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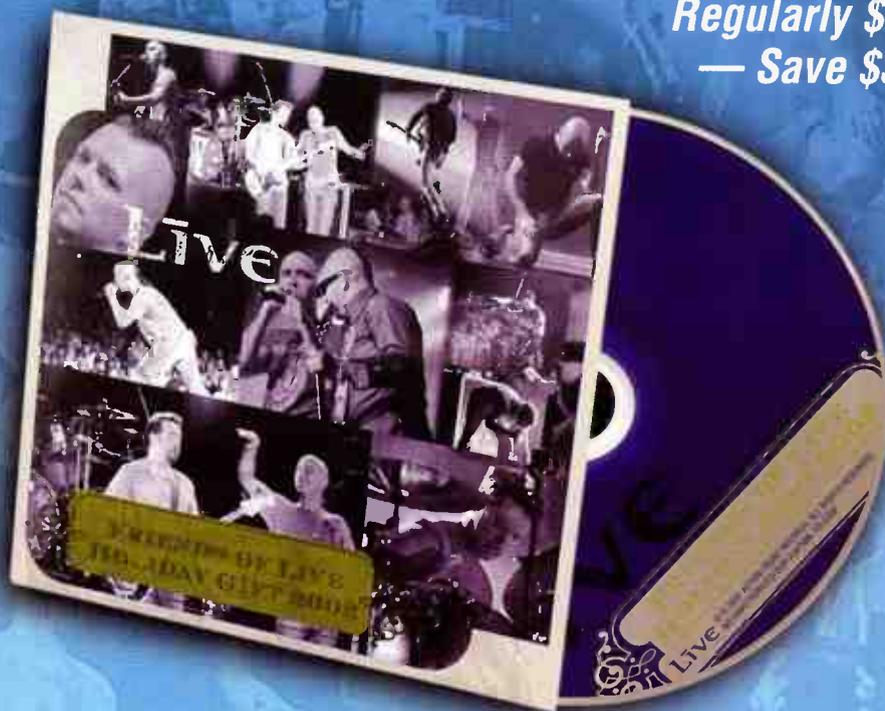
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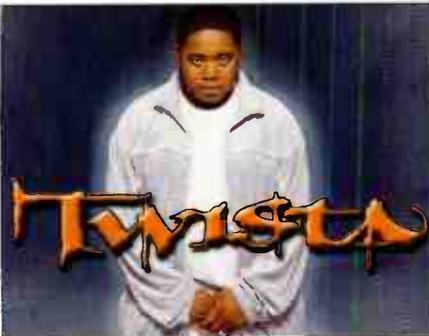
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FEATURES



TWISTA PHOTOS COURTESY OF VINCENT SOUEZ

30. Twista

Missed opportunities, squandered chances, legal quagmires — they're just part of the hard knock story of this performer, known as the world's fastest rapper. But now, after years of struggling and having his signature style ripped off by less talented acts, Twista has been thoroughly untangled. And *Music Connection's* got the exclusive.

By Daniel Siwek



38. Pro Singers

No matter what style of singing you do, chances are you've had to deal with a throat ailment. Whether it's minor "morning throat" or full-blown laryngitis, our panel of experts — including a Motown legend, an alt-rock hero, and a trip-pop heroine — are here to discuss their own vocal problems and the methods they use to solve them.

By Scott Perham

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Current

On Saturday, September 18, over 200,000 people in over 50 nations, along with well over that many cyberspace attendees, will join together for the 8th annual Earthdance — The Global Dance Festival For Peace. Solely through massive word-of-mouth momentum, Earthdance has grown into the world's largest synchronized music and lifestyle event, and has been called "the Live Aid for the new millennium."

As with every Earthdance, the 24-hour international fete is capped by the Prayer For Peace, a simultaneous moment of music and meditation at midnight. Greenwich Mean Time in London, its original source location. The mega-event's mission is to unite world communities in support of non-profit humanitarian and peace-related causes, and foster an environment of peace and harmony around the globe. For additional information, please contact Michael Jensen or Daniela Verona at 626-585-9575 or send e-mail to daniela@jensencm.com.

Los Angeles Music Productions presents "Top Producers Reveal All!" This event offers artists an opportunity to meet the producers of Ice Cube, Xzibit, Dr. Dre, Prince, Madonna, Seal, Michael Jackson, the Rolling Stones, the Goo Goo Dolls, and many others. The conference is a must for producers and artists. Learn the art of producing and vocal arranging, get an overview of the latest technology, and get feedback on your best song. This event will take place on August 7, from 9:30 a.m. - 5:00 p.m., at the Bungalow Club in Hollywood. For more information, go to www.lamusicproductions.com or call 800-783-LAMP.

Recaps

Home Recording Boot Camp (Culver City, CA) is a high-intensity, hands-on, home recording school taught by top engineers with major credits. The school is now accepting applications for its next five-day program, which begins August 20th. Instruction focuses on core fundamentals of recording and mixing that can be applied to any recording format. For more information, check out www.homerecordingbootcamp.com or call 310-200-9010.

The Folk Alliance Region West, known as FAR-WEST, the western regional chapter of the North American Folk Music and Dance Alliance, has announced the 1st Annual FAR-WEST Regional Conference to be held October 29-31, 2004, at the Warner Center Marriott in Woodland Hills, CA. For more, go to www.far-west.org, or contact Steve Dulsion, 949-646-1964; send e-mail to tinkersown@aol.com.

NARIP is supporting *Billboard's* upcoming R&B Hip-Hop Conference & Awards to take place August 4-6 at the Eden Roc Resort in Miami. NARIP members receive a discount price of \$399 (regularly \$650). For additional information, send e-mail to roslynn@narip.com and write "Billboard Pass" in the subject line.

On August 12, the 5th Annual Latin Alternative Music Conference (LAMC) will host the "Women Who Rock" concert as part of the week-long conference (August 11-14), in collaboration with the Santa Monica Pier's Twilight Dance Series. Admission is free. For additional information, please feel free to visit their updated Web site at www.latinalternative.com. 

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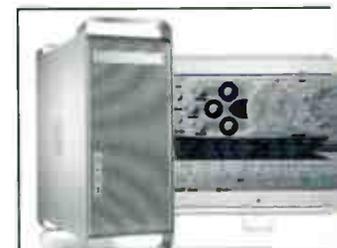
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—MICHAEL MOLLURA

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Santana's Baha Fresh Charity CD

For a limited period, the Mexican-born guitar hero **Carlos Santana** will sell his new *Food For Thought* album exclusively at all 300 **Baja Fresh Mexican Grill** restaurants nationwide. The Santana/Baja Fresh deal is the latest in a trend of music/corporate partnerships that enhance an artist's reach and circumvent conventional record marketing avenues. What makes this partnership unique, however, is the unprecedented access Santana has allowed his corporate partner. He went into the studio and recorded new material for the project.

Proceeds from each disc will go to Santana's charitable **Milagros Foundation**. At the rate the CDs are selling, Baja Fresh is not sure they can keep

them in stock until the planned end of the promotion on September 13th.

Jason & deMarco Benefit

On August 17, **RJN MUSIC!** presents **Jason & deMarco** in their debut performance at the **John Anson Ford Amphitheatre**. The duo will perform songs from their new album, *Spirit Pop*, which is not only the name of their new record, but a musical style they use to describe their music. This concert will benefit **The Trevor Project**, the nation's only 24/7, toll-free, 365-day-a-year, suicide prevention helpline for troubled youth. For more information, contact 818-676-0917 or send e-mail to moy_epr@earthlink.net. **MG**



West L.A. Music has donated an autographed Dean Exotica guitar to the Academy of Country Music Charitable Foundation. The Foundation was created recently to manage the distribution of charitable funds to many deserving charities and, in the process, raise more money for worthy causes. Pictured (L-R): Deana Carter, Trick Pony's Ira Dean, Heidi Newfield and Keith Burns backstage at the Academy of Country Music Awards All-Star Jam at the Mandalay Bay Hotel in Las Vegas.

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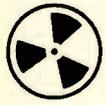

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CLOSE-UP

The Tech Shop



By Jonathan Widran

Combining his expertise in electronics with vast experience in recording, Ray Schlesinger offers one of the local music community's top pro-audio repair services, and specializes in custom wiring. Launched in 1990, The Tech Shop grew out of Schlesinger's response to the growing home-studio boom and his realization that single room studios could not afford to have techs on staff.

With the proliferation of such home-based equipment as the Alesis ADAT, Tascam DA88 and songwriters using "Performer" or the Synclavier with their Macs, Schlesinger saw an opportunity for a unique and growing clientele — which now includes a multitude of Grammy-winning and gold and platinum-awarded producers, songwriters, engineers, and musicians, as well as recording and post-production facilities.

"Back then," says Schlesinger, "people not only had outboard gear and home-recording devices that broke down, but also had tape machines and 32- or 48-channel mixing consoles that needed wiring and maintenance."

The Tech Shop quickly established a reputation for its expertise in wiring, so much so that Schlesinger can declare, "When people think of wiring and installations, they think of The Tech Shop." He continues, "One of the many issues with wiring is that one must take into consideration grounding and the concerns of shielding from RFI (Radio Frequency Interference), EMI (Electromagnetic Interference), and AFI (Audio Frequency Interference) and depending on the environment, how to lift the shields. Another concern is that audio cable is shielded twisted pair; this means that a cable has three basic electronic characteristics: capacitance, inductance and resistance. These can decrease your high end and eliminate harmonics, block your low end, lower overall levels, or cause notch filtering and, with digital signals, can cause bit errors."

The Tech Shop also addresses numerous other gear problems. With keyboards, program buttons often go out, as do single or sets of keys. Guitar amps need tubes replaced and must be rebiased. SSLs need the cuts repaired, switches replaced and faders properly cleaned. Older vintage gear

must have the capacitors replaced. Most of these repairs are simple and inexpensive.

Schlesinger warns clients that preventative maintenance is a must and The Tech Shop offers a range of maintenance contracts for regular servicing; clients who undertake one of these pay much less for major repairs when breakdowns do occur.

"When equipment is faulty and you notice a change in sonic quality, that's the time to call us," Schlesinger notes. "It's not a good idea to wait 'til something starts smoking. Not enough people do this kind of maintenance, which is why we encourage these contracts. Many of the recently closed studios during the current home studio boom had maintenance problems."

Right out of high school, Schlesinger sought a career in engineering, taking a basic course at Full Sail Center for the Recording Arts and working his way up from a studio gofer job at Music Grinder to a series of engineering positions at various single room studios. At one point, he was an engineer at Take One, TMF, and The Enterprise all at the same time while majoring in electronics at college, and periodically returning to Full Sail for additional courses. He was also a tech trainee at The Complex, and later he worked for Pro Audio Services, pre-fabbing the wiring for pre-packaged studios.

"A lot of the techs out there do not have the education and experience in recording studios that I do," he says. "They know how to solder and read a schematic, but do not understand the recording process or have the engineering knowledge. They can point at a scope and watch numbers and levels to try to diagnose a problem, but they don't use their ears, which is the most crucial element to having something sound good."

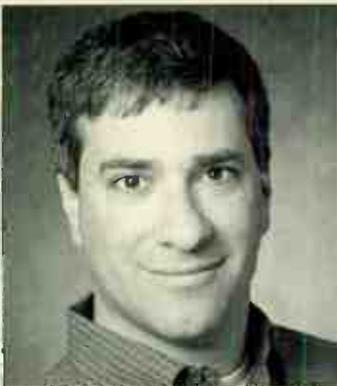
"We base our work schedule on people's needs, and we make sure our clients can make it through the session or performance without a problem," Schlesinger adds. "I'm in this business because I love the music. When I hear a piece of music that I recorded or that was originally recorded on equipment I have worked on, there's an immense sense of satisfaction."

Contact The Tech Shop
818-508-1070





ASSIGNMENTS



Larry Mestel

Virgin Records has named Larry Mestel Chief Operating Officer and General Manager. Mestel oversees the label's business operations, including A&R administration, business affairs, finance, human resources and international.

Also at Virgin Records, **Dominic Pandiscia** has been promoted to Vice President, Sales. In his new role, Pandiscia oversees the expansion of the Virgin Records sales department while continuing the development and execution of sales and marketing campaigns for all of the artists on the label's roster. He will also be identifying new opportunities in catalog and product development. For additional information on all Virgin Records assignments, please call 212-786-8370.



Tom Sumner

Yamaha Corporation of America has announced new titles for several employees, starting with **Tom Sumner**, who has been named Vice President and General Manager of the Pro Audio & Combo (PAC) Division for the corporation.

Chris Gilbert has been appointed District Manager in the Piano Division, serving the mid-Atlantic region for Yamaha.

Dane Madsen has been tapped as Disklavier's Marketing Manager.

And lastly, **Cameron Shearer** assumes the role of Product Manager for Clavinova and Disklavier. For additional information on any of these Yamaha-related assignments, please call 914-798-7128.

Audio-Technica U.S., Inc. has named **Scott Stover** as its newest Territory Manager. Stover will take over the position previously held by

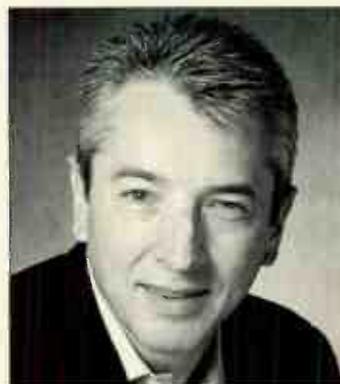
Clayton Doty, who has accepted a place within Audio-Technica's expanding Marketing Department. For additional information on this appointment, call 615-274-2263.

Listen Technologies Corporation has named **Kevin Stoner** Product Support Manager. At this newly created position, Stoner answers the technical assistance needs of Listen dealers and end-users, encompassing issues as varied as equipment installation, achieving optimum sound at outdoor events, and battery installation. The position allows a unique perspective on product use and improvement. For additional information, call 801-233-8992.



Sarah Brock

CMT (Country Music Television) has promoted **Sarah Brock** to Vice President, Production. At her new desk, Brock is responsible for all production for the network, overseeing the full scope of creative and technical production activities. For additional information, please call 615-335-8405.



Duncan Hutchison

Musicrama has tapped the services of **Duncan Hutchison** as President of a newly created division called MDM Musicrama Distribution and Marketing. The company focuses primarily on rock, pop and hip-hop, and Hutchison's new force focuses on indie stores to complement Musicrama's major account base. Musicrama currently specializes in dance, imports and Latin music, and distributes DJ Louis Devito, among others. For additional information on Musicrama, call 212-228-5988. 



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E-mail: bcmclane@aol.com
Artists: Big Bad Voodoo Daddy,
Abandon Pools, P.O.D., Bayside,
Dixie Chicks, the Eagles

BACKGROUND:

From the Rolling Stones to U2, Ben McLane has provided legal counsel for a number of A-list artists. Specializing in contract negotiations, he founded the entertainment law firm McLane & Wong in 1994 as a way to combine his legal expertise with his longtime love of music. Since then, McLane has received multiple gold and platinum records for his work with a variety of artists ranging from Cher to Guns N' Roses, as well as the coveted "Attorney of the Year" award at the L.A. Music Awards. Building upon his reputation as an expert in entertainment law, this experienced attorney continues to steer musicians through the legal labyrinth of the music industry.

Forming the Firm:

Initially I opened a P.O. box on Sunset. So I had a Sunset address, though I didn't have a physical address. And I would list the company in things like *Music Connection's* list of attorneys, and other places, like *Pollstar*, *The Yellow Pages of Rock* and things like that. I'd just go to clubs and hand out cards and approach bands. It's all word-of-mouth. Eventually, if you're lucky, you hook up with a band that gets signed and has some degree of success. And that leads you to other clients.

The Attorney's Role:

If you're going to have a piece of paper or document that you have to sign, you want somebody with legal experience to look at it. Of course, if you have an attorney on your team that's had a lot of hit artists, it's obviously an asset. But labels will still only sign an artist if they

"You have to have something to bring to a label. Just having a great demo isn't enough anymore."

think the artist is great. The attorneys and the managers aren't making the music. They're not the product. But with their connections, sometimes they can help open certain doors.

Work it Baby:

I've always pushed artists to do it themselves as much as they can. Create a following, play live, write more songs and network as much as possible. Try to meet other people and work with other bands. Those things help [artists] build a base where they're noteworthy. Then people want to work with them. They're not going out there with their hands out begging people to work with them. Nobody wants that anymore. If somebody's good, the industry finds them.

Solid Statistics:

Your statistics have to be real. Like if a band says: "We've sold 50,000 records" or "We've toured two or three years" or "We have 5,000 or 10,000 people on our e-mail list." Those are real statistics that can't be hyped or made up. But there are other statistics that can be hyped or made up like being number one on some Internet chart for five weeks. You can call and e-mail yourself and do that. A lot of that is just bologna, and I think people see through that.

Negotiating a Deal:

Artists should hold out for some guaranteed tour support [in a recording contract]. There is no guaranteed radio or video play, so you're gonna need to get in front of people and excite them. A lot of times, when you're new you're not selling enough tickets to make a profit, you need a label to help support you on the road until you get to that point. That's a key element — and I like to see some kind of marketing and promotional commitment from the artist. If you don't have marketing and promotion, nobody's ever gonna find out about the record. And a guaranteed single is really important as well.

Get it Up Front:

It's nice to get as much money as you can on the front end because that may be all you'll ever see. 95 percent of artists don't even do another record because they don't make enough. These days labels have really cut back. They want to make economical deals. They want to put their money into marketing and not supporting some band that

could live cheaply. Everybody is really tightening their belts. But, of course, if you have a bidding war situation everything goes out the window.

The Radio Reality:

Since the beginning of rock, I think there have been different ways to pay for radio play, whether it's actually giving somebody a bag of money, or by winning contests, taking programmers out to dinner, or having parties or whatever. But it's done now in such a way that it's legal. People aren't just giving away bags of money anymore and that's why you're only hearing major label artists on the radio. They are the only labels that have the funds to support that. If you're an indie artist it's tough to get on the radio. Of course, there are secondary markets like college, Internet and satellite radio. And all these things add up. But it's not the same as getting on KIIS or KROQ. And if you listen to KIIS and KROQ, you almost never hear an indie artist. So obviously there's some exchanging coming from the highest levels. And you want to build that kind of stuff into your deal.

Build a Buzz:

Create your own buzz and create your own story by touring as much as you can. Play shows, sell product, generate a fan list and e-mail list and try to make it as widespread as you can. Try to get radio play if you can. Try to open for bigger bands so you can try to win over their audiences. You have to have something to bring to a label. Just having a great demo isn't enough anymore.

Focus on a Region:

Get out and work — and not just in your backyard. You've got to try to expand. Pick a region that you can drive to and try to gather as many fans as you can. If you can prove to a label that you've sold 10,000 to 20,000 records in something like Southern California, or Northern California, or the West Coast, and you're drawing 500 to 1000 people a show, then it's not just here, it's widespread. And that takes a lot of work. A lot of times it's going back several times, doing a lot of Internet marketing, having street teams, flying, sticker and working you butt off.

Avoiding Scams:

With some indies there's a red flag kind of situation where you're basi-

cally buying your own record deal. They're gonna say, "We'll put you up in a studio and we have some kind of limited distribution. But you have to pay for the studio time. You have to pay us to do the promotion, etcetera." So you're basically buying your own deal. Those I would shy away from because it's just a scam to make money.

Finders Fees:

Whether it's a lawyer, manager, agent or friend, if somebody gets you a deal they should get paid whatever is fair and reasonable because they opened up a lot of opportunities for you that they're probably not gonna get paid for. And that should be negotiated before. When you hash it out afterwards, there's always misunderstandings and fights and about who gets what. It's better to work it out before you start shopping. That protects everybody.

Major Exposure:

Indies can be good to start, especially if you're a rock band. If you're not selling 100,000 units, and maybe you're not radio-friendly, it's probably better to develop and get your whole army of fans out there, so eventually you'll be at a level where a major label will say, "Ok, this is worth it to us now." Or, "The timing is right now." But I would always rather get a major deal [than an indie deal] because artists have a better shot at massive exposure. Even with bands that get dropped. If they *had* massive exposure, at least people know who they are and they can go out and have a career on their own. That major label laid the groundwork for them.

Miracle Worker Misconception:

There is a misconception that lawyers can make miracles happen — and we can't. We can only sell and promote what the artist is bringing to the table. Ultimately, that is what everybody is interested in. You can hire the most expensive, most connected, most knowledgeable attorney, but if your music isn't hot or happening it's just not going to go anywhere.

A lot of people have the misconception that if "X" has dinner with "Y" you're gonna get a deal. That's just not true. Those "favor" deals were a little more common in the old days. But there's no room for risks anymore. Labels always sign what they think is really going to sell. 



A&R REPORT

Music Connection's *A&R Report* delivers up-to-date information about the signings of new artists, significant developments at major and indie labels, as well as news of managers and attorneys who are active in the A&R aspect of the music business. So that MC can provide the most current information possible, please send any industry news, A&R buzz or rumors that need to be verified to BBatMC@aol.com.

OPPS

- The 2005 DIY Music Festival is accepting entries for its annual ceremony and showcase. The event will team top independent talent with nationally recognized acts as part of the 2005 DIY Convention in Los Angeles. Last year's DIY winner **Beth Thornley** received a prize package of goods and services worth well over \$15,000. Submissions to the Festival must have been released after January 1, 2002, on an independent or

self-funded label without multinational corporate backing. Entries will be judged by industry professionals using the following criteria: 1) The potential of the music to reach a larger audience; and 2) The unique use of DIY guerilla marketing tactics to bring attention to the project. For entry forms and information, feel free to log on at www.DIYConvention.com.

