call for auditt 310-392-3680
Fem drmr wntd by pro fem pop rock classc to 90s band doing covers & orgs 310-281-8151
Gut to form band of new breed Commtd beyond earthy Band is subimo Into Mother Lovebone Replacmnts, Hendrv, Subimo, Zep, Janes Jason 310-917-8557
HD LOUDFTRAIN ekng w/estll sng prn hrd dr-

MUSICIANS WANTED

vng ass kicking rock style w/CD Working on 2nd CD No drugs Rehrrs in Hillywd 213 694-8006
Hrd hitting drmr wntd for hvy vel melodic band Billy 213-850-8196
Hrd hitting intense drmr wntd for org rock band Recrd & showess Infl AIG, F00s Ozzy Sngdrdn 909 399 3874
In the pocket hiphop groove lovin drmr wntd for srs org proj w/horn sectn & bottom hvy swingn sleazy grooves Shows pending 818-761-7795
MADAREUS, LA's premier melodic metal act sks dbl kick drmr 213-467-6878
Male drmr new proj creatv solid meter great alt No drugs, Styles C Smith C Degrassey Music CCrows STP Blossoms Mike 310-441-6532
OC or LngBch area drmr wntd for estab R&B band 562-985-1750
Orig rock band sks drmr Must be creatv & versatl Singrring a + Queen, Tor, F00s, Radiohd Fem prof 626-441-3793 818-713-8095
Pro soull alt rock band w/pwrlf lem voc ala Joni Alanis, Seal auding drmr Have produc studio huge aty No drugs/flakes 213-874-4141
Sheer aggress, slamming beats 90s lk h energy stage presnc All pop punk band, PILL/OHEAD nrs pro drmr CD in My Matt 818-508-425
Srs drmr wntd, Smar, gd chops for pop rock band headng toward recrd deal 310-203-1473
Still lking for someone to play drums in punk edged surf soaked instrum band N4 your father's surf band! 818-788-5098
Talented gut & bass plyr sk percusst for latin rock proj Santana infl Joey 213-969-8672
Tired of screwing around? That's w words nds collabs for next big thing. Infl Korn, Tool, NIN, Prodigy Get off your ass Let's jam! John 818-753-9789
Urban metal outfit sng dkl kick drmr, Matt have drupts a meter We have songs spec, label int Infl Pantera Machnd, Stuck Mojo 818-972-9455
Working rock/blues band w/much diversity skng drmr w/pro, positiv at Srs, commtd musics call Brian 562-925-5484

27. HORN/WIND PLAYERS WTD.

Brass or woodwinds wntd for jazz duo w/guit, Robert 213-482-8568

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PRODUCTION

Jazz sax plyr wntd for combo mainstrm & contemp jazz quintet Infi W/Shorter, M/Brecker. Bal 213-874-7118.
Keybrd & tenor sax wntd to build casual band starting w/occasinl to play jazz gigs @ clubs, coffehss etc. Phil 213-934-5571
Local singr/sngwrtr & band sks creatv & versatl sax/keybrd plyr for rock, blues, funk, jazz, org mx, Srs, reliable & personl only. Chris 213-845-9490
Fid baritone & tenor sax & trumpet plyr in play in raggae ska, jazzy surf, big band. Ages 16-25, Erik 310-838-5656
W/orig rock/blues band w/much diversity skng horn/wind plyr w/prop. positt avl. Srs. commtd musicsk call. Brian 562-925-5484.

28. SPECIALTIES WANTED

Specialist wntd for promising band Example keybrd, guit, vocs, sax. Invenit, disciplin, simple, commerc, pro gear, transpo, image. No drugs. 19-27, 626-336-8396.

29. SONGWRITING

ASCAP sngwrtr/arrangr has R&B pop lyrics. Srs only Eric 909-940-6059.
Blk funk/dic multi instrum ala Prince, Parimnt, Hendrx w/tons of matri sks collab w/R&B wntd/product w/ro studio to produce fem artist. 818-754-4302.
Christn voc lng for songs or someone to collab with Pop to adult inspiratl. R/Maxx, M/English, S/Perry, M/O'Harris. Steve 818-992-6617.
Cntry male voc/sngwrtr wntd by sngwrtr/guit/keybrd for wring, demo & poss band. John 818-557-0722.
Exp versatl sngwrtr w/arrangng skills nds commtd, confidnt, adventrs, eclectcity infl sngwrtr/cst ala M/McKee, J/Osborne, S/ined, Sarah, 818-788-5098.
Fem voc. Pwrlf, soullf blues singr nds org matri. Ala SRVaughn, Etta James. Top pros only. Mercy 818-885-6546.
Fem voc/sngwrtr in search of cowrtr/music to collab, recrd & perfm. I have equip, pro mgmt. Uniqe, triphop, deep groove, industrl. 213-650-4942.
In search of partn'r for sngwrng collab. Styles pop, R&B, hip-hop, jazz, rock. Hrd workr, have connx. Martin 626-369-6307.
Lyricist wntd w/words that come from the heart for org, melodic band. Loyd 310-470-2309.
MAMA, fem sngwrtr w/mgmt & label int sks quality musics for recrdng & gigs. Funk rock pop. Gd vide, apply. Paul 213-662-1131.
Orig Americana music/songs wntd. Eagles, America, Bread, Springstn, Patricia 310-274-4424.
Sngwrtr/arrng for org top pop songs to recrd in my next CD album. 909-594-6924.
Sngwrtr/sngwrtr sks exp creatv pro compos/arrangr R&B, ballads, pop Strong R&B bkgrnd. Have direct indie contx, srs only. 626-791-4588.

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Sngwr/sngwrtr wnts to place cntry songs w/artist or label. Also skng develop deal. Tim Champion, 1346 Old Chestnut Way, Marietta, GA 30062. 770-565-6168
Sngwrtr/guit plyr sks bkup band to perfm & recrd. Classic, folk, blues, rock, pop, inspiratl Dylan, Beatles, Eagles, Simon, Frank 310-456-8659.
Sngwrtr w/chops interestd in product sits, working w/atlent start/finsh or polish most styles. Doug 626-913-0761.
Sngwrtr/sngwr skng funk band Infi Max Band to Seal to Prince. Mark 310-967-4537
Sngwrtr/musicians wntd to collab w/lyncist & other sngwrtr. Great oppor. all styles welcome but cntry & rock pref. 818-819-3780
Voc/guit sks sngwrng partn'r for Beatles infl rock/alt band. Aditya 310-578-6267. adityarao@usa.net
Writr, style of Babyface, D/Warren, D/Foster Specly R&B, hip-hop Anst w/contax only. Writr Toney D. Davis, 300807, U.C.I., POBox 3224, Ralford, FL 32083.

30. COMPOSERS/ARRANGERS WTD.

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

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Yng Puertorican/cuban singr nds salsa music compos/arrangr to work on demo. Nd your help & expertise. 213-255-6115.

32. ENGINEERS WANTED

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

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Christn voc lking for producer to help w/songs & directn. Pop to adult contemp. R/Maxx, M/English, S/Perry, M/O'Harris. Steve 818-992-6617.
Dance, pop, folk act w/orig matri sks producer for demo, & agent. Rainshadw1@aol.com
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Fem voc. Pwrlf, soullf blues singr nds producer to put me in studio, make some hit records. I have my connex. Top pros only. Mercy 818-885-6546.
Pwrtly band sks producer for epic poem w/music art film. 619-230-9347.
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Multi-talented sngwrtr/wradio arplyr & recrd co int, skng pro rep. Video & demo Richard 909-592-6367
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If you are an **AVAILABLE Distributor** you must call our **display ad dept.**

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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.

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- *Deep mean beely vox wntd for radio spot. Nd vox similr to Monsir Truck commercs. \$100 pay for 1/2 hr of your time. 310-669-4866.
- *Delivery & set-up engr. Maj pro rental co Work Fri thru Sun. Must know digitl audio & synchs. Clean driver license. Fax resume 818-755-9015.
- *Indie promo co sks employee for entry level positn. Compr skills, phone savvy, outgoing personality a must! Email lastyym11@aol.com, fax: 818-901-6513.
- *Intern ntd 2 days/wk, non-paying, music industry, great exp, computr friendly, Kern G. 818-881-4333.
- *Intern ntd. Frel previous oic &/or phone exp, but not roq, will train. Flexibl sched, NoHo locatin. Diane 818-761-2239.
- *LA based recrd co sks creatv interns willing to learn every aspect of music industry for OC oic. Matt 714-186-0902.
- *Mgmt Co sks intern. Participate & learn about all aspects of the biz. Jeff 213-874-4206.
- *Mgmt Co. sks inter to work w/in-house promotr. Poss pay in future. Fax resume 310-395-4309.
- *PT interns ntd for music promo & mtg co. Positns ntd: bkg agent, sndtrk mtg, music promo, shopping bands to mkg recrd cos. 213-933-2214, 213-933-3921.
- *Pacific Asian Musicians Alliance Ent. Musicians/bands & sndr/mtg personel ntd for gigs. 810-643-FAAMA.
- *Promotngk asst to estab contemp jazz artist w/wing mkg label release. Must have comp/internet & writing skills. Pay neg. Fax resume 818-831-9759.
- *Recrdng studio skng interns. Prel recrdng school students. Also skng intern for receptn. Promotn for motivatd, reliable person. 818-760-7841.
- *Sngwr/psal sks secretary Type travel Localtd in San Diego. 619-230-9347.