- Rick Quest Studios is making its North Hollywood studio available to young new artists who have not had the privilege of recording in a pro studio. The studio is offering studio time to 10 new acts who will be able to record two demos each, absolutely free of charge with no strings attached. If you are a well-rehearsed act that needs a CD to get gigs or to send to industry reps, visit the studio's Web site at www.rickqueststudio.com and click on the 2 free demos link to see if you qualify.

- R&B super-group Rufus is launching the Great American Talent Search. Famous for its lead singer Chaka Khan, as well as tours with Stevie Wonder, Labelle and George Clinton, Rufus is seeking vocalists to continue the band's musical legacy of original neo soul. Two winners will be selected to record a single, participate in a national tour and win a 2004 Scion, along with a bunch of other cool prizes.

"We're not looking for Chaka Khan clones," say founding group members **Andre Fischer** and **Bobby Watson**. "We want exceptional vocal talent that will blend with our sound and legacy." Applicants should send a CD, with two songs (each a maximum of two

JESSE GOES HOLLYWOOD



Buena Vista Music Group signed singer/actor Jesse McCartney to Hollywood Records. McCartney, formerly of *All My Children*, currently stars in *Summerland* on the WB network. McCartney is managed by JumpAhead Productions. Pictured celebrating the signing (L-R): Jay Landers, SR. VP A&R, Disney Records; Bob Cavallo, Chairman BVMG; Sherry Goffin Kondor, JumpAhead; Jesse McCartney; Ginger McCartney, JumpAhead; Dave Agnew, SR. VP/General Manager, BV; and Abbey Konowitc, SR. VP/General Manager, Hollywood Records. For more information, contact Kris Ferraro at 818-560-6197.

minutes) and an 8 x 10 photo to: RUFUS CONTEST c/o Paradise Artists, P.O. Box 1821, Ojai, CA 93024. For complete details see www.rufuscontest.com. Deadline is August 31st.

- A new online music publication, *Icon Magazine* (a music community and search engine), is seeking unsigned/independent artists and bands. Being featured is free advertising and, ultimately, more opportunities to be seen and heard by the music industry. If you're an artist or a band that performs contemporary music and would like to be considered for membership, send an e-mail stating that you want to join to help@icon-magazine.com. Include the following: your name, artist/band name, phone number and Web site address. For more information, check out the mag's site at www.icon-magazine.com.

- Sirius Satellite Radio is launching five new music channels. One of them is **Underground Garage**, produced by E Street Band member and *Sopranos* cast member "Little Steven" Van Zandt. Underground Garage is where you can hear the coolest rock & roll records ever made. Van Zandt says, "Whether they're 50 years old or 50 minutes old — if they're rocking — they're coming from the Underground Garage." If you'd like "Little Steven" to consider your music for airplay, check out his Web site at www.littlestevensundergroundgarage.com.

- Producer Demonte Posey recently launched his own record label, The Odyssey Group, and wants to expand its roster. With a

track record of hits, like "Spend My Life With You" and "Love Don't Love Me," as well as his development of Eric Benet into an R&B star with several hits on the *Billboard* R&B chart, Demonte has shown the ability to produce quality music. All singers, writers and producers who would like to be considered by the label should send their inquiries to TheOdysseyGroup@aol.com.

- Waxploitation and legendary hip-hop collective, the Likwit Crew, are launching a hip-hop club to showcase the top artists in the West. The Likwit Crew family includes Snoop Dogg, Xzibit, Dilated Peoples, Planet Asia, Evidence, and Ol' Dirty Bastard, among others. "The West Coast scene has been dwarfed by the South, Midwest and East Coast," says Jeff Antebi, Waxploitation CEO. "With all the talent in Los Angeles, the Bay Area and San Diego, it seemed like a good idea to set this in motion and let momentum take it from there." Those interested should visit www.waxploitation.com or www.likwitcrew.com.

- Artist Empowerment Radio hits the Internet. Artists can now access free marketing tips via this new radio show. Host Bob Baker, author of the *Guerrilla Music Marketing Handbook*, says the new show, which is streamed over the Internet around the clock, was created to inspire musicians to take control of their careers and to guide them through the process.

"Artists have a lot more power than they give themselves credit for," says Baker. "The show is one more way of getting out the mes-

MAYER SEALS THE DEAL



John Mayer (Left) and L.A. guitarist Marc Seal are pictured backstage at Eric Clapton's Crossroads Guitarfest. Mayer and Seal were in Dallas to perform and lend their support for the guitar festival that Clapton organized to raise money for a treatment and education center he founded in 1997: Crossroads Centre Antigua. For more on Marc Seal, visit www.marcesal.com, or contact info@luckmedia.com.



sage that you don't have to sit back and wait to be discovered. You can do a lot better by creating your own lucky breaks." Check it out at www.TheBuzzFactor.com.

LABELS ~ RELEASES ~ SIGNINGS

• New York hard rockers **Bloodsimple** have signed to **Bullygoat Records** with distribution by **Warner Bros.** **Bullygoat** was founded by **Chad Gray**, vocalist for the rock band **Mudvayne**. This is the first signing under a new arrangement between the labels. Go to www.bloodsimpleband.com for more information, or contact Jim Baltutis at jim.baltutis@wbr.com.

• **Paul Palmer** has signed Australian sensation **Diana Anaid** to his new label **Five Crowns Music**. The former co-owner of **Trauma Records**, which launched the careers of **No Doubt** and **Bush**, is releasing Anaid's U.S. debut, **Beautiful Obscene**. For more information, go to www.dianaanaid.com.

• **George Zamora** and **Sergio George** have formed a new label dubbed **SGZ Entertainment**. Zamora, former president of **Warner Music Latina**, and George, a Grammy-winning producer, will base their operations in Miami and

cater to the urban and tropical genres. For additional information, contact Angelis Media Relations, 310-889-9049.

PROPS

• This has been a great month for several L.A. artists who were honored by the **ASCAP Popular Awards Panel**. Artists with promising and active careers, both in the live arena and studio, were given an **ASCAP PLUS Award**. The winners included: **Mara** (www.mara.com), **Tee-M** (www.geocities.com/tmgig), **Arthur Mountaniol** (www.arthurmountaniol.tripod.com), **Kelda** (www.kelda.net) and also **Denise Vasquez** (www.denisevasquez.com).

• Local artist **Brandon Schott** hosted a benefit show for **Mr. Holland's Opus Foundation** at the **Karma Coffeehouse**. The Foundation supports music education through donations of new and refurbished musical instruments for use in underserved school and community music programs. A whole lineup of local artists volunteered to play the event, including **Jake Simpson**, **Shane Bartell**, **Tee-M**, **Populuxe** and **Cyhndi Mora**. All proceeds were donated to **MHOF**. For additional information, feel free to log on at www.mhopus.com.

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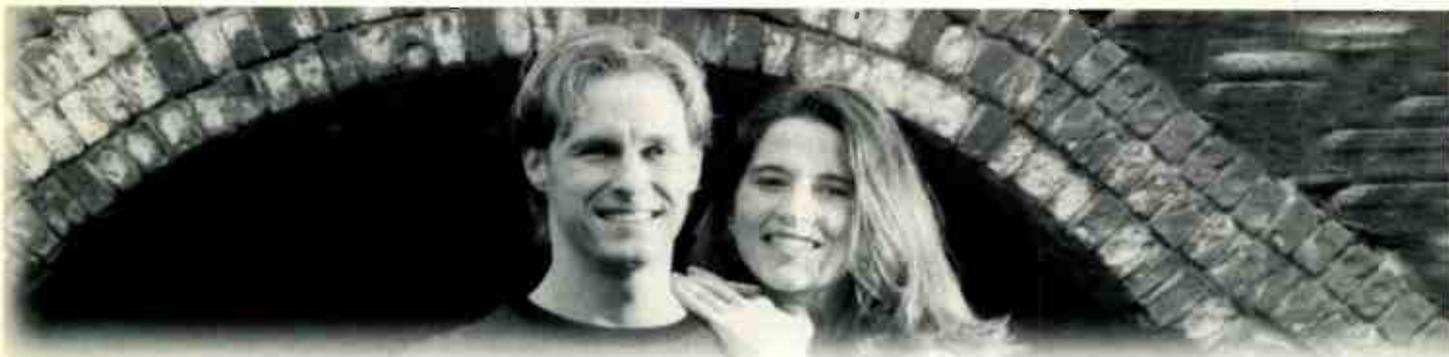
SquashRadio celebrated "Independence Day" by launching a revolutionary new Web site that supports artists by giving them the tools they need to develop their own independence. Pictured at the launch are **Mark Shrader**, president, **SquashRadio**; **Rob Mullins**; and **Heidi Shrader**, VP, **SquashRadio**. For more information, visit www.squashradio.com, or send e-mail to heidi.shrader@squashradio.com.

INSIDE THE BIZ

• In case you missed the exchange between author and industry provocateur **Moses Avalon** and **Music Connection's Bernard Baur** on **Samm Brown's KPFK show, For the Record**, you will have another chance. Though no date has been set yet, you can check for it by visiting www.kpfk.org. **Samm Brown's** Sunday night show can be heard at 10 p.m. PST

on **KPFK 90.7 FM**, or streamed live over the Internet through the station's site.

• **Lyor Cohen**, chief of **Warner Music U.S.**, is hunting for independent labels. Cohen has been holding meetings with numerous indie labels to discuss acquisitions and distribution deals. Nothing's imminent, but Cohen wants to increase the company's market share, so discussions are ongoing. **MC**



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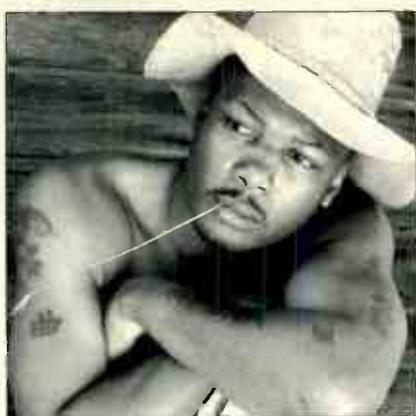


My Chemical Romance

Date Signed: July 2003
Label: Reprise Records
Band Members: Gerard Way, vocals; Mikey Way, bass; Frank Iero, guitar; Matt Pelissier, drums; Ray Toro, guitar.
Type of Music: Punk

—CONTACTS—

Management: Riot Squad Management / Brian Schechter, 718-919-3542
Booking: Matt Galle / Ellis Industries, Inc. / Matt Galle, xmrsocialx@hotmail.com
Legal: Warner Bros. Records, Legal Dept.
Publicity: Brian Bumbery, Molly Birkhead / Warner Bros. Records Publicity, 818-953-3203
Web: www.mychemicalromance.com
A&R: Craig Aaronsen



Mississippi

Date Signed: March 18, 2004
Label: Down In The Boonies/Bunglo / Universal Records
Type of Music: R&B, Pop

—CONTACTS—

Management: Travis Hill, 510-367-5411
Booking: Eric "E-Factor" Purvis, 310-948-6869
Legal: Hanson Bridett, Billy Chan, 333 Market St., 23rd Floor, San Francisco, CA
Publicity: Heliocentric Public Relations, 7097 Alvern St., Suite #304, Los Angeles, CA; 310-645-4246, SashaB310@aol.com, www.heliocentricpr.com
Web: www.mississippi.net, www.thresholdsound.com
A&R: Eric "E-Factor" Purvis and Travis Hill



Malibu Storm

Date Signed: June 2000
Label: Rounder Records
Band Members: Dana Burke, banjo, vocals; Lauren Mills, fiddle, vocals; Michael Alden, bass, vocals.
Type Of Music: Country

—CONTACTS—

Management: NA
Booking: NA
Legal: NA
Publicity: Shock Ink
Web: www.malibustorm.com
A&R: Ken Irwin

My Chemical Romance could have easily fallen victim to the signing frenzy surrounding the emo scene a few years ago. Major labels hunting for the next big thing were carrying off younger bands with barely any show experience, according to guitarist Ray Toro. Instead, the New Jersey natives opted to log some road time — a decision that gave them their stage legs and turned many A&R representatives into genuine fans of the band.

"We waited until the time was right," says Toro. "I think other bands were in a rush to get signed."

A handshake from Eyeball Records' Alex Saavedra afforded the group the time to be finicky. The indie relationship yielded the band's first album, *I Brought You My Bullets, You Brought Me Your Love*, an introduction to their current manager Brian Schechter and a career-changing tour with the Used.

"Our first big tour was with the Used," says Toro. "Brian Schechter was their tour manager at the time. He flew out to see us at Maxwell's, this really small club in New Jersey. He had never managed a band before, but his love of the band was for real and that's why we went with him."

Sharing a bill with the Used proved pivotal in attracting A&R attention from labels such as DreamWorks and Warner Bros. (Reprise). After a year and a half of contemplation, the members of My Chemical Romance ultimately found their record mate in Reprise A&R representative Craig Aaronsen, who is currently guiding the band's release of *Three Cheers for Sweet Revenge*, and a string of tour dates.

"What's cool about Craig is he's not thinking about how many records he can sell. He's just thinking that our music touches his heart. That's the same way we approach things when we're writing music."

—Tina Whelski

Although Mississippi has been a part of the music industry for years, it's only now that his own star seems ready to shine. Previously he was signed with AWOL Records, a division of Virgin / Noo Trybe. It all went sour when both his contract expired and the label's president went to jail.

With a series of odd jobs behind him, Mississippi eventually took his career to a new level by hooking up with photographer Travis Hill and forming Down in the Boonies Entertainment as a vehicle for their industry aspirations. Making the rounds, they connected with Eric Purvis, who took an interest in making them a part of Universal.

They also carried interest from labels like Interscope and Epic. "We went over charts of each label and saw what they were offering us," Mississippi explains. What ensued was two or three weeks of hashing out the particulars of their contract. "It got frustrating, and then all of a sudden they felt that they couldn't lose this project."

All of this happened without the aid of a formal showcase or even a demo. "I've tried to cut demos, but it never worked out," he says, recalling the time he re-approached Virgin. "These people are so busy that they didn't have time for me."

It was at this point that Mississippi temporarily left music, which gave him the chance to rethink his creative direction. "I was writing stuff with all kinds of vulgar language," he says referring to the raps he penned for *The Book of Life*.

Through his songwriting, Mississippi has forged friendships with Teena Marie, Stevie Wonder and Rick James. In addition to throat remedies, they offered advice on picking a label. Some of their recommendations were contradictory, but one theme pervaded: whoever you choose, stay on top of them.

—Andy Kaufmann

Persistence pays off for music artists, but with Malibu Storm, that persistence was a two-way street. For while siblings Dana, Michael, and Lauren pursued musical excellence, their label Rounder Records pursued them with the same determination.

"The first time we met [Rounder president] Ken Irwin was at a music festival called 'Winterhawk,'" says Dana. "He came up to the band and said, 'Yeah, you kids did a great job.' Little by little, at every festival we played at, the bigger we got — someone from Rounder would jump out of the bushes!"

"They were following us for years," Michael adds. "[But] Ken was the main man — he just believed in us."

Dana and Lauren had won national contests for their talent on the banjo and country fiddle. Brother Michael later joined them, playing upright bass. Through their high school years they played gigs on weekends, slowly building a fan base, while evolving their current contemporary country sound. In 1996, they put out a self-produced album, *Duality*, for which they did their own promotion.

"We had a song from the album on the bluegrass charts for 15 months," says Michael. "[Through that] we started playing the circuit of music festivals and it started getting the attention of the industry."

Several labels courted Malibu Storm. But it was the continued interest of Ken Irwin and the friendships the trio had forged with many of Rounder's staff that led to their finally signing with Rounder.

"They're a great label to work for," says Dana. "They give us creative control. I know some labels don't. [Rounder] doesn't say, 'This is the song you have to do and this is the way you have to sing it.' We started in bluegrass, but now we're doing commercial country and the label is totally open to whatever we want to do."

Malibu Storm's self-titled debut is now in stores.

—Lynne Bronstein



SUNSET RECORDINGS IN HOLLYWOOD: Recent session activity at **Sunset Sound** recording studio in Hollywood has kept the engineers busy around the clock. In Studio One, Parlophone/EMI artist **Idlewild** has been tracking their new album with producer **Tony Hoffer**, engineer **Todd Burke**, and assistant engineer **Chris Reynolds**.

Sony Music artist **Sara Overall** has been doing some overdubbing for her new album with producer/engineer **Marc Endert** and assistant **Kevin Dean**.

Beach Boy **Brian Wilson** is producing tracks on the long lost *Smile* album, which was originally intended to follow their 1966 *Pet Sounds* opus, with **Mark Linett** and assistant **Kevin Dean**.

Atlantic Records artist **Jewel** recorded new tracks with producer **Mike Pela**, engineer **Todd Burke**, and assistant **Ryan Castle**.

In Sunset's Studio Two, Epic Records band **Chevelle** has been

tracking its new album with producer **Michael "Elvis" Bas-kette**, engineer **Dave Holdredge**, and assistant **Kevin Dean**.

Mute/EMI band **the Warlocks** has also been tracking a new album with producer **Tom Rothrock**, engineer **John Paterno**, and assistant **Kevin Dean**.

Sparrow Records' **Steven Curtis Chapman** has been tracking his new album with producer **Brown Bannister**, Grammy-winning engineer **Trina Shoemaker** and assistant **Ryan Castle**.

Virgin Records, **the Thrills** finished up their latest album with producer **Dave Sardy**. **Greg Gordon** engineered the sessions, which were assisted by **Ryan Castle**.

In Sunset's Studio Three, Capitol Records artist **Lisa Marie Presley** has been busy recording new tunes for an album with producer **Eric Ross**. **Howard Willing** engineered the sessions with assistance from **Chris Reynolds**. **MC**

PAN 3 HOSTS ZEVON TRIBUTE



Pan 3 Studios was abuzz while producer **Jorje Calderon** recorded artist **Waddy Wachtell** for a **Warren Zevon** tribute album. **Calderon** won Grammys for producing the last project **Zevon** did before he died. Pictured (L-R): **Waddy Wachtell**, **Jorje Calderon**, and **Noah Snyder**.

KINGSTON GETS CROWNED AT SONIC FARM



Indie singer/songwriter **Kait Kingston** has been working on a couple of tracks with producer **Zoran Todorovic** at his **Sonic Farm Studios** facility in the downtown L.A. area. The songs will later become part of **Kingston's** solo CD. The new **Sonic Farm** facility uses high-end **Lynx AES16** cards that surpass most industry standard **ProTools HD** that give recordings a big studio sound. Pictured is **Todorovic** (Left) with **Kingston**.

SAADIQ IS IN THE FUTURE



Raphael Saadiq has been mastering new projects with **Kris Solem** at the **Future Disc** facility in Hollywood. Formerly of **Tony! Toni! Tone!** and **Lucy Pearl**, **Saadiq** is now a solo artist and has his own label, **Pookie Records**. He recently completed three albums with **Kris Solem** at **Future Disc**. Pictured in studio 1 at **Future Disc** (L-R): **Raphael Saadiq**, **James Tankslee**, artist **Joi**, engineer **Gerry Brown**, and **Kris Solem**.

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PRODUCER CROSSTALK

Mike Denneen



GLEN COOPER/BOSTON METRO

Q Division Co-owner

By Andy Kaufmann

Mike Denneen has been ubiquitous in the Boston music scene for years. Starting out as a keyboard player in local bands, he developed a talent for assembling four-track cassettes, which eventually led to his high school friend, Jonn Lupfer, inviting him to team up in launching a studio.

The result, Q Division Recording Studios, was founded circa 1985. "In the beginning, we had a Tascam 16-track machine and a crappy old board. We did some things that people thought were cool and we were lucky enough that they kept coming back." Denneen and Lupfer's first space, which resided in the South End, was perfect until the Big Dig began its ominous takeover. "It was a problem when they started blowing up buildings next door," Denneen explains. "You couldn't park anymore and the traffic got really bad. It was a miserable existence." In 2000, they packed up and marked their territory in Somerville, a much better locale for a studio. There are clubs nearby, lots of musicians in the area and their new home, which was once a warehouse, offered enough room for two recording spaces.

This expansion, though, required the acquisition of a second console in addition to their Neve. "We wanted something that was inexpensive, but still cool. We wound up getting an old Trident and it's been great." It was a decision they made largely on price. "We didn't want to buy a whole bunch of new outboard gear, because we were kind of starting up and we figured we could get by."

In designing the studio, Denneen made the conscious decision to make the control rooms larger than before. "You spend a lot of time in the control room. And these days, a lot of [playing is] actually done in the control room. So we made the control rooms extra big."

Ten years after opening their doors, Denneen and Lupfer introduced the label side of Q Division. "There was some stuff that wasn't getting released and we thought that was kind of a shame," Denneen states. "How hard can it be to press up some CDs? So we started putting out stuff on our own." Today their client list boasts acts such as Gigolo Aunts, Jen Trynin, Merrie Amsterburg, and the Cavedogs.

Denneen says the most important aspect of producing is "putting people in a position to succeed. Play well, sing well, write good songs. And help [artists] make decisions. The technical stuff is important, but it's not that important." While Denneen used to do his own engineering, he feels it's advantageous to allow someone else to handle the task. "I find it's easier to concentrate on the important stuff. I'd rather be thinking about whether the drummer is grooving or whether he needs a beer." Denneen notes, "The engineer's job isn't to make the band feel good. The engineer's job is to know the gear, know what mic to use and help the producer. The producer's job is to get people to perform well and get it on tape."