38. MUSIC PERSONALS

- *Anyone know where is the pro pianist/sngtr Scott Frost? I lost contact w/him. 818-327-2408.
- *Spkce, the metal god. I lost your #. Call me for the guit plyr job. 818-892-9717.

39. MISC. BUSINESS

- *Lknq for all kinds of bands, singers, muscns to be on my cable access show, perfm. Mike 818-761-8482

40. WEB SITES

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

BANDS

- *1% Hangout http://www.uma.com/UUMA-2.0ftp/volume21_Percent_Hangout
- *16Volt <http://www.16volt.com>
- *714 <http://members.aol.com/cd714rock/>
- *88 Crash <http://www.publicrecords.com/88Crash.html>
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- *Almost Ugly <http://www.cazmedia.com/bands/AlmostUgly>
- *Alternate Faith <http://members.aol.com/altfaith>
- *Anomaly <http://groucho.bsn.usf.edu/~studnick/anomaly.htm>
- *Arianna <http://www.rhythmn.net/bands/ananna>
- *Baron Automatic <http://mediaraid.com/baronautomatic>
- *BarfBag <http://www.val.net/BarfBag>
- *Bazooka <http://www.tsware.com/Bazooka/>
- *Key Bess <http://www.lama.com/keybess.htm>
- *Big Dumb Love <http://www.bigdumblove.com>
- *Blue Reign <http://members.aol.com/SunCave/BlueReign>
- *BrazenTribute <http://inetworld.net/bztribute>
- *The Congregation <http://www.primenet.com/~biscuit>
- *Corday and the Curious www.envyrecords.com
- *Mark Cote <http://www.markcote.com>
- *Cravven Morehed <http://www.geocities.com/hollywood/1841>
- *Curve Of The Earth <http://www.curveoftheearth.com>
- *Cut Throat <http://members.aol.com/ctthroatgr>
- *The Darlings <http://www.bomp.com/bomp/Darlings.html>
- *Defrost <http://www.flash.net/~lucker99/defrost.html>
- *Dissolve <http://members.aol.com/dissolv>
- *Dogman www.surf.to/dogman
- *Dogwood Moon <http://lama.com/dogwood.html>
- *Gary A. Edwards, Songwriter <http://members.aol.com/GEwa27173/index.html>
- *Egogog <http://www.loop.com/~egogog>
- *Steve Emmert <http://members.aol.com/SAP>
- *erayna <http://www.geocities.com/heartland/1569/erayna>
- *Empty Tremor <http://www.akros.it/emptytremor/index.html>
- *The GangBans <http://home.earthlink.net/~thegangbang/>
- *Bill Gibson <http://www.prismaweb.com/gibson/>
- *Grumbletummy <http://www-ssc.icpp.ucla.edu/~tamitha/grumble.html>
- *Happy Death Men <http://home.earthlink.net/~happydeathmrv/>
- *Heavy Rain www.heavyrain.com
- *Holly Heaven & the Issue <http://home.earthlink.net/~hhl/>
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- *The Jesus Twins <http://www.feelmyubiquity.com>
- *Josephine the Singer jsmaggie@earthlink.net
- *Juice www.aa.net/~slaglip/
- *Junior's Garden <http://members.aol.com/jrsgarden>
- *Kyler Shogen & Blue Reign <http://members.aol.com/suncave/bluereign>
- *Legacy <http://www.concentric.net/~smusic/legacy.htm>
- *Line of Fire -Journey tribute <http://home.earthlink.net/~tretter/>
- *Little Children <http://members.aol.com/rollydy>
- *Majenta Jets <http://www.angelfire.com/ca/majentajets>
- *Majority Dog <http://www.majority-dog.com>
- *Marian'a Trench <http://www.fishnet.net/~mariana>
- *The May Kings <http://www.slinkycheese.com/page6.htm>
- *The Mechanical Bride <http://bomp.com/bomp/MechBride.html>
- *Michelle Penn Band <http://www.michellepenn.com>
- *Pat Milliken <http://www.inanna.com/lyggdrasil/milliken>
- *Monophonic Tonic <http://www.monophonic.com/~grey>
- *Native Tongue <http://www.cyber-rock.com/native tongue/>
- *Rick O'Neil <http://www.hisite.com>
- *Opposite Earth <http://www.Opposite-Earth.com>
- *Rick Paul, Songwriter <http://home.earthlink.net/~rickpaul/>
- *Joel Pelletier <http://www.joelp.com>
- *Poetry band <http://www.cyber.net/lacmusic>
- *Primitive Radio Gods <http://www.primitiveradiogods.com>
- *Push Comes to Shove <http://www.amss.com/push>
- *Rebecca Dru <http://www.nightsongs.com>
- *Rebel Rebel www.indieweb.net/rebelrebell
- *The Redhot Blues <http://ourworld.compuserve.com/homepages/redhotblues>

WEB SITES

- *Roadside Attraction <http://pw2.netcom.com/~roadside/roadside>
- *Rosemary Silence <http://www.haydensferry.com/rosemary.htm>
- *Rude Awakening <http://www.primenet.com/~rudea>
- *Joe Rush <http://members.aol.com/joerush>
- *Scarlet Blue <http://members.aol.com/scribble>
- *Scary Rides Home <http://www.scaryrideshome.com>
- *She's Not Jeffery www.nojeffery.com
- *The Spill <http://www1.linkonline.net/freshair/spill.html>
- *Sunday Funny \$ <http://www.funmys.com>
- *Sound Magazine <http://www.geocities.com/Hollywood/5255/pfband.html>
- *Stained & Lit www.geocities.com/SunsetStrip/Palladium/4572/stained.html
- *Strange in the Pocket <http://www.bitemark.com>
- *The Tooners <http://www.unsigned-records.com/tooners.html>
- *Twinstar <http://www.geocities.com/sunsetstrip/palladium/4572/twinstar.htm>
- *Two Guns http://www.iama.com/UUMA-2.0ftp/volume9/Two_Guns/
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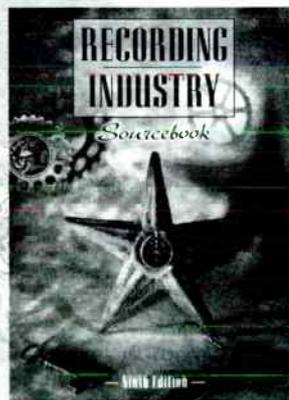
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- Vincent http://www.iuma.com/IUMA/bands/Vincent
•Vivid http://home.earthlink.net/~vividgroove
•Wet Souls http://members.aol.com/tonycorl/wetman.htm
•Che Zuro Whiting http://members.aol.com/cwwhiting2
•Wobbie Shop http://www.wobbleshop.com
•Your God Rules http://your-god-rules.com/
•Zak Daniels & The One Eyed Snakes http://www.thegrnd.net/1eye
•Zeitgeist http://www.musx.com/zeitgeist
•Zoes Garden http://www.zoesgarden.com

EQUIPMENT RENTALS

- Gold Sound http://www2.netcom.com/~ausound/goldsound.html

MUSIC INSTRUCTORS

- Cliff Brodsky, Keyboard/Synth Instructor http://home.earthlink.net/~cliffster/
•Faunt School of Creative Music http://www.pacificnet.net/~faun/
•Eddie Layland, Vocal Instructor http://www.halsguide.com/sing/
•Lis Lewis, Vocal Instructor http://www.leonardo.net/lisar/
•Musicians Institute http://www.mi.edu

MISCELLANEOUS

- 1st Studio Aid http://www.netcom.com/~1thmusic/studaid.htm
•88 Keys Productions http://annex.com/88keys/
•Advance Productions http://members.aol.com/AdvancePr/index.html
•Allvenet Records http://www.livenetradio.com
•Awesome Audio http://www.awesomeaudio.com
•AWP Cyber Agency http://awpcyberagency.com
•Backstage Online http://www.backstageonline.com