Denneen also cites pre-production as critical to achieving a great-sounding recording. "I drill 'em. Pull the songs to pieces and then put them back together. Go over the stuff with the singer; make sure everyone knows what they're doing." Joe McMahon, bass player for Señor Happy, describes Denneen's pre-production efforts as "invaluable."

Ultimately, Denneen views his role as simply someone who provides guidance. "I don't actually do anything. I just tell [people] what I think." Finally, he offers, it's crucial to remember that your clients have hired you, not the other way around. "Treat everybody well, with respect, and don't bring your own bullshit into things. Understand that, for the time [the artists are] in the studio, they own it and it's their place. Make them feel comfortable and help them do something great."

Contact Q Division. 363 Highland Ave., Somerville, MA; 617-625-9900
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Rat Pack Sniffer from Rat Sound



Rat Sound's Rat Sniffer system is an XLR cable checker that inspects the entire length of a cable without having to remove or unbundle it from its installed position or from within a multi-cable snake. The Rat Sniffer system is composed of two components: the Rat Sniffer and the Sender unit.

The Sniffer looks like any standard male XLR connector, and attaches at the female end of an XLR cable. The Sender is larger, battery-powered and goes at the other end of the cable — even hundreds of feet away. The battery is a standard miniature 12-volt used in most key-chain car alarm remotes and is readily available. It will last hundreds of hours and there is no drain even if you leave the Sender on and unconnected to the Sniffer.

When the Sender is turned on, the Sniffer instantly reads the condition of the cable and indicates it by using a small multi-colored, three LED "stoplight." A small, wallet-sized plastic decoder card comes with Sniffer to point you right to the problem. There are nine possible problems with any XLR cable and the Rat Sniffer system cites exactly which one you may be experiencing via a combination of the three LEDs. The simple readout will indicate shorted and open wires, crossed pairs and whether phantom power is present. Three green LEDs means the cable is fine.

A great feature (that I have not seen before) is the ability to use phantom powering to check microphone lines in the studio or within a snake. Mic lines, especially in a wired studio, are in the walls and not very accessible at either end — the wall plate in the studio or the patchbay back in the control room. By turning on phantom power (at the console) on a suspect mic line and, by substituting the Sniffer for the mic, I could tell whether the mic itself is bad, the mic's cable is bad or the mic line to the console is bad.

Together, Rat Sound's Rat Pack Sniffer and Sender sell for \$45.95. You can buy additional Sniffers for \$24.95. It's a very handy device if you've ever scoured filthy recording studio floors or live stages looking for bad XLR cables. Contact Rat Sound Systems at 888-545-8271 or visit www.ratsound.com. If you call in to order and mention *Music Connection*, they will give you \$5 off.

Smart Loops' Phat To Phreaky

Phat To Phreaky is a collection of authentic hip-hop loops created by lead-

ing beat-meisters. There are beats from Joey P., James "DJ Melo" Davis, Dale "Rambro" Ramsey, film/TV composer Michael Nickolas, drummer Frank Basile, Tracey Clarke and Corey Presley. These guys have worked with Jay-Z, Ludacris, P. Diddy, TLC, and Queen Latifah, just to name a few.

This essential disc contains over 800 grooves, breakdowns, fills and noises all emanating from popular beat boxes used today. Styles include straight up hip-hop beats to old-school and even a few slow jams. All are recorded "bone dry" and unprocessed so you can trick them up as much as you want.

A cool bonus is access to more loop variations online at www.smartloops.com for registered users of *Phat To Phreaky*. All Smart Loops are in ACID format and optimized for programs that let you change tempo and pitch. Since the loops are in .wav format, you can also use them in most DAW audio/MIDI systems, like ProTools™, Cubase™ or Logic Audio™. *Phat To Phreaky* sells for \$69 and you can buy it online at www.smartloops.com.



H 13 Fret Acoustic from Santa Cruz Guitar



There are 13 frets clear of the body, a special soundhole and a special bridge location on the new H 13 acoustic from the Santa Cruz Guitar Company. The H 13 Fret joins the SCGC H lineup with a sweet tone that capitalizes on the best attributes of a 12-fret's resonance and a 14-fret's access. Ideally suited for fingerpicking, traditional players, soloists and recording artists, the H 13 Fret employs a body depth nearly the size of a much larger dreadnought guitar. This size and resonance produces the extra volume and bass required to support a rich tone.

Features of the handcrafted H 13 Fret include: a specially hand-tuned bracing system beneath a top-grade Sitka spruce top; a slotted headstock for classic styling; enhanced string angle and sustain; and an ebony 1" x 6" pyramid rectangular bridge. The sides and back are select mahogany, and the mahogany neck features an ebony fingerboard with a total of 21 frets. An ebony headstock overlay and the wide ebony bridge with pyramid-style detailing add to its classic appearance.

The H 13 Fret is available from any Santa Cruz Guitar

Company dealer at a base price of \$3,850 MSRP. For more information, contact them at 831-425-0999 or visit www.santacruzguitar.com

Taylor Guitars K4 Equalizer



The K4 Equalizer is a purpose-built pre-amplifier/equalizer for acoustic guitars. Selling for \$898, the K4 is optimized for extending the tonal capabilities of Taylor's Expression System (ES) pickups. Rupert Neve, who created the preamplifier used in all ES-equipped guitars, also collaborated with Taylor to develop the K4 Equalizer.

The K4 Equalizer has low impedance transformer-coupled balanced inputs and outputs, which connect directly to the balanced output of an ES-equipped guitar. Features include: specifically designed bass and treble controls for acoustic guitar; a sweepable two-band parametric midrange control with adjustable "Q" (or the equalizer's "quality" — a measurement of the amount or width of frequencies affected); an effects loop with choice of pre- or post-EQ, phase invert; headphone jack with independent level control; output mute; and a dedicated tuner output. Each Taylor Guitars K4 Equalizer is housed in a compact metal case with a wood-trimmed top.

The unit comes with a power supply (but also runs from batteries), custom carrying case, microphone stand mount (super handy) and connecting cable. For more information, contact Taylor Guitars at 800-943-6782 or visit www.taylorguitars.com, 

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BRAD COTTER: NASHVILLE STAR



Brad Cotter, selected by millions of Americans as the winner of USA Network's "Nashville Star" contest, has titled his Epic debut album, *Patient Man*. He's been in Nashville since 1993 and has made his living as a demo singer in addition to writing for EMI Music and Warner/Chappell. His music can be heard at www.sony.com.

Billy Joe Shaver on Compadre

The year 1999 was not the best of times for country renegade **Billy Joe Shaver**. He lost the three people he loved the most. His mother **Victory Shaver** and his wife **Brenda Shaver** died only three months apart from cancer. On New Year's Eve 2000, Shaver's only son and long-time musical collaborator, **Eddy Shaver**, was found dead of a heroin overdose in a Waco, TX, motel room. At the time of his death, Eddy was at work on an untitled album that was only halfway completed. Now, Shaver has finished the album, *Billy and the Kid*, due on August 24 (Billy's 65th birthday) from **Compadre Records**.

Shaver notes that he's operating with "visits and instructions" from his departed son. For more information on Billy Joe Shaver, contact

Cary Baker at conqueroc, 818-501-2001, cary@conqueroc.com.

Ono! Deadline Looms for Lennon

The **John Lennon Songwriting Contest**, an international songwriting contest founded in 1997, is open to amateur and professional songwriters who can submit entries in any one of 13 categories. Your song may be entered into any of the following categories: rock, country, jazz, pop, world, R&B, hip-hop, gospel/inspirational, Latin, electronic, folk, children's and the new "lyrics only" category.

Entries will be judged based on originality, melody, composition, and lyrics (when applicable). Instrumental compositions are encouraged. Both performance and production value of the song will

BACHMAN & CO ARE TAKING CARE OF BUSINESS



Dennis Locorriere, the voice of **Dr. Hook**; **Randy Bachman**, of **Bachman-Turner Overdrive**; and **Graham Gouldman**, 10cc, came together to raise funds for the **Teenage Cancer Trust** at the **UCL Bloomsbury Theatre** in the U.K. The concert was organized by global music resource **SongLink International**. Pictured (L-R): **Locorriere**, **Bachman**, **Gouldman**, and **Song-Link founder David Stark**. Visit www.songlink.com.

not be considered during the judging process.

More than just a contest, the **John Lennon Songwriting Contest** offers songwriters one of the most valuable commodities in the music industry: opportunity. For a complete breakdown of the rewards and other information, please visit www.jlsc.com.

lished **AMI Entertainment** to specifically pursue digital entertainment. The license agreement will provide **ASCAP's** member owners with new sources of income for their copyrighted music and will allow **AMI Entertainment** to perform any of **ASCAP's** over seven million copyrighted songs in its digital jukeboxes. Contact the Society at 323-883-1000.

ASCAP on the Jukebox

The **American Society of Composers, Authors and Publishers (ASCAP)** has announced that a new five-year license has been successfully negotiated with **Rowe AMI** for the public performance of **ASCAP** music in its digital jukeboxes. **Rowe AMI**, a company that has been an innovator in jukebox technology since 1909, has now estab-

Billy Martin is Going Up with Spider-Man

Composer and songwriter **Billy Martin** has an original song, "Going Up," featured in the latest Hollywood blockbuster, *Spider-Man 2*. Martin's track is a sendup of classic elevator muzak and plays during one of the movie's comic scenes. The song was placed by Martin's publisher, **Marc Ferrari** at **MasterSource**.

FONTAINE AT THE GUILD



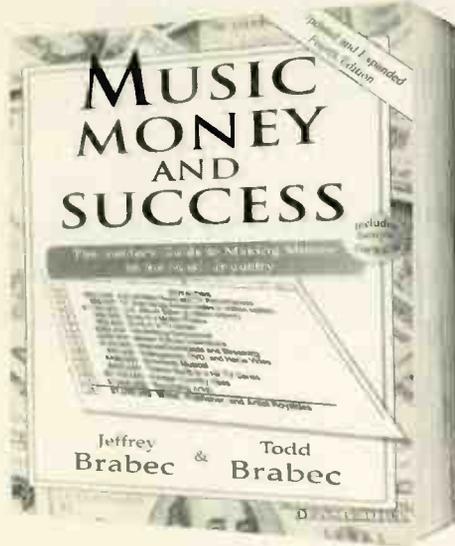
Debbie Fontaine, VP of **Fontaine Music**, stopped into the **Songwriters Guild of America (SGA)** offices for a recent **ASK-A-PRO®** seminar. Pictured (L-R): **SGA** members **Dave Vincent** and **Christiann Adams**, and **Fontaine**.

COX HONORED IN ATLANTA



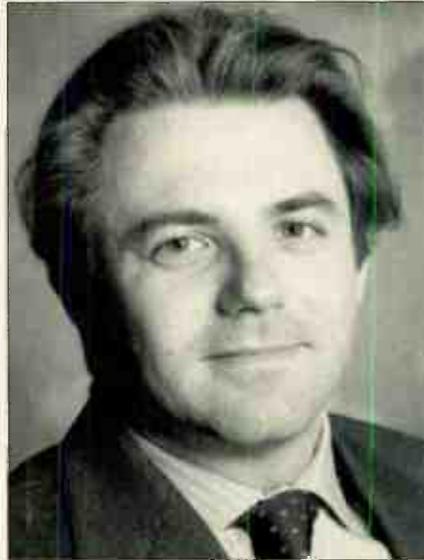
For his 250th consecutive week on the nation's music charts, **Bryan-Michael Cox** was presented with the **Pride of SESAC** award at the **Black Music Month** reception in Atlanta. His cuts include "Burn" by **Usher**, "Walked Outta Heaven" by **Jagged Edge**, "Don't Mess With My Man" by **Nivea** and "Come Over" by **Aaliyah**. Pictured (L-R): **Cox** and **Stephanie Johnson**, from Atlanta councilman **Caeser Mitchel's** office, presenting **Cox** with a proclamation declaring it "**Bryan-Michael Cox Day**."

BRABEC BROTHERS BOOK UPDATE



Music, Money and Success, The Insiders Guide to Making Money in the Music Industry is an updated 2004 edition that keeps pace with the ever-changing music biz via 32 new pages, sample contracts, a mechanical license agreement, plus info on new mechanical rates, downloads and streaming royalties, ringtone and cell-phone licenses, and video game royalties. Order it toll-free from Schirmer Trade Books 800-431-7187, or at Borders, Barnes & Noble and Amazon.com.

LAURENT HUBERT UPPED AT BMG



Laurent Hubert has been promoted to Senior Vice President, International, BMG Music Publishing, Hubert, who was previously Vice President, International, will continue to oversee BMG Music Publishing's worldwide Classical Music and Printed Music businesses, which are centered in Europe, as well as the company's operations in Latin America and Eastern Europe. He also oversees BMG Music Publishing's online activities, including the company's music licensing/song search engine, www.bmgmusicsearch.com/ (www.bmgmusicsearch.com/), due to relaunch this summer.

In 2003, Billy Martin was elected to the Board of Directors of the Society of Composers and Lyricists (SCL), the preeminent composers' group in the U.S. Martin is the first SCL Board Director whose primary focus is music for games.

Billy Martin's most recent game score credits include the Xbox adventure *Memorick: The Apprentice Knight* for Microids and the computer game *Spy Kids 3D: Game Over* for Disney Interactive.

Martin is also an award-winning film and television composer who has been busy writing music for media icons such as DreamWorks, Universal, Fox, Disney, ABC, the Cartoon Network and Nickelodeon.

Other credits for the composer include the syndicated TV series *Entertainers* as well as an additional music credit for DVD animated movies including *Land Before*

Time 6 & 8, American Tail IV, Cinderella II, Lilo and Stitch 2 and *Charlotte's Web 2*.

For additional information about Martin, check out www.billymartinmusic.com.

Latin Songwriters: Necescito Dinero?

The ASCAP Foundation and Heineken USA have teamed up to launch a new music-grant program for emerging songwriters in key music cities around the country. The Heineken USA/ASCAP Foundation Grant Program will benefit emerging Latin music songwriters in the Los Angeles and Miami music communities, and emerging pop/rock music songwriters in the New York, Chicago, and Boston music communities.

The songwriter (or songwriters)

of the winning song applying from each of the cities will receive a \$2,000 grant.

To qualify for Latin and pop/rock music grants, all entrants must be members of ASCAP and 21 years of age or older. Application materials and eligibility information are available at www.ascapfoundation.org.

To ensure eligibility, interested entrants should review the program requirements thoroughly before applying. All applications must be postmarked by August 13, 2004.

peermusic Goes Commercial

In October 2000, peermusic, the world's largest independent music publisher, created an advertising music division whose aim was to strictly focus on the com-

mercial ad market. Initially created to provide music searches and licensing services for advertising agencies, the division has grown into a complete commercial music resource that now offers original music writing and production, music searches, post scoring, recordings and strategic partnerships. As a result of their success, peermusic has officially branded the division with a name of its own: **peercommercialmusic**.

Craig Currier, Creative Manager/Executive Producer for peercommercialmusic, states that "It's a logical next step for us, given the changes in the music industry, opportunities in the advertising market and the worldwide network of songwriters, composers, producers and artists peermusic represents or can access."

Contact Craig Currier via e-mail at ccurrier@peermusic.com, or call 615-329-060. 

ADAM EPSTEIN: BMG CREATIVE MANAGER



Adam Epstein has been named Creative Manager, BMG Songs. He was previously at Deston Songs, BMI, and an A&R rep at David Foster's 143 Records. At BMG, Epstein will be responsible for coordinating the company's songwriter collaborations and domestic and international song exploitation. For more details, contact Jennifer Press at 212-930-4411.

ASCAP RHYTHM & SOUL AWARDS



Over 600 music and entertainment luminaries gathered at the 17th Annual ASCAP Rhythm & Soul Music Awards at the Beverly Hilton Hotel in Los Angeles to celebrate the songwriters behind some of today's most popular music. Awards were presented to songwriters and publishers of top R&B/hip-hop, rap and reggae music in the ASCAP repertory. Pictured (L-R): Rick James, honored with ASCAP's Heritage Award; ASCAP Chairman and CEO, Marilyn Bergman; and Jay-Z, who picked up the ASCAP Golden Note Award.

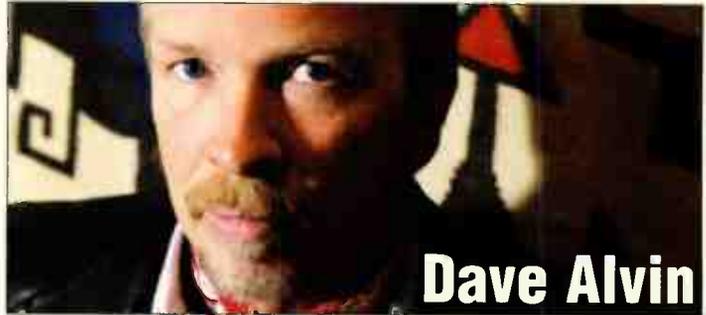
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SONGWRITER PROFILE



Dave Alvin

Raising Ghosts with Ash Grove

by Dan Kimpel

At 13, Dave Alvin and his older brother Phil, 15, began traveling from their home turf in Downey, CA, to the Ash Grove, a club on Melrose Avenue in Hollywood. "It was more than a bar," recalls Alvin, "it was a school." The professors were Muddy Waters, Freddie and Albert King and bluegrass stalwarts Ralph Stanley and Clarence White. With *Ashgrove* (Yep Roc) Alvin revisits the fount of his early inspiration, but, he explains, the theme is more than nostalgia for a lost locale. "It's about searching for whatever the purity you had at some point in your life that's been corrupted or slipped away."

Alvin describes "A great paradox of the blues," that he witnessed at the Ash Grove with a double bill pairing the Rev. Gary Davis and Johnny "Guitar" Watson. "It was three months before Rev. Davis passed away. He'd made his peace with the world, and he put on a beautiful, transcendental show. And he was followed by Johnny 'Guitar' Watson who had a full band and was playing electric guitar. He'd been arrested earlier that day, and he was really angry. As I've approached my career over the years, I've realized that was a pivotal show, because I fluctuate between attempting transcendental acoustic folk music and angry electric music. It's all the same notes."

Dave and Phil Alvin first came into public view in the Seventies with the Blasters. Dave has since forged a career as a Grammy-winning acoustic stylist (for *Public Domain*), a relentless touring musician, and an artist of unimpeachable conviction. He formed the Knitters with John Doe and Exene Cervenka of X, and their one album exposed a new generation of fans to roots music. "A lot of kids had not had a positive experience with country or folk music, and we provided that for young rock fans who could ask, 'Who are these Merle Haggard and Leadbelly guys?'"

Almost 20 years after their sole release, the Knitters are recording a project due in 2005. Alvin also guests on Los Lobos' *The Ride*, on "Somewhere in Time," a song he penned with the band's David Hidalgo and Louie Perez. "I think the world of them as people and musicians," he says. "It was a thrill that, hopefully, I deserve."

For his own record, Alvin and producer Greg Leisz (who had also performed at the legendary nightspot with his band, Massive Ferguson) assembled a cast of players who shared a history at the club, including bassist Bob Glaub and Don Huffington, who played on the bandstand behind Big Momma Thornton. Alvin intones a spooky, nicotine-stained version of "Somewhere in Time," assumes the persona of a speed-snorting, pistol-toting tough guy who waits in a car outside a motel while his girlfriend entertains a john on "Out of Control," and, in "Everett Ruess," inhabits the spirit of the young naturalist who vanished in the Grand Escalante Badlands. "The Man in the Bed" is a song that reflects on the life of the spirit and the death of the flesh and was inspired by the passing of Alvin's father. "Any time you write a narrative song, you put yourself in there," observes Alvin. "That's what gives it some kind of credibility, just like an actor. I'm sure there's a little bit of Shakespeare in *Hamlet*."

*"Well it's been 30 years since the Ash Grove burned down
And I'm out on this highway traveling town to town
Tryin' to make a living, tryin' to pay the rent
Tryin' to figure out where my life went
I want go back to the Ash Grove, that's where I come from"*

"It beats digging ditches," laughs Alvin. "Playing live is what I really love to do, sharing a tradition with the audience, and know that they're sharing it back. The bad motels, bad food, price of gas, lugging our own equipment — that doesn't have the charm it used to have. I saw Reverend Gary Davis three months before he died; Lightnin' Hopkins, Ernest Tubbs, Big Joe Turner — they all played till they died. That's what's in the cards for me."

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JUDITH'S GENGHIS RESIDENCE: Although she is an independent musician, Judith Owen has achieved the type of industry respect that most major label artists only dream about: her music is routinely placed in film and TV projects and she has managed to collaborate with high-profile hitlers like Richard Thompson and producer Glen Ballard. Owen, who is one of the more active singer/songwriters on the scene, is about to present fans with her new collection of songs, *Christmas in July*. To celebrate the new CD, Owen will be performing every Monday through August 9 at Genghis Cohen (740 N. Fairfax Ave.; 310-578-5591). Her Web site is www.judithowen.net.

ELECTRIC BOOGALOO

For those of you hanging out in Hermosa Beach this summer, Café Boogaloo (1238 Hermosa Ave.; 310-318-2324) is a terrific venue for live music. Playing the electric blues since he was a kid, Nick Curran & the Nitelives will slide into the Boogaloo on Friday, August 6, where he'll perform selections from his new *Blind Pig* release, *Player!* It's not just blues, though — with an infusion of garage rock and vintage R&B, it's no wonder Curran was the winner of the 2004 W.C. Handy Award for "Best New Artist Debut." You can find out more about the Hermosa show at www.boogaloo.com, and Curran at www.blindpigrecords.com.