WEB SITES

- Boss Booking Agency www.eightysix.com/boss
•Classical Insites http://www.classicalinsites.com
•Concert Direct http://www.concertdirect.com
•Dave Cushman Music http://members.aol.com/dcmzuc
•DJ Bazarro http://www.wbazarradio.com
•DBW Productions http://www.rhythmet.com/p/dbw/
•Emotif University http://www.emotif.com
•The Enterprise http://www.enterprisestudio.com
•Farren Music America http://www.cadsoftware.co.uk/FMA/
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•Harrison School of Music http://www.beachnet.com/harrison
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•The Last Dance http://thelastdance.com
•Lisle Engle's Transcendental Offramp http://www.wavenet.com/~lisle
•Liz Jackson http://lizjackson.thepalace.com/~lizjackson
•Lost Arts Productions http://members.aol.com/C01Stop/
•Li'l Hank's Guide for Songwriters http://www.halsguide.com
•Mail of CD shops for independent labels http://www.musicmarketplace.com

WEB SITES

- Mangotree Music Production http://brazilonline.com/mango3/
•MeGa ReCoRdS™ http://home.earthlink.net/~scriptry/
•Rick Monroe's Legends Diner http://rickmonroe.com
•The Muse's Muse http://www.musemusic.com
•Music Blvd http://www.musicblvd.com
•Music Collector Homepage http://ourworld.compuserve.com/homepages/collectsoft
•Music Link Exchange http://members.aol.com/fans4/Thunderlink
•Music Network U.S.A. http://www.mnusa.com
•MusicLA http://www.musicla.com
•Music World Mail http://www.musicworld.com
•MusX.com http://www.musx.com
•Musician's Contact Service www.musicianscontact.com
•Musician's Hearing Institute http://home.earthlink.net/~aures/mhi.html
•The Nashville Number System http://pw2.netcom.com/~coolsong/nashnumber.html
•North American Band Name Registry http://www.bandname.com
•Pacific Asian Musician Alliance http://www.abclash.com/pama
•Pet Retrievers http://www.pet-retrievers.com
•Photography By Lucia http://home.earthlink.net/~lucia
•Pocket Dynamo Productions http://member.aol.com/pdynamo
•Premier Interactive http://www.lamusic.com/premierinteractive
•Rocktropolis http://www.rocktropolis.com
•Roger Fiets, Vocal Arranger http://home.earthlink.net/~fretter/roger.html
•Sizzor Wizards http://www.diamondhard.com
•SKB Cases http://www.skbcases.com
•SINC http://www.izmedia.com/sinc
•Studio Referral Service http://www.studioreferral.com
•SWR Engineering Inc. http://www.swreng.com
•T-Bone, Producer http://www.members.aol.com/groov

WEB SITES

- Techno/house/electro/hiphop www.hpsystems.com/sheweytrax
•Tribal Radio Network http://www.VibrationNation.com
•Top Design http://www.topdesign.com
•Underwater Traffic-Future Rock http://members.aol.com/utj/vm/+hbr
•Universal Light Tones http://www.goodnet.com/~mnmj/universal-it.htm
•Vital For You http://www.liquidenergy.com
•The Way Home Media http://www.wayhome.com
•Wilbe Productions Inc. http://www.links.net/~wilbe

MUSIC PUBLISHERS

- BM Records http://www.bmrecords.com
•DreamSea Records http://dreamsea.com
•EMI Music Publishing http://www.emimusicpub.com
•Harmonica Music Publishing Inc., USA http://www.harmonicmusic.com
•MPL Communications http://www.mplcommunications.com
•National Music Publishers Assn http://www.nmpa.org
•Issac Osiris Music http://www.osirismusic.com
•peermusic http://www.peermusic.com

MUSICAL INST. / PRO AUDIO MFG.