HERB & HILLMAN

Chris Hillman's contribution to the development of alternative-country music cannot be understated. As a founding member of the Byrds, Hillman was influential in pushing the band toward its groundbreaking country-rock direction, laying the foundation of what

was to become the Flying Burrito Brothers. With the Burritos, Hillman and Gram Parsons gave cowboy music a hippie edge and, in turn, influenced a generation of rockers who now have an affection for mandolin and pedal steel guitar. Following Parsons' death in 1973, Hillman briefly joined Stephen Stills' country-rock band, Manas-



Nick Curran & the Nitelives

sas, but quickly left to redefine himself as one of the top folk-bluegrass musicians in the business. Hillman, along with longtime musical associate Herb Pederson, will perform at McCabe's (3101 Pico Blvd.; 310-828-4403) on August 13th. More information can be found at www.chrillman.com.

MR. HAMMOND

One of the most accomplished jazz organists around Joey DeFrancesco is still out there promoting last summer's *Falling in Love Again* (Concord), and he'll appear at the Catalina Jazz Club (6725 W. Sunset Blvd.; 323-466-2210) with Jimmy Smith, from August 5 to August 8th. Then, for you players out there, Joey D plays the Finish Line Sports Lounge inside Hollywood Park (3883 W. Century Blvd.; 310-330-2800) on August 17th. The show starts at 7:30 p.m. and admission is free.

SPOOKFEST

Spooky Ruben isn't your average rocker who lets the music do the talking. His "Dizzy Playground" combines an evening of music and video madness where he reveals his never-before-seen "Rhythmvision" apparatus (your guess is as good as ours), and a seven-piece band. On the first and third Monday in August, he brings his gimmicks to Tangier (2138 Hillhurst Ave.; 323-666-8666) performing to, and in between, various video skits, culminating in an Eighties covers/heavy metal finale. Ruben promises some special guests, as well, and you can go to www.tangierrestaurant.net for more on the Los Feliz-based club.

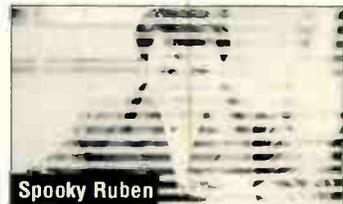
COPPER FREUND

Veteran session cat Tom Freund always manages to stay busy. When he's not working with the likes of Victoria Williams, the Silos, and Graham Parker,



Joey DeFrancesco

Freund can be found touring solo with his distinctive Americana stylings. After three acclaimed LPs, Freund is gearing to release his latest record, *Copper Moan*, from his own Surf Road Records. The album features support from members of the Wallflowers and X, along with string production from master arranger Jerry Yester (Tom Waits). On August 29, Freund is scheduled to anchor an impressive lineup of artists at the Folk Music Center (220 Yale Ave.; 909-624-2928) in Claremont. The night is



Spooky Ruben

also scheduled to feature sets from KCRW favorites Steve Reynolds and Amy Farris. For more on Tom Freund's upcoming tour dates, check out www.tomfreund.com.

KNIT PICKING

The Los Angeles edition of the Knitting Factory (7021 Hollywood Blvd.; 323-463-0204) is every bit as exciting as its N.Y. and U.K. counterparts, and here's just a few shows going on in August that deserve some attention: On August 9, promoter Sheena Metal is putting on her "Industry Showcase," which highlights local acts looking to get signed. Then, on August 12, you can witness the return of one of the hardest bands ever, Prong. They'll be promoting their new record, so you can see if they really have returned to form, or you may "Beg To Differ." Finally, a day later, on freaky Friday, August 13, the Album Leaf (Jimmy La Valle) brings his combo of d&b, classical, white-noise, and jazz to the party. He's got a new album produced by Sigur Ros on Sub Pop, so the record should depress as much as



Reigning Sound

It should bounce. All shows can be researched and purchased through www.knittingfactory.com.

REIGNING SOUND

Loca heroes Reigning Sound have landed a prime spot — opening up for the Hives and Sahara Hotnights when the tour comes to the Henry Fonda Theatre in Hollywood. Dates for the shows are Monday and Tuesday, August 2-3rd. For further information about the show and the band, contact Betsy Palmer at Screaming Peach Media, 323-912-0063 or screamingspeach@aol.com.

GRAM'S HOUSE

With a debut album, *Music To Start A Cult To* (Stinky Records), a blend of space-rock, electro-pop, and "shadowy spaghetti-western twang," Joshua Tree's Gram Rabbit will not only be playing their local Hi-Desert Playhouse (61231 Twentynine Palms Hwy.; 760-366-3777) on August 10, but they've established a five-date residency at The Echo (1822 Sunset Blvd.; 213-413-8200) in L.A., performing on August 2, 9, 16, 23, and 30th. You can even catch them at the Silverlake Lounge (2906 Sunset Blvd.; 213-663-9636) on the 13th.

STILL GLOWING

Victory Records band the Voodoo Glow Skulls are still glowing strong, and are as loyal as ever to their Inland Empire fan base. The band will bring their unique concoction of ska-punk-metal to the Glass House (200 W. Second St.; 909-469-5800) in Pomona on August 14th.

Though they were once "Left For Dead," this former Epitaph Records band are thriving on their new label with their latest CD, *Steady As She Goes*. You can learn more about the band or other Victory artists by logging on to www.victoryrecords.com.

ANDROGENE'S DEBUT

Northern Nigerian born and raised, Androgene made her career in L.A. in the fine art world. Soon, Inwade Entertainment will release her music debut — a self-titled album that features her deep vocal style and some solid musicianship — at a special CD release party at the El Rey Theater (5515 Wilshire Blvd.; 323-936-6400) on August 19 at 9 p.m. Tickets are \$10 before 11 p.m. and \$20 afterward. They're promising a real house party, so check www.theelrey.com for further details.

HOUSEWARE

For two nights starting on August 17, the "Chicks With Attitude Tour" brings its distinctive brand of bitchiness to the House Of Blues (8430 Sunset Blvd.; 323-848-5100). The tour features the chick that's still in exile from guyville, Liz Phair, and the Cardigans fronted by Nina Perron. Phair is out supporting her self-titled release, while the Cardigans are nipping *Long Gone Before Daylight*. An added bonus is former MC cover girl Charlotte Martin. Tickets can be purchased at www.hob.com. **MC**



The Cardigans

Promoters: Want to put out the word about your future show or event?

Nightlife invites you to call 818-995-0101, ext. 514, where you can leave a detailed message including your phone number. Or you can send e-mail to nightlife@musicconnection.com. Please give us three weeks lead-time.

PROMOTER PROFILE

Guerilla Union/Chang Weisberg

Qtopia

909-971-0309

www.guerillaunion.com; www.rockthebells.net

From his work in the print medium with *Industry Insider Magazine*, to his activities as a show promoter, Chang Weisberg and his Guerilla Union is a collective of people who love music and the lifestyles associated with it. His partners, B Real and DJ Muggs from Cypress Hill, are involved with the events division that produced the Cypress Hill Smokeout, Dragon Festival, and the 420 Harvest, and there's an apparel and management aspect of the Union, as well. Weisberg's *Rock The Bells is a night at Qtopia that has also become a hip-hop festival, and he's taking lifestyle promotions to the next level with the Moto Music Mayhem event, which combines punk rock and motocross.*

Music Connection. Is it hard to promote and insure hip-hop?

Chang Weisberg: We've promoted Snoop Dog between the corners of Hoover and Vermont in South Central without any problems. But, at the same time, I had the state of California, the Board Of Regents of USC, and the Coliseum Board tell me, "Chang, if one thing goes wrong, there will never be a hip-hop show here again." All because of past problems. We work with the police department, great security people, and the city. We know that there can be problems if you book a show that is only gangsta rap, so we mix it up.

MC: How would you advise wannabe hip-hop promoters?

Weisberg: They need to do their homework, and they need to understand where people are coming from. In hip-hop everyone has a story, so you have to understand their history, and you must keep your word. That is key, because your word is everything. You have to pay dues, and you have to network. It's really important to cherish and nurture relationships, whether it's at radio, labels, with an artist, or his management, or the media.

MC: How are you helping local artists with your events?

Weisberg: Rock The Bells is successful because we support the local favorites that are the local draw. We like giving them the ability to play with national acts.

MC: Is there a problem promoting Smokeout, due to its obvious implications?

Weisberg: We're not doing anything illegal, and if you take our biggest year, when we had 50,000 people, we had only 26 arrests; that's lower than the arrests at Dodger Stadium or Disneyland.

MC: What's the best way for a local artist to approach you?

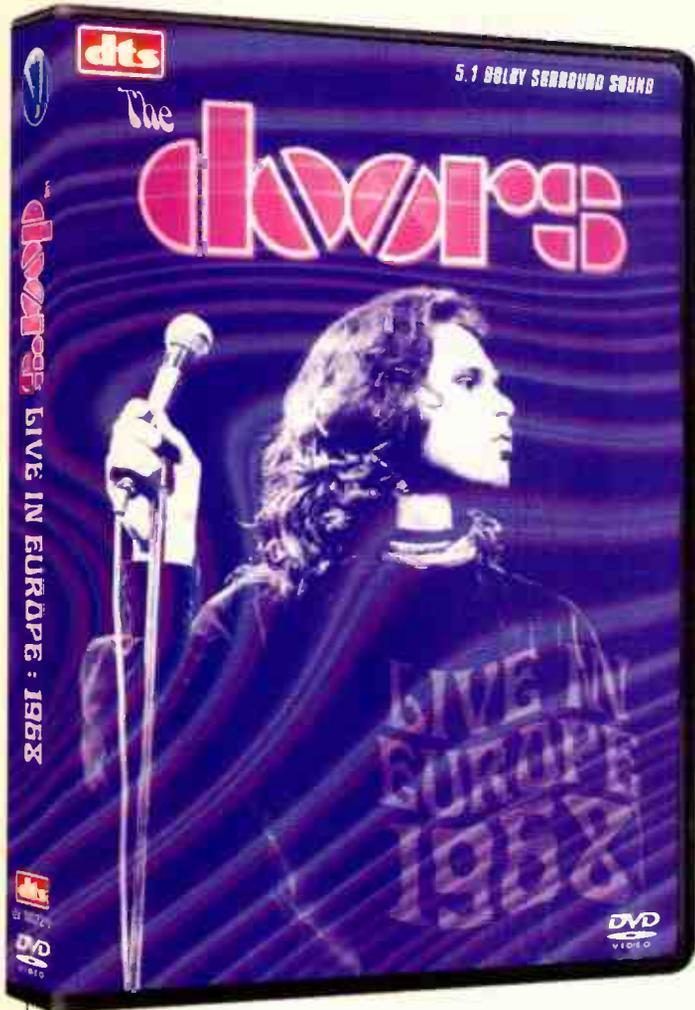
Weisberg: The best way is for them to handle their own business. Don't come up to me and say, "Yo Chang, I wanna get on the Smokeout, hook me up, dog!" I want to see that your street team is out promoting an album that you made in your house and are selling out of your trunk. Let me see that you're promoting yourself, so I know that if I put you on my bill, you're going to do well. You need quality music; don't expect to come out onstage next to national acts that have put years into the game. Nothing gets handed to you. I want to see a media kit, I want to see that you've hit the college level, the bar level. I wanna see a story, man. I'm not here for handouts.

MC: Can you tell us about your Motor Music Mayhem event happening on August 21st?

Weisberg: That's at the NOS Speedway, and we're combining a punk rock show with freestyle motocross. We got Social Distortion, Pennywise, Kottonmouth Kings, and hot rods and choppers. It's the first time that fans can be in the middle of performing bands and jumping riders in the round. They'll be on the floor and see the guys jumping over them (or you can sit on the side) while bands are playing. It's the ultimate lifestyle event, and we'll have most of the Metal Militia Crew there jumping, and that's why I'm so excited about it.

SEND PACKAGES TO:
Guerilla Union

954 N. Amelia Ave., Suite B
San Dimas, CA 91773 **MC**



Eagle Rock Entertainment delivers the Doors at the height of their popularity with the release of *The Doors - Live In Europe 1968* in 5.1 DTS Digital Surround Sound just released to the home market. Filmed during their 1968 European tour, the Doors' stage show is at its peak in performances from London, Stockholm, Frankfurt, and Amsterdam. **Paul Kantner** and **Grace Slick** of **Jefferson Airplane**, who shared the bill with the band on this tour, narrate the DVD. *The Doors - Live In Europe 1968* features rare versions of the band's hits, including

"Alabama Song," "Light My Fire," "Love Me Two Times," and "Hello, I Love You." For further information, contact Carol Kaye at Kayos Productions, Inc., 212-366-9970.

► **Commotion Records/KOCH Records** has released the soundtrack from **Nathaniel Kahn's** Academy Award nominated documentary *My Architect*, with score by composer **Joseph Vitarelli**. The music of *My Architect*, like the film itself, reflects the stages of a son's quest to understand the famous father he barely knew — renowned architect **Louis I. Kahn**. "There is an inherent romanticism in Lou's work and in Nathaniel's search to find his father that inspired much of the score," Vitarelli explains. Classical music guides much of the narrative thread, using a medium-sized orchestra of some 45 musicians. The soundtrack also features taped snippets of Louis

Kahn himself. For more information on this film, contact Commotion, 212-243-2100, or Giovanna Melchiorre at KOCH Records, 212-353-8800 ext. 257.

► Rising musical prodigy **Ben Taylor**, son of **Carly Simon** and **James Taylor**, makes his acting debut guest-starring in a multi-story arc as Cal, a struggling singer/songwriter in the mid-Sixties who will also be performing in the Lair — and provides a new romantic interest for **Beth Mason** (**Rachel Boston**) — in the third season of **NBC's** hit drama, *American Dreams*.

"In the meantime," Taylor explains, "I am just trying to finish my band's new album and really trying not to think about the fact that I have never acted." Taylor is currently in an Atlanta studio recording the **Ben Taylor Band's** follow-up album to their 2003 critically acclaimed debut, *Famous Among the Barns*. Recording with producer **Rick Beato** (**Ingram Hill, Flickerstick, the Rising**), the band's new album, titled *Another Run Around the Sun*, is expected to be released this fall to coincide with the season premiere of *American Dreams*, which will also feature original music from *Famous Among the Barns*.

For further information, visit www.bentaylorband.com or phone **Kerri Brusca** at **KB Management**, 212-979-1032.

The **5th Annual Latin Grammy Awards** will take place on September 1 and will originate from the Los Angeles landmark **Shrine Auditorium**. The show will be on **CBS** from 8-10 p.m. (ET/PT). In addition to its U.S. broadcast, the show will go out to approximately 100 countries worldwide.

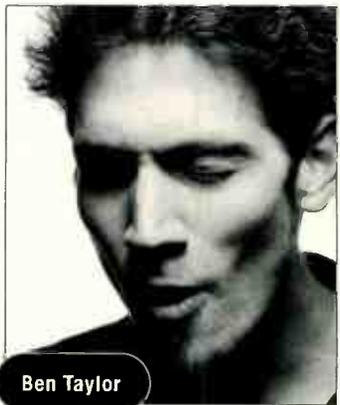
Long considered one of the greatest music films of all time, *Soul To Soul* documented the monumental March 6, 1971, concert in which a host of music and cultural icons traveled from the U.S. to Ghana, West Africa, to take part in a 14-hour extravaganza celebrating the 14th anniversary of the country's independence from British rule. **Reelin' In The Years Productions** and **Rhino Home Video** are honoring that historic event by releasing *Soul To Soul* for the first time ever on a two-disc set on August 24th. Disc one contains the 95-minute full-length feature film and has been newly remastered and restored from the original 35mm negative by the **Grammy Foundation**. Disc two contains the original soundtrack CD expanded to over 60 minutes of music including performances not seen in the film. Among the disc's highlights are **Ike & Tina Turner's** rendition of "River Deep, Mountain High," the original **Santana** band performing their classic version of "Black Magic Woman," and **Mavis Staples** and **Les McCann's** emotional words as they witness the sorrow

of the slave dungeons of Ghana. For additional information, contact **Melisa Rodriguez** at **Warner Strategic Marketing Media Relations**, 818-238-6248, or **Susan Clary** at **Big Monkey**, 323-653-4987.

There's a new **Playboy TV** video show being produced by **Todd-1**. The show, *5 Deadly Videos*, hosted by **Ed Lover**, will air on **Playboy TV** on Saturdays at 9:30 p.m., and is currently accepting artist videos and setting up interviews.

Artist video submissions should be addressed to **Playboy TV**, 3030 Andrita St., Los Angeles, CA 90065 c/o **Todd-1**. Programming is geared to the mature hip-hop fan, and will include music, women, and lifestyles. This uncensored video show promises "more skin, original lyrics, and video clips than you will see anywhere else." Each episode will feature adult models and entertainers.

For further information, contact **Michele Roy** at **D.M.P. Public Relations**, 610-559-7726.



Ben Taylor

A new TV network aimed at the coveted 18-24 age demographic will officially debut on U.S., U.K. and Canadian college campuses this September. **The U Network (TUN)**, which features programming from the world's best student artists, will provide a variety of shows ranging from drama, comedy, music, art and politics. It will also feature the first national collegiate news show. About one half of TUN's in-house programming will be co-produced with college students majoring in film or television. The other half of the network's shows are produced completely by college students. For more information on how to become involved, go to www.theunetwork.com. For further information, contact **Phil Kent** at **815 Communications**, 678-938-0311.

Liquid 8 Records is set to release their first soundtrack, *Mischief Invasion*, on August 8th. This is the official soundtrack for the fourth entry in **Teckademics'** best-selling *Mischief* street-racing film series. Coordinating the music for the soundtrack is **Fear Factory** drummer **Raymond Herrera** via **Herrera Productions**, his own





Aerosmith

company founded to supply music and sound effects to films and videogames. Likening the film to the "Cannonball Run of 2004," Herrera provided the score and, with Fear Factory guitarist **Christian Olde-Wolbers**, composed four tracks for the release, as well as a new remix of the band's single, "Archetype." Herrera's work has previously appeared on the Emmy-winning series *Sex In The City* and the films *XXX* and *National Security*. For additional information, please contact Mark Morton at Chipster Entertainment, 610-323-0300 ext. 203.

Van Toffler, President of MTV and MTV2, has announced that the **2004 MTV Video Music Awards** will be broadcast live from Miami, moving for the first time in its 20-year history to a city other than New York or Los Angeles. The 2004 VMAs will air live from **American Airlines Arena** on Sunday, August 29, at 8:00 p.m. ET/PT.

Jersey shore songwriter **Knight Berman, Jr.** has three recordings featured in the recently released *LittleWalks New York* children's video, available online at **Amazon.com** and **www.littlewalks.com**. The video is a "virtual stroller-ride" through New York City, taking in the sites and sounds from a child's point of view. Kid-friendly places like the **Central Park Zoo**, playgrounds and an art gallery provide opportunities for children to learn

about the colorful people, culture, and bustle in the big city. Berman, who was a member of the late Eighties/early Nineties Atlanta band **Blond Popsicle**, records under the moniker **the Marble Tea** and was approached by the producers to contribute two of his original songs, and then an original for the video. Berman also has the debut release from his Marble Tea project, a five-song CD entitled *I'm Batman*. More information and samples from the CD — which features one of the songs from the children's video — can be found at his Web site (**www.marbletea.com**). The CD is also available through **Amazon.com**. For more information, contact Presto MusiCo, teahead@marbletea.com.

Detroit-based alt-country band **Blanche** has loaned its frontman **Dan Miller** to the big screen. Miller recently signed to play guitarist **Luther Perkins** in the upcoming **James Mangold**-directed feature film on the life of **Johnny Cash** (*Walk The Line*), currently shooting on location in Memphis. Also in the film are **Joaquin Phoenix** as the Man in Black and **Reese Witherspoon** as June Carter Cash. For more information about Miller and the band Blanche, visit **www.blanchemusic.com** or contact **Onloe Walsh** at Press Here Publicity, 212-246-2640.

Philadelphia-born and Hollywood-based **Shok** is a producer/composer/multi-instrumentalist/remixer. Shok has enjoyed hit records with his bands **Zeitmahl** and **Lavender Hill Mob** and was included in the compilation *This Is Techno*. His credits include composing the scores for **A&E Biography's River Phoenix** and **Paramount TV's Keen Eddie** along with pro-

ducing music for members of **L7, Bauhaus** and **Love & Rockets**. Shok is currently scoring the upcoming animated series *Sillygoth*, for which he also wrote the screenplay. For more information, contact **Shellie Andranigian** at **Andranigian Media**, 818-507-0221.

The audience at **Aerosmith's** June 24 sold-out hometown show in Boston at the **Tweeter Center** got themselves caught on tape when the group's classic hit, "Cryin'," from that night's performance, was filmed for the upcoming **MGM/UA** movie *Be Cool*. Due out in 2005, the sequel to *Get Shorty* stars **John Travolta** and **Uma Thurman** and is based on the **Elmore Leonard** book of the same name. For more information, contact **Marcee Rondan** at **MSO**, 818-380-0400 ext. 248.

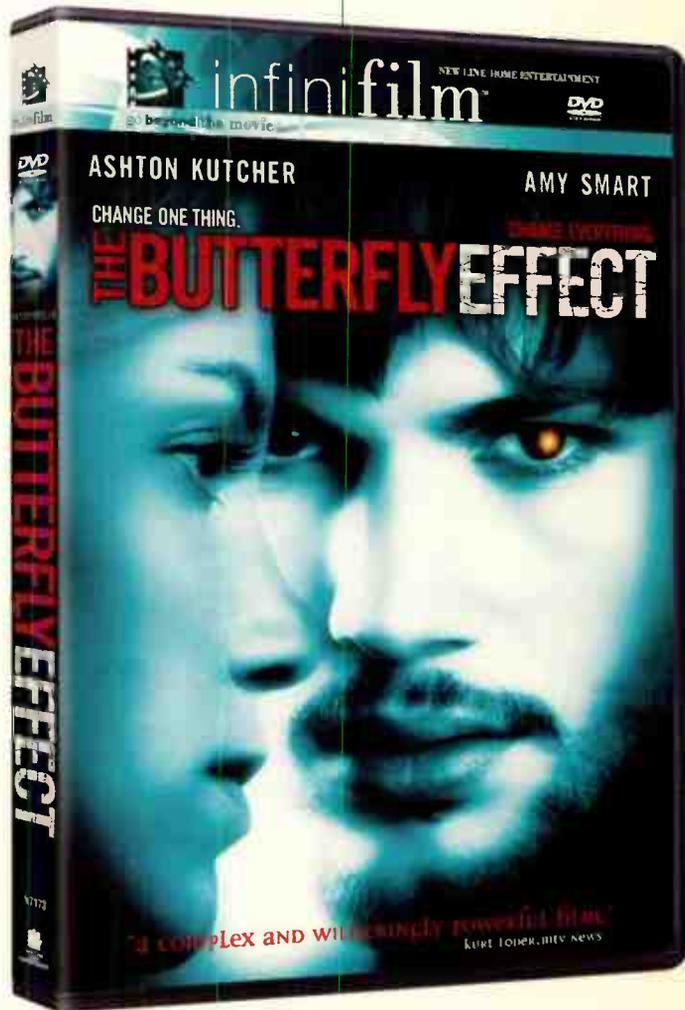
Orlando natives **Lisa and Ron Potter** (aka **Juniper**) were recently selected to appear on a movie soundtrack. They will have their song, "Garden," in the independent film *Call to Fly*. The movie stars professional skateboarder **Todd Falcon** and **Dan MacFarlane**.

Falcon is known for his original tricks, one of which is a playable move in the *Tony Hawk's Pro Skater 4* and *Tony Hawk's Underground* video games (The

"Falconslide"). More information about **Juniper** is on their Web site (**www.happygreentrees.net**) and more about the movie can be found at **www.toddffalcon.com**. Contact **Juniper** at 407-737-3519 or **info@happygreentrees.com**.

From **Courtney Love** and **DJ Milky** comes *Princess Ai*, a graphic manga novel about a mysterious young woman searching for identity and salvation. "I have always loved the Japanese culture and the people. *Princess Ai* is a great character, because she feels like my alter ego, but in a fantasy setting," says Love. Created in Japan and translated into English, manga — with its wide-eyed and lovelorn teen heroes — has become the fastest growing segment of the publishing industry. Contact **Susan Hale** at **Tokyopop**, 323-692-6738.

Available in stores now, **La La Land Records** has released the CD and DVD to the sci-fi thriller *Butterfly Effect*. The album includes selections from the chilling orchestral score by composer **Michael Suby** and the **Czech Philharmonic Orchestra**. The art work includes an illustrated CD booklet with exclusive film notes. Look for it where you buy CDs. For additional information, contact **Erika Somerfeld**, 310-458-4865. **MC**





FINDING THE CURE FOR SMITH'S GUITAR WOES: Robert Smith, founder/singer/guitarist/songwriter of the Cure, is pictured here on tour with his personally designed Schecter UltraCURE guitar. The Gloss Black Ultra-Cure features an alder body, bolt-on rock-maple neck with Smith's own "waning/waxing moon" inlay design, two Seymour Duncan '59 humbuckers and a Wilkinson tremolo. Schecter plans to have the UltraCURE in stores by early October.



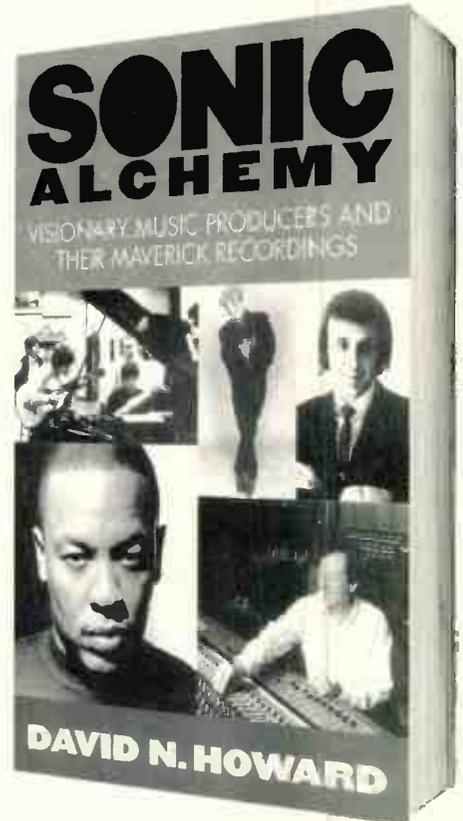
THIS REVOLVER IS AIMED AT YOU! They may be a major label high-concept band — STP meets Guns N' Roses — but RCA's Velvet Revolver has been loading and reloading and knocking out rock fans across the country with a powerful sound that is still vital in the market these days. With the release of their debut, *Contraband*, Scott Weiland (Pictured) and the GN'R boys from are convincing skeptics everywhere that they are for real and have the songs to prove it.



NMW AWARDS ARE KEY: The *New Music Weekly* held its first annual awards show at the Key Club in West Hollywood recently. Pictured (L-R): *NMW* editor/publisher Paul Loggins, actress/VJ Marisa Petoro, Buck McCoy, DJ Lo-Jack, and *NMW* editor/publisher Larry Weir.



KINGS AT THE GREEK THEATRE: World music favorites the Gipsy Kings gave guitar lessons to Nederlander executive Ken Scher during the band's two-night engagements at the newly renovated Greek Theatre. The venue is celebrating its 75th Anniversary season. Pictured (L-R): Pascal Imbert, Gipsy Kings Manager; Ken Scher, Nederlander Concerts; Mike Garcia, Nederlander Concerts; Gipsy Kings and Peter Himberger.



SONIC ALCHEMY: Author/journalist David N. Howard reveals the creative secrets of some of the most influential record producers of our time and thoroughly details what a producer actually does in this new book from Hal Leonard Corporation. From the lo-fidelity origins of early pioneers, to today's dazzling technocrats, Howard's book is a comprehensive study of the recording industry that gives artists and fans a new look into the creative process. Available for \$18.95 wherever you buy books.



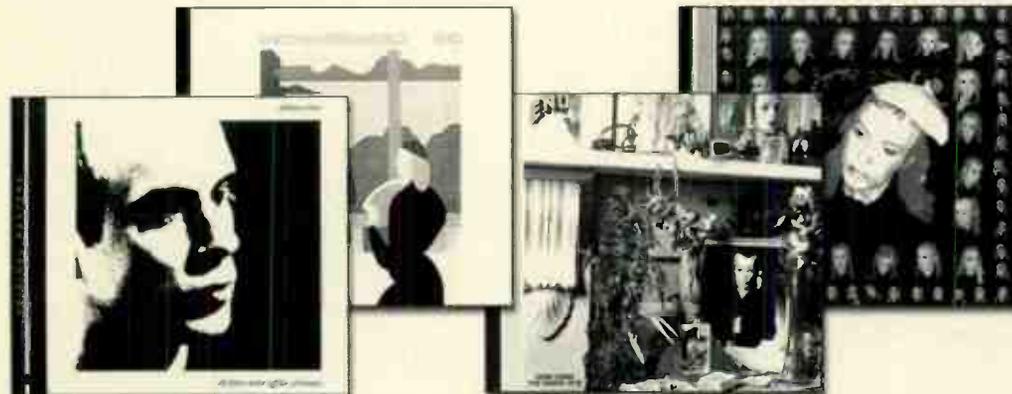
DASHBOARD GETS VINDICATED AT THE GREEK!: The newly dressed Greek Theatre has hosted some fun nights this summer, and the recent Dashboard Confessional show was one of the highlights, so far. The band ripped through an animated set of pop-rock tunes from their recent release, *Vindicated*, on Vagrant Records. Pictured is Chris Carrabba.



DITTY BOPS: Largo is hosting residency dates by the Ditty Bops, a Warner Bros. signing whose combination of old-time essences and modern edges makes this an act that stands out from the rest. The band will continue its residency of Thursdays through August 18th. Contact Bill Bentley, 818-953-3671, for more information. Pictured: Amanda



PRIMUS SUCKS AT VERIZON: Before an eclectic sea of fans affectionately chanting the band's motto, "Primus Sucks!," Les Claypool, Tim Alexander and Larry LaLonde brought their one-of-a-kind sound to the Verizon Wireless Amphitheater to kick off the latest Primus tour. In support of its latest Interscope release, *Animals Should Not Try to Act Like People*, the ever-eccentric funk/rock jam band played a rollicking set of fan favorites, followed by a full performance of the classic Primus album, *Frizzle Fry*. Pictured is Les Claypool.



ENO REISSUES: Who could've predicted that Brian Eno, the ill-fitting noisemaker in art-rock's Roxy Music, had what it took to become the most influential producer of his day? Well, David Bowie and U2 could — and both enlisted Eno for their milestones *Low* and *The Joshua Tree*, respectively. But it was as a maverick solo artist, via a quartet of albums first released in the mid-Seventies, that Eno fully unleashed his artistic principles and demonstrated his peculiar talents. Handsomely reissued now by Astralwerks, *Here Come The Warm Jets*, *Taking Tiger Mountain (By Strategy)*, *Another Green World*, and *Before And After Science* showcase Eno's tuneful eccentricism, musical mayhem, and soundtrack soothingness. By turns strange and beautiful, these albums are a four-course banquet for alternative tastebuds. —Mark Nardone

Celebrating
27
1977-2004
MUSIC CONNECTION

Tidbits From Our Tattered Past

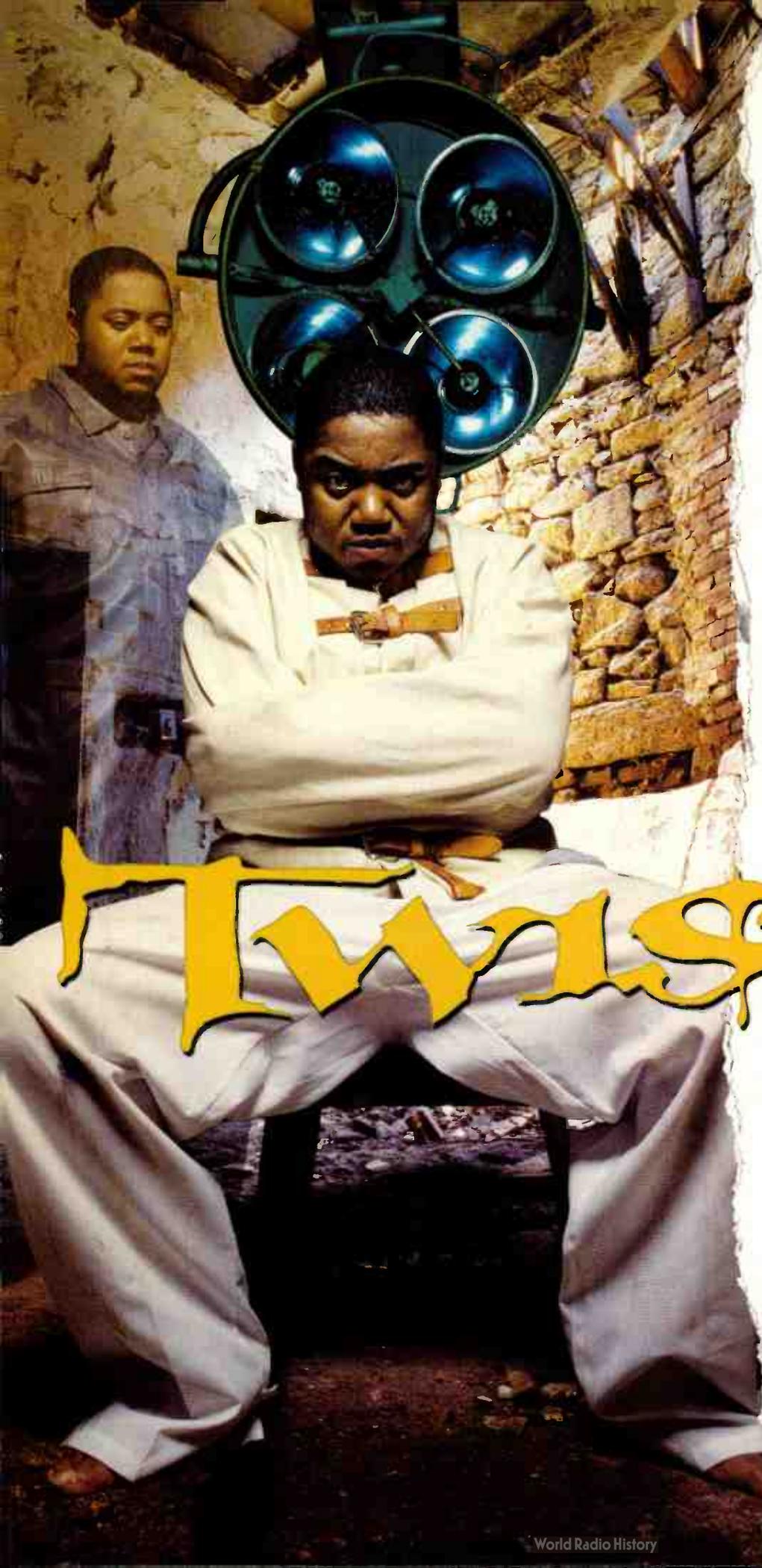


1989—TOM WERMAN—(Issue #2): Producer Tom Werman (Cheap Trick, Motley Crue, Poison) was riding the hair-band wave when *MC* featured him on its cover. "One of the things I regret about the growth of technology," he said, "is that it seems as though it now takes longer to do an album. Many days, you get very few things done." Also in this issue is a Concert Review of a show by Public Enemy and Fishbone at the Santa Monica Civic, as well as Club Reviews of the Mekons, Living Colour, and L7, who our reviewer called "party-girl badasses...and one of the most entertaining bands on the L.A. club circuit."



1989—XYZ OF DEALS—(Issue #9): For this issue's cover story, *MC* profiled five newly signed artists, each of whom discussed how they got their contract. Singer Terry Ilous, of the Enigma Records band XYZ, said, "We got a publishing advance, but we want to use the money to re-invest in our band. To me, the band is a business. You've got to invest in it to make it better." Elsewhere in this issue, *Music Connection* presented a Concert Review of Steve Earle & the Dukes at the Palace, as well as a Club Review of punk band the Vandals who were then playing material from their first album.

The above issues, and most back issues since '77, are available for purchase. Call 818-955-0101 or visit MC's Web site and click on "Archives."



Twista's name is rolling off of a lot of tongues, lately.

He's been seen on *Leno*, *TRL*, and even in the pages of *TV Guide*. As a guest rapper, he has spit verses for Ludacris, Timbaland, Puff Daddy, and Jay-Z. With his latest solo release, *Kamikaze* (Atlantic), the Chicago native is hitting them out of the park harder than Slammin' Sammy. But while it might seem that

Twista

by Daniel Siwek

mega-success has come to him quickly, this performer is no overnight sensation. Plagued for years by label lawsuits and management problems, Twista's mighty wind was often reduced to a cold draft. But now, after a renegotiated contract, it seems that Twista has finally blown opportunity off its hinges.

TWIST OF FATE

Growing up in K-Town, a ghetto in Chicago's West Side, Carl Mitchell knew he was a gifted rapper. By the Eighties, he was calling himself "Cavalier."

"I think I pretty much won every rap contest I entered," Twista playfully brags today, "and that was like a blessing."

Glued to Chi-Town's WGCI 107.5, the would-be rap star entered one of the station's contests and won more than just a few on-air shout-outs to his homies — he caught the attention of a brand new label that, in short order, gave him a record contract. This up-and-coming emcee was used to selling shoes and working at Mickey D's, but when the label people heard his demo, "They knew I was the next big thing. So, just like that, I was flying away from Chicago to cut a record."

The 18-year-old Cavalier was the first artist signed to Steve Rifkind's new promotion company/label, Loud Records. While writing a rhyme for his 1991 debut release, *Runnin' Off at Da Mouth*, the rapper came up with a ditty called "Mista Tung Twista" (a rap that extolled his lightning quick delivery), and, soon enough, people started saying, "Hey, Tongue Twista!" The monicker stuck, especially when an associate confirmed, "Nobody knows you by Cavalier, they just know Tung Twista."

Looking for a novel way to promote the album, a Loud executive found out that the *Guinness Book of World Records* actually had a category for "Fastest Rapper." Putting their artist into a recording studio, they let the tape roll and stepped aside to view the poetry in motion. The verbiage flew so fast that, as Twista recalls, the tape had to be slowed down so that the speech therapist who officiated the event could "count each syllable to figure out exactly how fast I was."

While it was a good gimmick, bragging rights don't always translate to record sales, and the record sold an underwhelming 30,000 units. But today he reminds us how proud he was to get a diss from Naughty by Nature's Treach, who belittled his fast style the same way Joe Walsh once dismissed a young Eddie Van Halen. There were other elements besides lousy sales that prompted Tung Twista to leave Loud behind and go back to Chicago. He was not only pissed off at Loud for not hyping his record enough, he was mad at himself for fakin' the funk, so to speak — not representing who he was and where he was from. In short, by trying to appeal to hip-hop fans in N.Y. and L.A., he had toned down the regional qualities that made him uniquely Midwestern. "We got people who came to the big city from down south, and you can still hear it in our slang," he explains.

Remember, those were the days before the Dirty South blew up, and before artists like Nelly put the Midwest on the rap map. So he decided to regroup, declaring, "From this day forth, I'm rapping for the people on my block in Chi-Town. Forget *The Source* and all those DJs in NYC."

IT WAS DO OR DIE

Money was tight, however, and Tung Twista had to take day jobs, like telemarketing, once again. He put out the *Suicide* EP, sales of which turned out to be almost as lively as its title. Things did not turn around until he hooked up with Do Or Die, guesting on the solid 60,000-seller, "Po' Pimp." The song's producer, Traxter, pitched Twista to his label CWAL (Creator's Way Associated Labels), which in turn got them a multimillion-dollar distribution deal with Craig Kallman's Atlantic imprint, Big Beat. Tung Twista now had another chance to prove his influence on artists like Da Brat and Bone Thugs-N-Harmony, and, after shedding the "Tung," Twista turned both *Adrenaline Rush* (1997) and *Mobstability* (1998) to gold.



"Educate yourself, so when someone is talking the music-biz game you know what they're talking about, and you'll get a better deal."

Suddenly, Twista could see the bling on the horizon — he even had his own proto-G-Unit-type posse, the Speedknot Mobstaz. But after the adrenaline rush subsided, so did the creative and financial relationship between Twista and Traxter (and his peeps), and once again he wanted out of the commitment. "I was a young person," he explains, pleading his case.

Realizing that, along with joint deals and major distribution came extra teeth nibbling at his cheddar, he concedes today that, "I was so excited to make a record back then. I didn't notice how the contract said that if my first one does well I would be obligated to give CWAL the next seven records. That's a jail sentence," he laments. "Atlantic did all the work, but CWAL had me locked up in slave mode."

Having learned about business the hard way, Twista today implores young acts to "Educate yourself, so when someone is talking the music-biz game you know what they're talking about, and you'll get a better deal from the get-go."

Desperate for a do-over in 1999, Twista filed for bankruptcy to void his contract. It was a move that

only added to his legal inferno. Still, big names were beginning to show him love. He not only contributed to Puff Daddy's *Forever*, but Puffy's Bad Boy label tried to help Twista out by signing him. They finally gave up when it appeared to be a nearly impossible quagmire.

MEET THE NEW BOSS

If you can't beat "the man," then perhaps you should become him yourself. That's exactly what Twista did when he decided to start his own label. He didn't have any experience running a record company, but he had confidence in his instincts. Besides, business expertise is what his CEO, James "Whiteboy" Frazier, could provide.

With offices on the North Side of Chicago, Twista's venture, Legit Ballin', was keeping it real and hitting the streets, selling over 200,000 copies of *Twista Presents Legit Ballin'* practically right out of the trunk. He put his name on the compilation, but due to the legal monkey on his back, he couldn't yet front an album of his own — even though he was already working on it with producers Kanye West and his old pal Toxic. Twista's voice was like a fugitive on the run, popping in at safe houses across the musical map, from Ludacris to Jay-Z, who featured him on his Showtime special. That's when Jay-Z's business partner Damon Dash decided to see if he could get for his label, Roc-A-Fella, what Puff Daddy couldn't procure for Bad Boy — Twista.

It may not shock you to find out that while Roc-A-Fella was talking to Atlantic about legally acquiring him, Twista and "Whiteboy" would have a falling out that saw the artist walk away from Legit Ballin'. Realizing that if he ever wanted to be reconciled

"It used to get me all feisty when someone was biting my style."

with his back catalog — and if he didn't want his tongue tied up in court for another decade — he would have to bite the bullet. Twista renegotiated directly with Craig Kallman, who had since moved up the ranks to become the President of Atlantic's Urban division. (Kallman is currently Atlantic's Co-Chairman/COO.)

Twista's new boss was the same as his old boss, only he had cut out some of the middlemen. Though he was one of the most demanded names in the biz, Twista received only \$80,000 out of the deal. But when you consider that he's now out of the red and into the black, this seasoned artist is far luckier than many.