- Barcus Berry http://www.barcusberry.com
•BBE Sound http://www.bbesound.com
•East West http://www.eastwestsounds.com
•Fender Musical Inst. Corp. http://www.fender.com
•Fostex Corp. http://www.fostex.com
•G&L Guitars http://www.glguitars.com
•Hafner http://www.rockfordcorp.com
•ILIO Entertainment http://www.ilio.com

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THIRD PRIZE in all 12 categories*
A Two Week Scholarship to MUSICIANS INSTITUTE, Los Angeles, California (transportation and lodging not included) (\$1,000 value)
One Year Membership in TAXI (\$299.95 value)
500 Single Song Cassettes from DISC MAKERS (\$399.95 value)
HONORABLE MENTION in all 12 categories*
One year subscription to MUSIC CONNECTION MAGAZINE, PERFORMING SONGWRITER MAGAZINE and AMERICAN SONGWRITER MAGAZINE
\$25 merchandise certificate from ROXAN TAPES
Logos for Music Connection, Taxi, SongLink International, GIG Music Group, Amnesty International, Disc Makers, Peermusic, Performing Songwriter, MCA Music Publishing.
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10 Week Scholarship to MI (\$3500 value)
2ND PRIZE
5 Week Scholarship to MI (\$1500 value)
3RD PRIZE and HONORABLE MENTION awarded same prizes as other categories (transportation and lodging not included)
NOTE: PERFORMANCE CATEGORY ENTRIES ARE NOT ELIGIBLE FOR THE GRAND PRIZE
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OR SEND REQUEST TO UNISONG, 7095 HOLLYWOOD BLVD., #1015, HOLLYWOOD, CA 90028



WEB SITES

- Kurzweil <http://www.youngchang.com/kurzweil>
- Live-Wire Mastering <http://www.Live-WireMastering.com>
- Midiman <http://www.midiman.net>
- Mixman <http://www.mixman.net>
- Nady Systems <http://www.nadywireless.com>
- QSC Audio <http://www.qscaudio.com>
- Quantegy <http://www.quantegy.com>
- Sonic Foundry <http://www.sonicfoundry.com>
- Studiomaster <http://www.studiomaster.com>
- TC Electronics <http://www.tcelectronic.com/fireworks>
- Yamaha Corp. <http://www.yamaha.com>

RECORDING STUDIOS

- AAA Waterbury Products <http://www.waterburystudios.com>
- The Complex <http://www.home.earthlink.net/~thecomplex>
- Clear Lake Audio <http://home.earthlink.net/~clearlake/>
- Cliff Sound Pro Demo Studio <http://home.earthlink.net/~cliffster/>
- DBW <http://rhythmet.com/p/dbw/>
- Demo Doctor <http://home.earthlink.net/~snarfel>
- Domo Records www.domo.com
- Hot Water Music <http://www.hotwatermusic.com>
- Jamland <http://pw1net.com/~hpnauti/jamland.html>
- Mad Dog Studios <http://members.aol.com/mrghostudio/site/home.htm>
- Playlist <http://www.playlist.com>
- Recording Studio Menu.Com <http://www.recordingstudiomenu.com>
- Rumbo <http://www.pobox.com>
- Sideways Recording <http://www.3record.com>
- Small World http://www.ic.net/cust_pages/mully/
- THB Music <http://audiohost.com/thbmusic>
- Westlake Audio <http://www.westlakeaudio.com>
- Zebra Music <http://www.zebramusic.com>

WEB SITES

REHEARSAL STUDIOS

- Awesome Audio <http://www.awesomeaudio.com>
- Bitwerx Recurding <http://www.bitwerx.com>
- Down Town Rehearsal <http://www.downtownrehearsal.com>
- LP Sound <http://www.lprecs.com>
- Gary McLaughlin www.netlisting.com/dmoproductions/
- Sound Matrix <http://www.soundmatrix.com>

SONGWRITERS' SUPPORT

- ASCAP <http://www.ascap.com>
- BMI <http://bmi.com>
- SESAC <http://www.sesac.com>
- Songwriters Guild <http://www.songwriters.org>
- Songwriting & Music Biz page <http://www.mindspring.com/~hitmeister>

TAPE/CD DUPLICATION & MASTERING

- American Sound & Video <http://www.asvc.com>
- Audio Cassette Duplicator Co. <http://www.acdc-cdr.com>
- Creative Sound Corp. <http://csoundcorp.com>
- Disc Plus <http://www.discplus.com>
- Discmakers <http://www.discmakers.com>
- Electric Pencil <http://www.electric-pencil.com>
- John Golden Mastering <http://www.johngoldenmastering.com>
- Groove House Records <http://www.groovehouse.com>
- Imperial Tape Company <http://www.rutunes.com>
- Gary McLaughlin www.netlisting.com/dmoproductions/
- Tom Parham Audio <http://www.tomparham.com>
- Record Grafix <http://recordgrafix.com>
- Rocket Lab <http://www.rockellab.com>