TWISTIN' TIME IS HERE

Today, with a new manager and a clean slate, Twista is sure to reap the benefits of his comeback album, *Kamikaze*. The record evokes his nothing-to-lose mentality and shows some of *Adrenaline's* riotous energy. Both qualities have helped boost the album to No. 1 on *Billboard's* Top R&B/Hip-Hop, Top Internet, and *Billboard* 200 charts, and have propelled two No. 1 singles, as well. With a new Reebok campaign and a possible Teen Choice Award (on August 11), the borderline gangsta rapper is unapologetically looking for mass appeal.

"I battled for years. So if I'm not trying to make a hit record, then what else am I trying to do?" he asks, admitting that he looks to artists such as 50 Cent as an example now. "I respect him," he states. "If an emcee can make hits, buy cars, and basically get paid for rising to the challenge, you can't beat that." Twista describes his own path almost as an ex-con would, quietly adding, "I'm trying to make all the right moves and walk in a straight line."

Even though Twista is already making up for lost time and F-U money, he seems much more personally affected by the recent recognition he's received — even if it has come after years of struggle. "When people ask if I'm mad that success took so long, I say 'I can't be.' Imagine someone like me who wasted money on the first deal, had label disputes on the second deal, had too many friends on the third deal, and now gets another opportunity. That's crazy!"

Asked what it's like for him to walk into the Atlantic Records offices now, he jokes about having a "whole new swagger." But then he checks himself again, solemnly reminding artists to be cautious. "There's a thin line between blowing opportunities and taking short cuts."

Contact The Courtney Barnes Group
323-466-9300

TWISTA SPEAKS:

Twista reminds us that while rappers may not sing, they do use their voices in ways you'd never imagined.

PROTECTING YOUR STYLE

I think the best way to protect your style is to make sure every time you rap it sounds as clear and precise as anyone could possibly do it. That's all you really can do. You got some guys who come up with a style and ride with it until the first sign that someone has copied them, so they panic, "Oh no, you can't bite my style," you know? They go nuts. But you gotta realize that musicians just emulate other top musicians — you should expect it. So while it used to get me all feisty when someone was biting my style, I started to see it as a compliment. I realized that the best way I can protect my style is to stay on top of my game. A champion won't stay champ if he's sitting around eating donuts and acting lazy, so I keep practicing.

MIXING IT UP

You're talking to a master of vocal tones. I can go into four or five different tones in just one verse, if I want. But you gotta have rhythm and sing-song ability to pull it off. One reason you may appreciate a Twista verse over another guy's is because often they just come out with it like, "Blah blah blah blah." It doesn't matter how good their punch line is. But I come out with it, like, "YA yaya YA...then drop it and do (whispers) ya, ya, ya, ya." Then I'll flip it to [sing out some "ya's"]. I put it together like an architect, man. I ain't gonna lie.

RAP EVOLUTION

Twista is going to take it backward and forward at the same time. I'm gonna take it back to the days of the emcee while breaking ground lyrically and thematically. When was the last time you heard a "big-word" rhyme? When was the last time you heard two emcees go back and forth, like Run DMC did on "Peter Piper"? "Peter PIPER picked a PEP-PER!" See what I'm saying, how you almost have to go back? Do you know how many styles and techniques have been forgotten about? These shorties today have never even heard that stuff!

Whether you're looking to brighten up your already well-trained voice or would like to learn a new skill from scratch, the following list of vocal coaches will help you find the right teacher. This exclusive directory not only offers complete contact information, but also fees and client lists, along with special comments and additional information from the coaches themselves.

Compiled by Eric Moromisato

CALIFORNIA

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846 North Ave. 63
Los Angeles, CA 90042
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Clients: all levels

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10612 Pico Blvd.
Los Angeles, CA 90064
310-839-3575
Web: www.adamsmusic.com
Fee: call for rates
Clients: all levels

E. ADIAMANI DIAMOND STUDIOS

Larchmont Area
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Fee: call for rates
Clients: all levels

ALEXANDER PILLIN MUSIC STUDIO

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Los Angeles, CA 90029
323-469-9979 or 323-464-0515
E-mail: tracysandboris007@aol.com
Contact: Tracey Alexander
Fee: call for rates
Clients: all ages, Spanish and English

JEFFREY ALLEN VOCAL STUDIO

14017 Albers St.
Sherman Oaks, CA 91401
818-782-4332 or 800-644-4707
E-mail: helpusing@aol.com, sing@vocalsuccess.com
Web: www.vocalsuccess.com
Fee: call for rates
Clients: All levels and styles. Author of eight products for Warner Bros. Publishing Inc. including *Secrets Of Singing*.

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South Bay Wood
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Clients: all levels, all styles

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Clients: the Offspring, Keb Mo, Exene, Axl Rose, Red Hot Chili Peppers, Damone, Vince Neil, Society 1. Author of *Breaking Through: From Rock to Opera-The Basic Technique of Voice* (publ. by Hal Leonard)

JO ALICE BRASWELL

Van Nuys, CA
818-997-0449
E-mail: joabraswell@hotmail.com
Fee: call for rates

Clients: Linkin Park, Michael Bolton, Steve Winwood, L.A. Hip Kids, Millennium Dance Complex. Focus is on the *Anatomy of Singing*. Correct breathing control and technique with yoga and basic breathing exercises to expand vocal range. Develop style and strength and your own repertoire, with an overview of music theory and its applications to voice.

CLIFF BRODSKY

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Hollywood, CA 90046
323-874-4141, cell 213-248-1688
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Web: www.cliffbrodsky.com
Fee: \$60/hr., first lesson free
Clients: all levels, artists on Sony, RCA, Interscope, MCA etc.

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818-919-0459
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Fee: call for rates
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818-787-7192
E-mail: icy1@adelphia.net
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Clients: all levels and styles

MARILYN CHILD

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Fee: call for rates
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Web: www.teridanz.com
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Inglewood, CA 90301
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*Bassist on the Evanescence CD

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Web: www.vardenmusic.com
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 E-mail: schoolofmusic_2000@yahoo.com
 Fee: call for rates

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 E-mail: jodi@jsvs.net
 Fee: NA
Clients: NA

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 Los Angeles, CA 90063
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 E-mail: stayintune@lamusart.org
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 Los Angeles, CA 90045-2659
 310-338-5386 Fax 310-338-6064
 E-mail: lmmusic@lmu.edu
 Web: www.lmu.edu/colleges/cla/music
 Fee: call for rates

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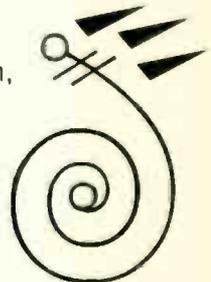
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Smokey Robinson is one of the most revered tenors in the history of music, period. He is a Rock & Roll Hall of Famer, a Grammy Legend Award winner, a singer, a songwriter, a producer and one of the founding fathers of Motown Records. Generating three dozen Top 40 hits, either with his group the Miracles, as a solo artist or as a songwriter for other musicians, he has consistently contributed to popular music for the past 40 years. Robinson recently released a soulful gospel album, titled Food For the Spirit, and he performs his classic hits, like "Cruisin'," "I Second that Emotion" and "Tears of a Clown" to packed houses across the country.

"Love [your voice], respect it and pay attention to it."

SCHIZOID SINGER

I basically sing all day long to myself. When I'm working on the road, I'll start singing a couple of hours before the show, and that exercises my voice. I've never done the scales or anything. And when I perform there's also a psychological thing that goes along with it. Many times I'm wiped out. So I have to psyche myself up. But when that music starts, I turn into another dude who goes out there and does that show and then comes offstage. Later, I go to the dressing room and I'm me again. So there's a schizoid thing that goes with performing.

BREATH CONTROL

Breath control plays a great role [in singing correctly]. What people don't actually understand is that if you know how to sing, you're singing from your diaphragm. Many people are throat singers. They sing from their throats and after three or four days, or hours even, their throats are sore or they're hoarse. Singing actually originates in the diaphragm. So you have to be breathing properly to pull it off.

LIVE VS. STUDIO

When I first started out, everybody who was gonna be on the record was in the studio that day. All the musicians and all the singers were doing everything at the same time. But nowadays, people who are performing on the same record

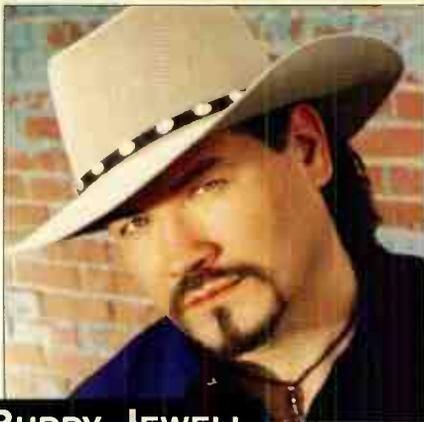
don't even see each other. When you're singing today in the studio, you're singing to earphones. You're in there by yourself and you're singing to the track. So it's not the same. You try to get the best out of it. But for the overall impact, or feeling of it, live is always better. That's why it gets me nowadays when I see people lip synching when they're performing live. I don't get that. That never would've worked in the old school.

TIPS & MAINTENANCE

First of all, you've got to love [your voice], you've got to respect it and you've got to pay attention to it. You've got to take care of yourself. All that dissipation wears on your voice, especially if that's what you're going to use to make your living. So you've got to be as health conscious as possible. So I work out. I run. I swim. I eat healthy and I don't smoke or drink.

SOUND ADVICE

The best thing I know how to do, after all these years of doing this, is to rest. That's the way you rest your voice. And that's the way you keep yourself up and ready to go. If I'm doing four or five nights in a row, I know I've got to rest during the day. When people come to see you, they don't want to hear excuses like, "I'm tired." You've got to keep yourself prepared for the people who bought those tickets.



BUDDY JEWELL

Contact: Alison Auerbach, 615-269-6440, AlisonAPR@aol.com

Jewell's debut album, simply titled Buddy Jewell, entered the country charts at the No. 1 position, helping him to become the highest selling new country artist so far this year. Riding high on the success of his hit single, "Help Pour Out the Rain (Lacey's Song)," and the follow-up, "Sweet Southern Comfort," this good ol' boy is poised to become the new voice of country music.

"The main thing is drink plenty of water."

SOFT SINGING

I turn my vocals way down in the studio mix. I'll even take one of the earphones off, so I can hear the ambient sound around me. My biggest problem is when the vocal in my monitor or my earphones is too loud. If I'm hearing too much of me, it makes me pitchy and I don't feel as confident.

MUST-HAVE MICS

In the studio I love the AKG TLII. Basically anything that has a C12 capsule. A tube mic seems to give my voice the warmth and resonance I like.

TIPS & MAINTENANCE

If you're singing flat, smile and arch your eyebrows. Somehow mentally that helps you get up on the note and stay there. I used that for eight or nine years singing demos in Nashville and it always worked for me. And you have to learn how to use your diaphragm to push. You want to fill the bottom part of

your stomach with air and then push that back up through the diaphragm. That helps you sustain notes longer.

PEAK PERFORMANCE PRODUCTS

I drink plenty of water. And not just the day of the show. You should be doing that all along to keep your voice hydrated. And there's a product called Entertainer's Secret that has glycerin in it. I squirt that in my throat and in my nostrils. That helps to keep everything lubricated and it gets rid of any irritation.

SOUND ADVICE

In the country genre there's already a Garth Brooks and a Shania Twain and an Alan Jackson. You've got to be yourself and find out what makes you most comfortable. Find your own style. Everybody [starts by] mimicking their heroes. So you've got to mold all of the different styles that you like into one that just fits you. Then you create your own unique sound.



IMOGEN HEAP

Contact: mark.modernwood@virgin.net; www.imogenheap.co.uk

Vocalist of poptronica/trip-hop duo Frou Frou, Heap is also a solo artist whose debut, I Megaphone, has been re-released in Japan with bonus tracks. She's guested with Nik Kershaw and guitar legend Jeff Beck, appeared on the soundtracks for Shrek 2 and Six Feet Under and is already receiving airplay on KCRW with a track from her second solo album, now in progress.

"I use a remedy called "Natural Herb Loquat Syrup."

VOCAL GROWTH

My voice has changed massively since my early demos when I was still learning what my voice was supposed to be about. With Frou Frou, I use speech-level singing. It requires confidence to sing so straight and simply. It took me a while to become that confident.

VOCAL PRODUCTION

I like having lots going on, so I start by "throwing paint at the canvas." I may have nine or 10 different harmony parts tracked three or four times. Then, I clean it up a little bit; take this and that out. Next, I've got my chant-like thing I do. The main melody has to be beautiful and say everything. But, if the harmony adds sparkle and if 10 harmonies add more sparkle, then I'm going to do it.

MUST-HAVE MICS

Live, I stick to an SM58. Engineers will know its sound and mix you properly. I have an Electrix Repeater, to spin vocal

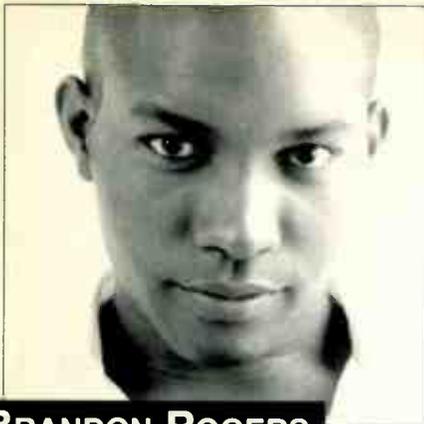
loops live and set delays. I use a vocoder, occasionally, for harmonies. At the desk, I like the engineer to use a TC Electronics Compressor and perhaps a Yamaha SPX990.

In my studio, my vocal mic is a Neumann TLM 103. I love my Avalon VT-737sp preamp. Then I add and take away in the computer with plug-ins, like Focusrite, Antares Tube and Mic Mod.

TIPS & MAINTENANCE

I use a warm-up technique called "the motorboat" or "the horse." You loosely hold your lips together so they "bubble" as you hum. Then, scoop a pitch from your upper head-voice down through your lower chest-voice and vice versa.

When my voice is [ailing], I use "Natural Herb Loquat Syrup" aka "Nin Jiom Pei Pa Koa." I literally couldn't talk one day on tour, so we rushed to the local Chinatown market, bought some, and by the evening I did a gig and it was absolutely fine. —**Cole Coleman**



BRANDON ROGERS

Contact: Darryl St. Juste, D&R Management, 626-798-7545. darryl@d-r-management.com

Brandon Rogers is using his experience backing up A-List artists like Christina Aguilera, Anastacia, and Usher to launch a solo career of his own. As part of a harmony group or as a dynamic solo artist, Brandon Rogers is continually building his reputation in the music business as a masterful manipulator of the voice.

“Talking on the phone is so bad for your voice.”

BE PREPARED

I go in and type up all the lyrics and boldface the lyrics that I'm singing. I'll find out which scale degree I'm singing on. For the Anastacia audition, I learned *all* the parts so I'd know how to sing mine better. If you know what's around you, it's easier to find your place.

MANIPULATING THE MELODY

The main difference in singing background is that it's not my show. I'm completely relying on two or three other people and we have to concentrate on sounding good as a group, as opposed to sounding good by yourself. And I may have to manipulate things about my voice. I've worked with people who don't change their voice to sing with a group, and that's a problem, to say the least.

MUST-HAVE MICS

I use an AKG C414 B-XL II microphone in the studio. It's made especially for vocalists. It's got a pretty even response

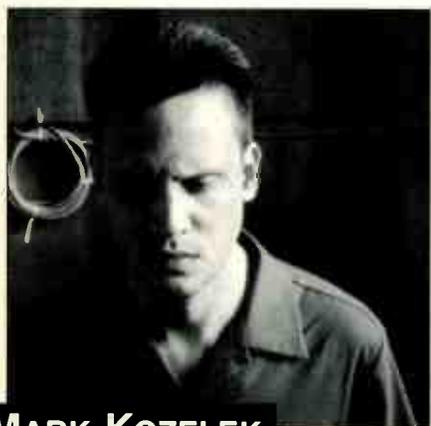
and my voice seems to sound good on it. It works well with the built-in pre-amp in my MOTU 828MKII. On tour, the mic used most often is the SM58.

TIPS & MAINTENANCE

I tend to sing along with every song on the radio and walk around humming. But that's bad. Your voice gets worn down and tired. And talking on the phone is so bad for your voice, because you talk lower than you actually speak and that's rough on the voice. So, for me, the best thing before an audition is to not sing, and make sure that I do the scales and do the typical choir warm-ups. But I know a lot of great singers who don't warm up at all.

SOUND ADVICE

Don't try to be as good as or better than somebody else. But make sure it's what you want to do, because it's not easy. Though I get paid to sing, there are months where I go without a check.



MARK KOZELEK

Contact: Robert Vickers, Jet Set Records, 212-625-0202, robert@jetsetrecords.com

Originally gaining fame as the velvet voice of the mellow alt-rock band Red House Painters, Mark Kozelek has become one of the most recognizable singers on the shoe-gazer circuit. After parting ways with the Painters in the late Nineties, Kozelek is keeping busy with his acclaimed recent project, Sun Kil Moon.

“The less I use my voice, the better it sounds.”

HEY, LAY OFF

The less I use my voice, the better it sounds. Sometimes we do sets that are two to two-and-a-half hours long, and I tend to push it pretty hard. So the more I lay off of singing, the better.

LIVE VS. STUDIO

Live, I tend to be pretty comfortable with the vocals dry in the monitors and with reverb in the house. I definitely like to hear the vocal sort of splashing around out in the house. I like it pretty wet. In the studio, I tend to not use headphones and sing right into the speakers. I approach it as if I was sitting in my living room with an acoustic guitar.

PEAK PERFORMANCE PRODUCTS

On tour, I definitely suck on Ricolos a lot. Sometimes, if I start to feel like I'm getting a sore throat, I'll take zinc, which helps. When I get a chance, if there happens to be some tea or something warm to drink, then it's usually a pretty

good idea for me to have some of that. But it depends on what's available to us backstage at the venues.

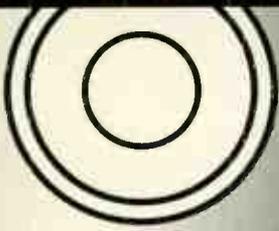
MEMORABLE MOMENTS

We did a show once in Norway and I completely lost my voice. So they put a sign up saying that “Mark lost his voice and he's not singing tonight.” But they put a mic up for me to talk between songs. I remember sitting there playing guitar and I just felt like a weird jazz guy. And everybody started yelling for me to sing. So even though my voice was absolutely broken, I still ended up singing and getting through the show.

SOUND ADVICE

Singing took a lot of trial and error for me, with people actually quitting the band because they didn't like my voice. So if it's what you really want to do, you've just got to do it, and do it a lot until you get those pats on the back that you need to carry you through. 

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DEMO CRITIQUES

Music Connection's executive committee rates demos on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 5 denotes an average, competent artist demo. For more information, see Demo Submission Guidelines below.



Syd

Contact: Nick Hartley, 615-322-9493; NickR.Hart@aol.com
Web: www.sydband.com
Seeking: Label/Distr.
Style: Pop-Rock

Really nice voice. In fact, everything about this package is smooth and rich. "Rest of My Life" is a strong opener that evokes comparisons to John Mayer. "Baby" screams Jack Johnson (with a bit of a country influence). "All I Know" has an ultra-melodic chorus hook that, like all the others on this nicely arranged CD, is delivered with a big production push. Syd's lyrics are fresh, honest and direct. A&R will want to make a call to this artist's management.

Production.....8
Lyrics.....8
Music.....7
Vocals.....8
Musicianship.....7

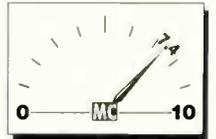


Will Champlin

Contact: 818-822-4220; sugriff@aol.com
Web: www.sonicbids.com
Seeking: Label Deal
Style: R&B/Pop

Champlin convinces us he's a strong, assured pop singer. Immediately catchy in a Justin Timberlake mode is "One World," a sensual, urgent number with a piano element we especially like. Though its production could be better The tune's a winner. "All About You" and "God Only Knows" are similarly crafty. As a performer and co-writer, this artist (who's had pro success already) has put together an impressive three-song demo that merely hints at what he can do.

Production.....7
Lyrics.....7
Music.....8
Vocals.....8
Musicianship.....7

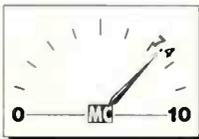


Wendisue

Contact: 323-445-9324; curlyysue@yahoo.com
Web: www.sonicbids.com
Seeking: Booking/Distr.
Style: R&B/Pop

A self-produced five-song disc from this artist has a heady mix of soul, funk, jazz and very good singing that (on "Suffer the Loss" a honey sweet love song) makes us think of India Arie and Jill Scott. Meanwhile, "Funky Road" evokes comparisons to Lauryn Hill. "LaLa Song" is a soothing, laid-back, seductive track that convinces us that this artist's skills as a vocalist, songwriter and producer are for real. Music Supervisors might like her ready-to-go product.

Production.....7
Lyrics.....7
Music.....8
Vocals.....8
Musicianship.....7

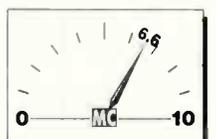


Christopher Taylor

Contact: Vinny, 516-369-1648; luckystiff861@aol.com
Web: www.christophertaylormusic.com
Seeking: Label Deal
Style: Rock

Characterized by tight musicianship and a straight-down-the-middle pop-rock approach, Taylor's full-length CD features "Fine Saturday," a song we like for its use of dynamics and the artist's versatile voice, which rises and dips. "Kiss the End" reminds us of a Police-era Sting. The tune that connects best, however, is "So Easy," whose strong, surging groove comes closest to nailing the alt-rock vibe that Taylor seems to be shooting for.

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

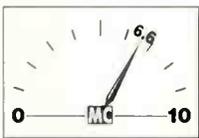


Astra Kelly

Contact: 505-660-2120; astrakelly.com
Web: www.astrakelly.com
Seeking: Label Deal
Style: Pop-Rock

Kelly has recorded several discs worth of material and has opened for numerous big-name artists. On this eight-song CD, she shows a crafty command of the pop-rock form and the appealing voice that's needed to carry songs such as "Break the Glass" and "How Long," which are a cross between Joan Osborne and Sheryl Crow (with a touch of Alanis). All in all, Kelly is adept though in need of something that will make her work distinctive.

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

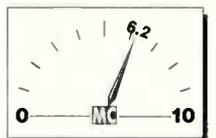


Undercurrent

Contact: Paul Krause, 310-936-6830; paul@undercurrentband.net
Web: undercurrentband.net
Seeking: Label/Publ.
Style: Rock

These "modern rockers with a classic edge" have influences that include Creed and Nickelback, as well as Eighties rockers such as Whitesnake. It's an interesting combo that, with better production, could gel at some point. But vocals by Tristan Thomas are recorded so dryly on "Fight West," "She Makes The Night" and "Fall" that his labored delivery does not come off as it should. This is a big-sounding band whose vision needs more focus.

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

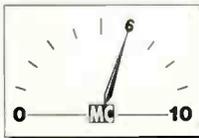


Envee

Contact: Tom Mulero, 714-738-7024; enveemusic@yahoo.com
Web: www.enveemusic.com
Seeking: Label/Booking
Style: Rock

A quartet from San Pedro, CA, Envee seems to inadvertently conjure the classic spirits of Cream and early Deep Purple on this collection of songs. The disc includes the guitar-driven rocker "Fallen," an acoustic ballad "How I Feel," and "When You Fall In Love," which features a spot-on Eddie Van Halen-sounding guitar track. All in all, we hear average-at-best work here. For a band as seasoned as this one is, we expect a tighter, more together result.

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



DEMO SUBMISSION GUIDELINES

Send package to: Demo Critiques c/o Music Connection, 16130 Ventura Blvd., Ste. 540, Encino, CA 91436. All submissions should include the following four items:

1. CD or Cassette, no more than three songs will be reviewed.
2. Unretouched photograph (no larger than 8x10).
3. Brief biography with a contact name and phone number.
4. Legible lyric sheet for the three songs being submitted.

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



BERNARD BAUR

Sanction: Mid-tempo rock with big choruses and epic arrangements.

Sanction

House of Blues
West Hollywood

Contact: Hot Line, 818-317-6314
Web: www.WorldSanction.com
The Players: Jay Haggis, vocals; Jesse Beckman, guitar; Morgan Spenceley, bass; Paul Hughes, drums.

Material: Though they're not breaking any new ground, these artists adeptly fill the gap between Creed and Puddle of Mudd. Mid-tempo tunes with big choruses and expansive arrangements give Sanction a solid sound. However, that alone is not enough to distinguish the band in a genre crowded with clones. The songs are all serviceable, but less than memorable. It always comes down to material and, unfortunately, Sanction's set does not present any songs that stand out. The players, however, appear to have the talent to find that signature tune if they simply dig deeper and put more of their personality into the material.

Musicianship: The most outstanding aspect of Sanction's performance is the vocal skill of Haggis. His voice is amazing — wide

in range and deep in emotion. He has the ability to communicate lyrically and move an audience considerably. Though his bandmates support him competently, they don't rise to his level. Haggis is clearly the star and, based on this gig, seems to be the best musician onstage.

Performance: Other than Haggis occasionally striking a Scott Stapp pose, the performance was staid and boring. With a stage as large as the one at The House of Blues, movement is unrestricted. Nonetheless, the players chose to plant themselves in one spot and rarely moved from it. Every so often, Haggis ran to one player or another but, overall, they hardly acknowledged each other much less the audience. This caused a full-blown contradiction that weakened Haggis' vocal efforts.

Summary: Sanction is a good rock band, but need to find a signature sound — something that sets it apart from the rest. The performance aspects of this act's show could also use some work. Simply relying on Haggis to pull it all together is not enough. Each member has to get into it for this act to make an impact.

—Bernard Baur

Goddess Freak Ensemble

Molly Malone's
Los Angeles

Contact: Artist Hot Line, 310-614-8255

The Players: Krysta, vocals, keys, conga, squeeze box; Cynthia, vocals, flute, guitar; Mari, electric guitar, acoustic guitar, vocals; Kaitlin, bass, backup vocals; Corinna, drums.



BOB LEGGETT

Goddess Freak Ensemble: Refreshing breath of air for the adult-alternative music scene.

Material: Combining the musical styles of Blondie and the Bangles, Goddess Freak Ensemble is a refreshing breath of air for the adult-alternative music scene. Visually stunning, with voices that match the group's beauty, GFE have perfected the girl group genre, and seem as comfortable with slow pop as with fast, loud rock. In fact, a good portion of their material is ready for indie radio now.

Musicianship: Corinna totally controls the tempo of the music, and, combined with Kaitlin, provides a palpable beat for the rest. Mari shines on electric and acoustic guitar, eliciting comparisons to Nancy Wilson. Cynthia is an accomplished flutist, while Krysta is an adequate keyboard player who happens to shine as a vocalist.

Performance: The show was supposed to be a birthday party for Krysta, but the audience got the real gift. GFE rocked Molly's, as the girls played to a packed house. Whether it was the dynamic two-part harmonies of Krysta and Cynthia, the amazing guitar playing and singing of Mari, or the truly incredible drumming of Corinna, the show was a thing of beauty, and an inspiration. The fever pitch built as the show progressed, culminating in a demand for an encore, to which GFE offered a choice of two songs, finally responding with a quite appropriate Peggy Lee hit, "Fever."

Summary: Goddess Freak Ensemble is an entertaining band with awesome musicianship and vocals. This is an act whose members can wait when they want to and where harmonies have not been forgotten. Providing enough of a rock edge to keep most fans happy — while never compromising the songs — Goddess Freak Ensemble seem poised and ready to take on L.A. industry reps.

—Bob Leggett

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—Hanna Pantle, BMI

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CLUB REVIEWS



BRAND BARK

Copperpot: Straight-up anthem-like pop-rock reminiscent of other bands on the same trail.

—Dale Hill

Copperpot

The Gig
Hollywood

Contact: Hot Line, 201-841-3119

Web: www.copperpotmusic.com

The Players: Jarrett Randazzo, vocals, guitar; Anthony Natale, guitar, vocals; Antonio Valenti, bass, vocals; Scott Ingwersen, drums.

Material: When Copperpot take the stage, it's straight-up anthem-like pop-rock reminiscent of bands like Eve6, Third Eye Blind and Dishwalla. But, unlike those acts, Copperpot could almost be from the Eighties, or a modernized Quiet Riot-lite — if this group had stronger material. Copperpot's songs are undoubtedly catchy, but they're also quaint and not terribly innovative. Though the band does have a decent following, the material is generic and could be much more interesting.

Musicianship: These guys are obviously well-rehearsed and seemingly more than proficient with their instruments, but it's almost as if they are stifled by the material. The energy onstage is high at the outset, but seems to wane as the set continues. Towards the end, the band appear to just be going through the motions instead of being challenged and genuinely enjoying what they are doing.

Performance: With an almost startling onset of energy, Copperpot was active and entertaining.

But this early burst seemed to leave them winded by the end of the set.

The band had plenty of stage presence and talent, but the material just didn't hit its mark. The guitar solos were almost completely drowned out, which was a shame, as they would have added a nice flair to the music.

Summary: Copperpot is made up of talented musicians and showmen, but this group is limited by somewhat dated and lackluster material. This act could conceivably break from the chains of mediocrity, but the group would have a lot of work ahead of them. One gets the feeling that they are holding some key ingredient from the mix. Unfortunately, that ingredient is essential if this act is ever to move forward.

Johnny Rome

The Derby
Los Angeles

Contact: Laura Glendinning, 310-281-1199

Web: www.johnnyrome.com

The Players: Johnny Rome, vocals, guitar; Rich Sherwood, drums; Vivi Rama, bass.

Material: Somewhere between a scat man with an acoustic guitar, Beck, and a young Randy Newman, we find Johnny Rome. Not quite modern rock, not quite contemporary folk, Rome has a style all his own.

The set starts out smooth and easy, to get the crowd grooving. The songs are all unique, which makes them catchier and more enjoyable. A rousing rendition of "Gloria" sneaks its way in, and Rome's style lends itself to the easy, laid-back rhythm.

Musicianship: Tight and well rehearsed, all the members of Rome's outfit are proficient with their instruments and exhibit a strong stage presence. Rome's vocals are steady, fairly versatile, and match well with his musical style. Rome's guitar work is equally strong, and above all, unique. Rama's bass lays a strong foundation for the act, while Sherwood's drums keep a good, steady pace.

Performance: At this gig, Johnny Rome and company were easygoing and comfortable onstage. Not overly in your face, yet still rockin' the house, the band made for a pleasant, unique listening experience. Energy levels were good for the trio, and they all seem to enjoy performing. Rome's guitar was a bit stifled at times, but not really enough to detract from the overall presentation.

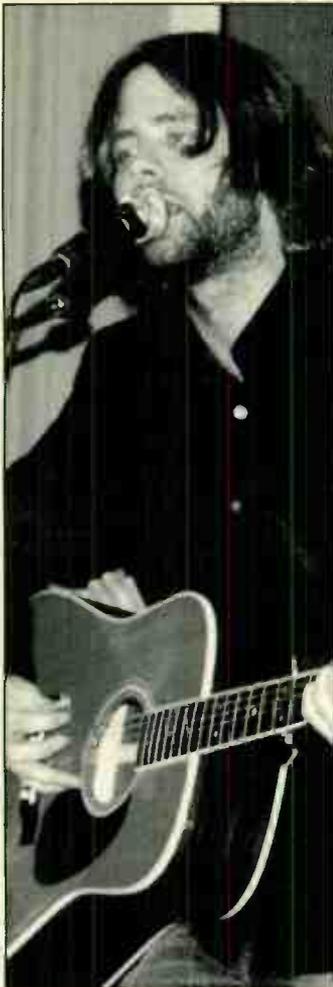
Summary: A talented artist, Rome puts a unique spin on modern rock. In fact, it's nearly impossible to pin a label on his music. He's a free-spirited artist who doesn't fall into any genre, and his music is all the better for it. A pleasure to listen to, Rome's non-conventional approach makes his onstage performance all the more arresting.

—Dale Hill



CATERINI WORD

Johnny Rome: A talented artist with a unique spin on modern rock.



AM: Delivers soulful soft-rock with a touch of country.

AM
Hotel Cafe
Hollywood

Contact: Hot Line, 310-614-2422; jmyerson@amsounds.com
Web: www.amsounds.com

The Players: AM, lead vocals, acoustic guitar; Mark Getten, bass; Adam Marcello, drums; Mike Mag-nen, piano, keyboards. Guest Artists: Sally Smithwick, backup vocals; Krister Axel, backup vocals.

Material: Tear-jerkers straight from the heart, including several "moving on or trying to fix it" relationship songs, are what AM is all about. From "Gone Away" to "Troubled Times," his material presents eloquently expressed relationship issues. "Home" is a crossover song about being separated and struggling to get back together, with lyrics such as "I can't make it alone, I want to come home." This tune could fit airplay on both contemporary rock and country radio stations.

Musicianship: A clear, expressive voice similar to the style of James Taylor prevails when AM is performing solo. Sally Smithwick joined AM in the middle of the set to add a Joni Mitchell flavor. On

the final number of the night, guest performer Krister Axel created a Simon & Garfunkel sound. Sharing the spotlight with guests shows AM's diversity and flexibility while enhancing everyone's talent.

Performance: AM put on a mellow soft-ballad rock show in which romantic tenderness was expressed. Sharing the spotlight with guests paid off, as it showed AM's versatile nature and expanded his style beyond a simple ballad. AM also had a sense of humor, cleverly joking about everyday occurrences, which helped to lighten the mood.

Summary: AM's soothing voice and polished stage presence have a calming effect, even on the rowdiest audience members. His soft rock, blended with a touch of country, connects with anyone who has suffered a damaged relationship. Unique, but somewhat troublesome, AM's material provides deep soulful insights.

—Laura Phillips

Son Candela

Spazio
Sherman Oaks

Contact: Dee Cordero, 818-901-1960

The Players: Darrell Harris, vibraphones, vocals; Tony Garcia, flute, saxophone; Antoine Cayito, stand-up bass; Esteban Adams, piano; Munyungo, timbales; Frank Clayman-Cook, bongos; Joe Hodge, congas.

Material: From hot salsa to Mediterranean mambos, Son Candela perform Latin-based lounge songs with elements of improvisational jazz woven into their structure. Draping piano, flute and sax solos over rumbling rhythms, each song has the quality of an impromptu jam session.



Son Candela: Engaging Latin jazz ensemble with a unique sense of style.

Though most of the material remains primarily instrumental, Darrell Harris' Nat "King" Cole-inspired vocals sporadically add some smooth soul to the set.

Musicianship: Considering that five of the seven musicians play percussion instruments, this band instantly draws the listener into the booming beats behind the songs. Switching from flute to saxophone, Garcia frequently steals the spotlight with intricate runs. Though each musician contributes to the overall substance of the sound, Hodge's intermittent vocal outbursts effectively accent the energetic peaks.

Performance: Despite the large number of musicians packed onto the small stage, each band member held a visible bond to the material that kept all eyes continuously scanning the group. Each musician was able to strut his stuff and the set was designed with plenty of room for exhibitions of instrumental skill.

Cayito effectively steered the band through the extended set by counting off each number and making eye contact with the other musicians. The fact that half of the musicians appeared to be senior citizens also added an undeniable, heartwarming aspect to the performance.

Summary: A lively lounge act, Son Candela are practiced enough to expand beyond the restaurant circuit into the realm of cultural music festivals. By blending classic Latin percussion with traditionally non-Latin instruments like the flute, piano and saxophone, Son Candela create a unique sense of style that sets them apart from other acts in this genre. This, paired with an energetic live performance and skilled instrumentation, provides the band with the tools needed to make a mark on the local Latin jazz scene.

—Scott Perham

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29. DJs
30. Specialties

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14. BAS ISTS AVAILABLE

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- Hate to list bands, I like rock/alt w/ emotion & feeling. generally on the dark tip. must hear music. "interest" & "connex" not important. , lamotherfucker@comcast.net
- Pro bassist w/ 15+ yrs exp sks steady gig w/ wrking group. pro equipment & disposition. references avail. WeHo resident. Steve Hammett 619-871-7901, sjhamm2001@yahoo.com
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•Nd male voxs dance/pop, great pitch, no druggies. inland empire/riverside. email for website w/details, song clips. recording/ performances by spring of 200. marshall songs 909-788-8327, m_4songs@msongs.com

•Melodic yet hvy rock band from WeHo. inf. Deftones. apc, blindside, thursday. scream when nded, high range & good pitch. age 18-29. myspace.com/noisefall. Cory 310-922-2136, barkercory2002@yahoo.com

•Singer/sngwrtr to form pop/rock band w/26 y/o male voc/sngwrtr, have credits/name con-tax, infl. air supply, chicago, juanes, be serious, exp'd, 18-30 y.o., no drug. Toby 323-656-8582

•Blk angel, a rolling stonies type band, lkng for sexy, fem singers to front band like the ike & lina turner review for live shows & recording. dancing a-. J. C. Martin 805-969-1243, JCMartinCo@aol.com

•Enlight records lkng to sign talented & dedicated fem artists. send press-kits to enlight records, attention a & r 521 n. palm dr. beverly hills, ca. 9021. Leron Kattan , enlightrecordsdepartmantaandr@yahoo.com

•Pro-estab modern HR 4 piece sks frntman. sevendust/aic/soil inf. must be 20-30 & immediately avail for tour. no room for pretenders here. Matt 323-203-7774, mattsw@hotmail.com

•Voc. wntd. rod stewart meets axl w/ modern approach late 20's early 30's w/ lyric's and good sense of melod. ry 310-831-1923

•Vox/artist wntd for moody soundscapes. we are a socially conscious producer collective. cd done, but still open. tricky/martine, r'head, p'head, floyd. you have cd/mp. Steve 310-446-9315, pasproductions@yahoo.com

•Backup voxs nded.lkng for two open minded sistas to work in a band surrounded by dedicated musicians.our styles include world funk, hiphop, reggae, cumbia, . 2020 or marcos 818-823-3186

•Decimateink wants you. estab band sks fem vox between 18-25 w/ good vox range, right tude & ready 2 play. Inf: include: metallica, sabbat. Angel 323-721-0468, jayekid13@hotmail.com

•Must be melodic,poetic & talented infl.blind-side,Deftones,at the drive in,Tool,one side zero,Weezer,helmet,qotsa, system,muse & the like.call jes @ 626 826-655. Jesse 626-826-6552, frienemy1134@yahoo

•La based ebm band w/ deal nds sngtr/sngwrtr.

drive & talent a must. please email details. moose , moose@alaskahighway.com

•Ksng male vox/lyric: melody,dynamics,poetic,emotion,presence; zepp,floyd,Beatles,stones,sabbath,do ors, jimi,crimson,bowie,u2,mc5,cream,p. gabriel: existential/surrea. Carmelo Bonaventura 818-901-9096, kirinla@hotmail.com

•Keys/composer w/material lkng for gorgeous star quality fem vox/lyricist who wants to go somewhere. writing/recording & show-case project. commercial rock. G.J. Cleaves , x58corvette@yahoo.com

•Award winning lead/r'thm GTRst sks pro dedicated vox/frntman. i'm lkng for a cornell, weiland, matthews, plant, mayer, jack johnson. must have . JON , JonKabbash@aol.com

•A singer who is willing to learn & actually believes the worthiness of his/her album resting in a cd bin next to those that Inf:d & inspired us. Ben 818-621-1796, ethenialarmy@yahoo.com

•Down & dirty straight forward HR band nds frntman to bring back rock. 18-25 yrs. have the look & tude. Gunner Foxx 626-675-1134, rocknrollfoxx13@adelphia.net

•Rock band nds vox w/ pwr & range/wide Inf:/male, age: 20-27/we have mgmnt, & legal rep./don't wait/ endless opportunities. Shawn 909-581-0597, cicu812oooh@yahoo.com

•Aspiring pianist sks yng woman w/ exquisite star quality voice, divine creative feeling, prof. aim, to work on jazz standards must love., & find work. GARY - West Los Angeles 310-804-3047, om_peace@juno.com

•Musicians/voxs nded for touring/session work. must have chops for r&b, gospel, latin, jazz, 310.281.7900. Von 323-514-7882

•Fem singer wntd for maj label project 19-30 r/b alt/rock/funk . Alen 818-415-8715, Alensalcomen@yahoo.com

•Metal singer/vox nded for new project, meshuggah,lamb of god, cannibal, nile,inflames,dimmu,cradle,chimaira, et. 661-607-1706, tugnuttrance@hotmail.com

•Hvy rock band that mixes many forms of music sks vox, infl. include system of a down, primus, machn head, mars volta, Tool. have 24-hour lockout in L. Elvin 626-862-7370, heavy-muzik@hotmail.com

•Paulinestreet are lkng for a new singer infl: doves,elbow,twilight singers. allister 323-251-3595, paulinestreet@pacbell.net

•Vox nded. descendent, suicidal.adolescents. . 323-600-3709

•Producer lkng for positive yng fem singer w/ beauty, style, presence for cool electrnc song-

22. VOCALISTS WANTED

•Backgrnd singers nded for indie label electrnc artist for live shows. etc. audition is on a saturday, 07/24/04. email for appt. time/location . , earmagicinfo@aol.com

•Who are you. a pretty fem who sings, likes to dance & has a great personality. who are we. a "supercharged modern hard pop rock machn" nding a vox. . Philly Rockers 215-206-3261, rock_in_philly@yahoo.com

•Cntry male voc for 4 mast. singles for pres

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based project. dido, bjork, lisa gerrard. beats at nsoul. philip kim 818-980-9088, beats@nsoul.com

•Trash metal band sks vox. we don't really have any preference for singing style, just no butt rock singing, no druggies, no alcoholics. must live w/in reasonab. Cliff 323-852-1636, simpsonite101@hotmail.com

•Star-quality, quirky bik fem disco/funk singer for #1 h'wood songwriting team. send your cd w/3 songs covers or orig: onthemark p.o. box 2242 h'wood, ca 9007.