WEB SITES

- Tape Specialty, Inc. <http://www.diamondhard.com>

VOCAL INSTRUCTORS

- Rosemary Butler <http://members.aol.com/fairydust1/rose.htm>
- Edie Layland <http://www.halsguide.com/sing/>
- Lia Lewis <http://home.earthlink.net/~lisard>

WEB DESIGN

- Allied Music <http://www.alliedmusic.com>
- Always Open For Business <http://wsin.com/ratecard.html>
- Audio Host <http://audiohost.com>
- Diamond Hard Music & Entertainment <http://www.diamondhard.com>
- DreamSea Design <http://dreamsea.com/design.html>
- HiSite Design <http://www.hitesite.com>
- IUMA <http://www.iuma.com>
- Los Angeles Music Access <http://www.lama.com>
- Midnight Publishing midnight@nowopen.com
- MistChild Enterprises <http://www.mistchild.com>
- Multi Media Mania <http://www.multimediamania.com>
- MusX.com <http://www.musx.com>
- Netwaves Interactive Radio <http://www.netwaves.net>

WEB SITES

- On-Site Media Services <http://www.on-sitemedia.com>
- Pocket Dynamo Productions <http://member.aol.com/pdynamo>
- Rhythm Net <http://rhythmet.com>
- Sensitive Artist Design <http://www.sensitiveartist.com>
- Stewart Brodian <http://users.nni.com/shar/brodian.html>
- Stratosphere <http://www.wavenet.com/~hippyrok>
- Tongue Tyed Design Group www.home.earthlink.net/~tonguetied
- Twisted Cat Productions <http://home.earthlink.net/~twistedcat>
- Van Richter Records <http://vr.dv8.net>
- The Way Home Media www.wayhome.com

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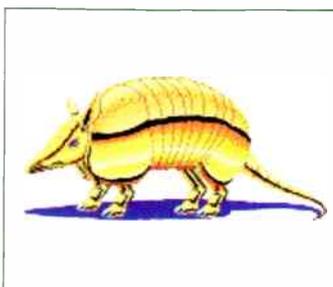
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First read the mixer ads. Then listen to the mixers. You'll discover why our original CR1604-VLZ® is the overwhelming choice of audio professionals.

■ **Ultra-wide 60dB gain range** for both microphone and line inputs handles everything from close-miked kickdrums and ultra-hot digital multitrack inputs to the most timid vocalist or delicate wind instrument.

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fader's travel — instead of giving out about 3/4 of the way down. Try it at your Mackie Dealer and you'll hear what we mean.



■ **One mixer. Five physical configurations to fit your space and applications.** Only the CR1604-VLZ can be switched in minutes from a table-top or rack-mount mixer with input/output jacks on the top (1 & 2)



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■ **Feature for feature,** the most versatile, flexible, CREATIVE master section of any compact mixer

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■ **Academy Award-winning sound engineers, network news & sports departments.** So why dis the competition?

■ **Call us for complete info and that long list of famous users.** Then make your final mixer buying decision with your ears. Anyone can write an ad. Only Greg can make a mixer as good as the CR1604-VLZ.

■ **Greg Mackie put a quick stop to that idea.** He pointed out that the REAL test of a mixer is how it sounds. And the more you listen, the more our CR1604-VLZ's low noise, high headroom, pristine mic preamps and natural EQ put it ahead of the pack.

■ **Sound quality, Greg pointed out, is why the CR1604-VLZ has a longer roster of famous users than any other 16-channel compact mixer...major groups & artists, Emmy-winning TV composers,**

If imitation is the sincerest form of flattery, we have a lot to be flattered about.

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■ **Greg Mackie put a quick stop to that idea.** He pointed out that the REAL test of a mixer is how it sounds. And the more you listen, the more our CR1604-VLZ's low noise, high headroom, pristine mic preamps and natural EQ put it ahead of the pack.

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Musician Magazine thinks the original is clearly the best.

Academy Award-winning sound engineers, network

news & sports departments. So why dis the competition? Call us for complete info and that long list of famous users. Then make your final mixer buying decision with your ears. Anyone can write an ad. Only Greg can make a mixer as good as the CR1604-VLZ.

Below a few of the 400+ folks who work at Mackie Designs in Woodville, WA, 20 miles northeast of Seattle.



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