•R&b singers nded by keybrist-arranger for demo collab. luther vandross-whitney houston style. call aaron 213 482-8443. Aarion

•Gothic/deathrock band scarlet's remains is lkng for a fem singer in the la area. please check out our mp3's scarletremains. Tony 323-997-6887, tonyhavoc@earthlink.net

•Good orig. blues/rock, talented, lots of gigs. nd yng look, img, chops, good tude, hard worker, exp, etc. jcorleone426@aol.com

•Bay area HR band splyt is auditioning singers. please visil splyt for songs & info, produced by sylvia massy Tool, seventud, red hot chill pep. Seabrien Arata 650-703-0721, seabrien@yahoo.com

•Vox wntd for metal/hardcore band. Inf.: in flames, killswitch engage, unorth, hopesfall, Deftones. Dean 818-363-2013, Swnbdng4life@yahoo.com

•We are curr iso a vox between 18-29. must have exp, dedication, & own a p.a. our Inf: for this project include: the used, s.t.p., Too, Eddy 818-439-6834, eddy@devilsfilm.com

•State of mind entertainment is iso one more act r&b singer to complete roster moments away from distribution deal. serious inquiries only, must have one demo& bi. Motion D. 818-296-5903

•Vox wntd for estab cover band w/ paid gigs. GTR abli at+. email mp3 & photo if avail. jefca2002x@yahoo.com

•Vox under 30 yrs wntd for funk, rock, soul project. sly stone, Zepelin, james brown, marley. Blair 310-572-9444

•Vox wntd by acous GTRst to perform james taylor songs. john landon 818-508-5580, landonjohn@aol.com

•Big shoes to fill. LAs hottest top40 band replacing their vox/GTRst 4-octave range preferred. don't call if you can't sing usher/ timberlake-sound auditio. Mark 213-840-2730, mmmgmt@yahoo.com

•Sks great male vox for duet w/ fem for recording. style of song: sheryl crow, CCrows, dave matthews. nd good range & a unique style. email l. Michele 323-860-9919, michrob15@comcast.net

•70's funk style singer wntd to sing trax on song for indl film. style of rick james, kool & the gang. pay \$125.0. Pete 310-663-9263, trashcanlid@earthlink.net

•Pro guit. starting new hvy/grunge band. Inf: aic, stp, soundgarden, Tool, no drug addicts, no "wanna be rockstar". serious musicians only. 213-386-6209, management@williamraynaud.com

•Ex Megadeth GTRst sks pro vox in LA area to write & perform new material must be free to tour in sept. send bio to richard@fusion-mediagr. richard 626-282-4661, richard@fusionmediagr.com

•Fem vox nded to front existing band: we do melodic & lyric driven orig only. demos avail w/ existing singer's voice. no beginners. JEFF LANE 310-678-7689

•Vox nded for dj producer for a house club mix. if you have any material song & you want to convert it to radio dance mix this is the time to do it. email me. Yaniv D. yanivdn@yahoo.com

•Lkng for a singer that has the range & balls of the greats, but has a orig sound. we play classic rock w/ a modern type edge. into zepplin, sabbath, who, van. Reagan 310-798-7680, regotheamigo@yahoo.com

•GTRst & drummer lkng for a melodic singer. sngwrtr. we play HR & have songs. no flakes. Bill 818-235-4200

•Prolific acapd sngwrtr sks strong fem voxs for upcoming recording projects. genres: rock/pop/cntry&soul if interested, please email me a link to your dem. Toni 818-633-8932, toniarthur@hotmail.com

•Azz-kick'n HR GTRst sks male vox 21-27 to collab/form orig band, think: cornell, staley, weiland 93-94, not present day. berklee grad. label contax. Bryan, Brayne14@hotmail.com

23. GUITARISTS WANTED

•Fem GTRst wntd for all girl band HR think ynmic. playful. dark not metal we have a blast & you will too-great great tunes waiting

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•Rock GTRst, style img, pro level abil, lock-out, mgmt, cd, recording, r u ready. 818-422-7990, nycdrumbum@sbcglobal.net

•Singer.sngwrtr w/ radio play & indie full length album lkng for pro - GTRst for gigs local & touring. Coldplay/jeff buckley/dido sounding. send email f. justin, jstar33@yahoo.com

•Maj national act sks retro lead GTRst. this is a huge oport. must have right img/gear/tude. Beatles/ac-dc. email photo/bio/contact here. 310-998-1611, logansheroes@earthlink.net

•Singer. sngwrtr w/ indie album/airplay lkng for pro.GTRst for gigs. sound like Coldplay/j. buckley/dido. justin, info@justincatalino.com

•Fem alt. cntry artist w/management forming a band to play out & record debut album. bookings in place. Jimi-Lyn Heath 818-774-0203, jimi@jimising.com

•GTRst recording orig songs & possible giging. lkng for lead GTR. xpormntl music, acous & elec GTR. inf r.e.m, psychadelic furs, bahaus an. Russ, russgare@yahoo.com

•Fem rthm GTRst w/strong voxs nded - 18-35,top 40 covers,some travel,rehearse 1-2

per wk for next couple of month. , Shelby@BandShe.com
•Skn dedicated GTRst - very melodic pop/rock ala crowded house, CCrows, consistent rehearsing, team effort situation. e-mail for link to hear songs online. Matt 323-874-6361, greyedmonstr@yahoo.com
+I am a sngtr/sngwrtr lkng for a versatile GTRst to accompany me. I write in several genres, jazz, c&w, folk/pop. Miri Hunter 310-717-5722, miri@projectsheba.org

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•**Acous lead** GTRst or fiddle player for western nrt cntry singing group.tenor harmony is a must.over age 40 & min.10 yrs ex. Buffalo Bryan 661-269-0917, TheLostCanyonRangers@yahoo.com

•**Ld gtrst** wrntd by sngr/sngwrtr/musician for all orig rock band. must be creative & versatile. likes: police,imperial teen,lucious jackson, breeders, no drugs. Paul 818-753-0940, paulhatch2001@hotmail.com

•**GTRst, 21-30**, wrntd by next supergroup, in process of signing deal. please send blank e-mail, you'll get a return e-mail w/ all the details. , guitaraudition@scaredofgirls.com

•**Im a male** who loves to sing & rap.lknng for a lead GTRst, bass GTRst & drummer to start a band.interested, then call me & lets become famous . manny 626-831-3099, manuinenedzhyan@hotmail.com

•**Fem GTRst** 19-26 wrntd for male fronted dark/melodic/HR band. must be dedicated & talented. please e-mail firs. Nick 323-341-2318, Nick@cdcityinc.com

•**Acous GTRst** wrntd -virtuoso- for independ-ent project, gallery openings/ Infr.: orison, cave, drake, cohen - call for more details. Augy 818-752-3660

•**Rock band** in simi vly sks 2nd GTR be reliable, easy going, no issues.e-mail for more details . pete , edititude@msn.com

•**A yng** GTRst who is capable & willing

enough to learn & develop my own material for recording & performance purposes. must be versatile & open-minded. tha. Ben 818-621-1796, etherialarmy@yahoo.com

•**Artistic, vrstl, sil-mtvd** grst w/ prsnl attd for tribeca. albm alrdy recorded, to indie ris january, gigs, radio prom, whl 9 yds. serious mid-late 20's+. xtc, stly . Dave , granadamusic@comcast.net

•**GTRst sks** another GTRst to write songs & start band. Infr: accd, nirvana, courtney love. , lithiumdoll@earthlink.net

•**We are** curr a 3 piece nding 2 GTRsts. cd release end of july on coffee jitter records. style of matchbox, goo, mathews, w/ touch of vai. Tony 310-489-4424, Rhythm_Schlick2@yahoo.com

•**Hot drummer** w/ chops lknng to form sick glam/ prog band. pro tude/pro equipment/hot chops; bowie, duran duran meets enchant,dream theatre ,yes,rush. mark 949-646-1132, figurehythm4@aol.com

•**Filter/Deftones**/garbage. hvy bt melodic, w/ electrnc flavor. ready for shows. no egos/alcoholics/junkies please. thank you. Band , satiate@satiated.net

•**Aggressv, melodic** band sks pissed off GTRst. Infr: range from sex pistols & bowie to rage against the machn & Radiohead. website: puppetfetish . , info@puppetfetish.com

•**Bandshe** is sks fem rthm & lead GTRsts 18-35 w/stage presence.must sing well/harmnz/frm/able to travel/have own equip/gigs are pai. BandShe Management , Management@BandShe.com

•**Nirvana tribute** .i play like grohl.nd a kurd & krist,wig's & all.S is there let's get it. jimmy 562-699-0498, jimmyd_2004@yahoo.com

•**Malcolm 38** here, lknng for angus, bonnibrian, phill & cliff. I want to put together, or join, an ACDC tribute band. i'm in the southbay. Nigel 310-488-7385, rriight@yahoo.com

•**GTRst wrntd** for bkgrnd band for hot new duo w/ cd & potential gigs in Hilywd & san diego. pref someone who can double on some simple keys as well. mus. Josh 818-730-1809, joshloar@yahoo.com

•**Guit/keys** wtd for indie rock/dance band. have cd, nd live bkgrnd. mid 20's & surround-ing ages. email joshloar@yahoo or call 818-730.1809 first 4 info/mp3. Anna or Josh 818-461-8174

•**Unique fem** vox starting a band.nd xnt soulful GTR player.joplin-jefferson airplane meets TAmos-u2 meets garbage w/ some intl flavo. Terri 310-621-7639, llsand@aol.com

•**Christian group** alto refugio is sks a GTRst rthm/lead. c.d ing out soon. contemp;Infr: marcos witt, jesus a. romero, res-q band.to name a few. Steve 323-793-1856, big-steve_26@yahoo.com

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•**GTRst lead/rthm** to form pop/rock band w/26 y/o male voc/sngwrtr w/ credits/name contax. infr. train, air supply, goo, juanes, be serious 18-30 no drug. Toby 323-656-8582

•**Nd second** GTR player to play acous shows around la. I am a sngr/sngwrtr/rthm GTR.bluesy/rock. jla23@hotmail, jenny , j_la23@hotmail.com

& ambition, gigs @ prime la venues, collab recording, infr: matchbox/goos/u2 contact for web & musi. kelley 310-562-5058, beingbradshaw@yahoo.com

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•**Drummer** & GTRst sks metal bassist. pro metal players only high profile gigs lined up manowar/hawkwind/slayer.Maide. 323-839-8453

•**Pro bassist** wrntd for estab rock band. must have good gear & dedicated. Infr: lost prophets, Deltones, rage, ect. . steve 818-559-5521, bpwanted@hotmail.com

•**Sum** of none sks killer, pro bassist. we have demo, rec. studio, mgmt., label interests & great songs.Infr.: nickleback,sevendust, puddle. pros ol. Doug Pittam 310-214-2335

•**There** are no bassist in la. they all want to play GTR. prove me wrong.Hilywd lockout. Ampeg equipd. bring your bass. no wankers.musical talent welcom. eric 818-917-6730, eric@icplum.com, www.icplum.com

•**Sngr/sngwrtr** who's style combines sheryl-cr/pink/sarahmcl is lknng for a bassist w/great feel to complete band. I have gigs/rehearsal space just nd you. . Charlene 310-990-5065, cite@charlenelite.com

•**Lknng** for bass player, fingers only, mid twenties, into rock. must be a musician. own car, bass, amp, etc. our Infr.: vonbondies,vines,jet,sublime,nirvana,weez. billy 323-229-9556

•**Rock band** nds bassist w/ skills/no nd to be pro, but know what you're doing & willing to learn/must have trans/we have mgmt. & legal rep/don't wait/call. . Shawn 909-581-0597, oicu812oo@yahoo.com

•**Verstl, talented, prcise** bassist w/ ambitious, prsnl attd for tribeca. adept at syncopation. albm alrdy recorded, to indie ris january behind select gigs, radio & tv . Dave , granadamusic@comcast.net

•**We're lknng** for a great bass player. we've got loads of material & mgmt bkgrnd. free access to studio for recording & rehearsals & we're good people. Todd 818-437-0753, tsapio@hotmail.com

•**Bass player** who sings & writes songs wrntd for collaborative orig band. exp important. broad based genres accepted, no hvy/thrash etc. Shaun 818-625-1495, houseofbossa@netzero.net

•**Bass player** wrntd for serious original hard/prog rock band. ages 18-28. influ: rush, van halen, dream theater, grrg listeners nd not call. Charles Wiley 714-356-8095, drumvh917@yahoo.com

•**CA laid** back acous rock, blusey, jazzy band lknng for the low end.south bay/oc. prof., fun, expd,recording, gigger. terihitt 310-521-665. Teri Hitt 310-521-6658, music@terihitt.com

•**Bassit wrntd** for metal/hardcore band. Infr: in flames, killswitch engage, hopenstal,

24 BASSISTS WANTED

•**Thrash metal** startup band lknng for bassist, singer. Infr.: metallica, Megadeth, slayer, anthrax, no druggies. must live in or around la/Hilywd. Cliff 323-852-1636, simp-sonite101@hotmail.com

•**I play** drums. I nd a bass player to complete my rock band. you must consider yourself good. 818 606 668, sir 818-623-8726, sweeteleventeen@hotmail.com

•**Party pop/rock** band w/ orig songs playing maj venues sks bassist m or f w/ modern or funk sound. 23 to a yng 35yrs of age w/ chops, style & lks. 310-657-2286, j-cash-chase@excite.com

•**Band lknng** for bass player. pro & expd for recording & on-going gigs. folk, blues, rock,and jazz sensibilities. terihitt. Teri Hitt 310-521-6658, band@terihitt.com

•**Infr.: kravitz, Audioslave, Incubus.** someone wanting songwriting collabo. rehearse every wk; hope to play out 2x a month. 80% orig; 20% covers. committed & cr. Mike 310-770-5763, mike.pascua@emicap.com

•**Modern rock** band lkg for bassist, infr:Tool, apc, failure, pinkfloyd, aic,sg. be dedicated, creative, w/ gear & exp. email us for our web site link. Mark 323-hol-lywood, pulsevibe@hotmail.com

•**HR/metal** band lknng for a bassist who can play, has good energy any is ready for shows. Dax 949-678-3034, Powertripp_band@hotmail.com

•**Fem alt.** cntry artist w/management forming a band to play out & record debut album. booking in place. . Jimi-Lyn Heath 818-774-0203, jimi@jimsing.com

•**Song writer/gtrst** recording orig songs & possible giging. lkg for bass player xpertmtl music, acous & elec gtr. infr r.e.m, psychadelic hrs, bahaus & bo. , russgare@yahoo.com

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•Pro GTR/vox & drummer nd bass player. all original Beatles/stones vibe. we have songs/cd/gig's/video & studio. westl. Shane 310-559-5606, fiverail2002@yahoo.com
•Melodic speed metal band sks bassist. inf: metallica, Megadeth, bodom, inflames, etc. purevolumeabsolution age: 17-2. Chaz 818-517-4545, pulp735@social.rr.com
•A bassist wtd. sony int. maj mgt int. rock mixed w/ electrnc. melodic & hvy. dedicated & talented a must. nin Radiohead Top stones. 323-555-5555, bassistwtd2004xtc@yahoo.com
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Bassist for all rock wntd. lock-out,demo,contax avail. infl. mars volta,damned,Perfect Circle. webpage@adual.com. 323-664-0932, adualdrive@hotmail.com

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•Song writer/gtrstr recording orig songs & possible giging. lkng for drums & perc. xpermntl music, acous & elec gtr. inf r.e.m, psychadelic furs, bahaus . . russgare@yahoo.com

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•Sum of none sks killer, pro drummer we have demo, rec. studio, mgmt., label interests & great songs. Int:: nickleback, sevenrust, puddle. pros onl. Doug Pittam 310-214-2335

•Wadup. um lkng for a drummer who can kick ass on stage so if your interested in starting a band call me peace. MANNY 626-831-3099, manuelnenedzhyan@hotmail.com

•So many ads, so many musicians, so much bull @#%. if you are a drummer w/heart, chops, & a passion for your craft, we'd love to have you. we are a 3 piece rock outfit . Jason , jasoninthebox8@yahoo.com

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36. AGENTS/MANAGERS WTD.
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•Kp production lking for agent that have connection in film/tv industries. to shop library of music trax. more info: call jerr. Jerry 310-960-7441, KeyPunch@hotmail.com
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•Mgr wrtd. I nd a mgr w/ exp. if you are interested please email me asap. . Gabby , gabby_gal2006@yahoo.com
•Hardest wrking band lking for hardest wrking mgr. la based rock band lking to take it to the next level. e-mail for more detail. Johnny Locke 213-384-7148, johnny@lockestar.net
•Sks agent w/industry connex, author/lyricist w/many songs. all genre, completed book. ny area, serious only. Stacey , www.kylee564@aol.com
•Indie band, the dre allen project feat dawn/envogue nds drama free, kick ass mngr w/contax 2 take us higher. got fanbase,great album. airplay. in billboard last wk. DAWN 818-769-4996, movemakers2004@earthlink.com
•Mgr w/ exp, drive & connex wrtd by rock singer w/ hit songs, great look, top-notch band, production deal & it. no amateurs/beginners please. . HlwdHitmaker@aol.com?subject=Ad in Music Connection Magazine
•Agent/mgr wrtd for representation as a

recording engineer for large format console sessions & pro Tools sessions, also sks performance art mgmt. Lee 818-988-1715, woodshed@shedwood.com
•Talented fem artist sks mgmt. i produce/write/sing downbeat electrnc music. la based. have had enthusiastic response from cool label already. want manager. Bella 310-351-6942, begirl@xta.co.nz
•I nd one mgr -agent to sell my music library for games instrumental quality music several genres mission profi. george 714-388-7073, geafreitas@2aol.com
•Agent/ or mgr wrtd to shop fresh hit material by vox/GTRst team. we're the next "nickelback". website is eric acsell one word dottcom. Eric 310-871-3856, acsell@adelphia.net
•Producer/writer lking for mgr -style: r&b, pop,jazz . JAZ 323-464-1929, kermiljaz@yahoo.com
•Modern rock/pop band sks mgr. train/matchbox. great tunes,shows,reviews. nd direction. beyond7music. Greg Stoddard 310-915-0027, beyondsevenmusic@yahoo.com
•Where mario lanza meets Sinatra, w/ a touch of engelbert. broadway crossover tenor iso representation & gigs. Seth Lutnick 516-603-4922, webmaster@getitdone.biz
•5 piece band plyd with nation. acts the adicts,voodooglowskulls.local h, more. femle frontd bnd. keybrd. great stge prnce. very big following. xanim. Anthony 909-615-2185, xanim5@hotmail.com
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37. INVESTORS WTD.

•New tv show "new city vibe" already started, nds operational funds only just until we get enough guest lined up to be on the show. . Gino D. 818-996-9280, gino@newcityvibe.com
•Lking for investors in a hip hop project. project completed nd mastering & duplication. . Bwerani Johnson 414-462-3379, Teresabjohnson@aol.com
•For r&b project-nd to master & record live drums. . Jaz 323-464-1929, kermiljaz@yahoo.com
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got music is la's newest indie radio show & it nds your help. the show nds support for print advertising. serious inquiries only please. Crystal Erickson 818-324-3842, muzklone@netscape.net

39. EMPLOYMENT

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

- *Sks directors, editors, camera operators & various production experts to create music videos, unique live concert footage & e.p.k.'s. work in la. Erik 310-888-4040, info@colour-wash.com
*Viy center studios, a rehearsal & a recording facility in van nuys/sherman oaks area is lkg to hire a musician w/ an good tude for part time. please send . Caroline Cooley . info@siavash.com
*Entertainment law firm/mgmt company is lkg for fall interns, prefably getting school credit. unpaid at the moment, sunset strip. w. Hllywd. . Adreienne D. 310-888-4000, Mx@martyOToole.com

40. MUSIC PERSONALS

- *Hello la, just wntd to say hello. jeffrey david morris . Jeff Morris . jeffmorris90028@yahoo.com
*Peri traynor. please contact me regarding our song, nobody for president. be a part of our rockin' release. larry 866-611-603. Larry 866-611-6034, imgsongs4u@aol.com
*3 peice in desperate nd of 24 hr lockout to share asap. very trustworthy . Rudy 323-856-9744, downbound44@hotmail.com
*Silverlake/downtown la band lkg to share rehearsal space. negotiable, for the right spot. lkg for something w/ 24hr. access contact greg@ 323 646-7944 & leave a. GreG 323-646-7944
*Lockout-rehearsal space avail. mon-fri 8am-4pm. incl. pa. \$150/mo. WeHo nr sepulveda & olympic. share w/band. Dennis 310-914-0677, martinezdennis@hotmail.com
*5 peice band lkg for lockout in Vly/la/Hllywd asap thanks. . bobby 310-836-3371, bobbymcg2003@yahoo.com

41. MISC. BUSINESS

- *Entertainment company expanding into

music publishing is lkg for music to be considered for placement in film, tv & video games. e-mail for more information. Brian , mrentertainment@hotmail.com
*Music afly wntd to pursue claim for unpaid royalties. no upfront \$, pymt from recovery. Q . qondrews7@msn.com

- *Submissions now being accepted for the san diego indie music fest on 11/14/04. jonatha brooke - headliner. sdindiemusicles. Say It Records
*For all bands, pref hiphop/rnb but not mandatory interested in performing at the cat club on sunset blvd.-sept 4th, sat- please email or call for more information. Licorich Records 818-687-8990, Jplotpro@yahoo.com
*Australian film company nds bands for surf vid soundtrax. email skye for more info, or send music to 1-4 carbine way, AMston vic 3934 australia. Eastern Films +61-359-762427, skye@isurfdvzine.com
*Sks LA area fem artists to play at "don't call us ton" on sat. aug. 14th at westwood brew co. please send music link to shannonsongs@yahoo . Shannon 818-445-2099, shannonsongs@yahoo.com

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Palmdale, CA 1011 West Ave. P. tel: 661-947-8887
Pasadena, CA 2660 E. Colorado Blvd. tel: 626-535-0108
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Sacramento, CA 2120 Alta Arden Expressway tel: 916-922-2132
San Bernardino, CA 925 East Hospitality Lane tel: 909-383-3700
San Francisco, CA 1321 Mission Blvd. tel: 415-626-7655
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— Front Of House Magazine

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