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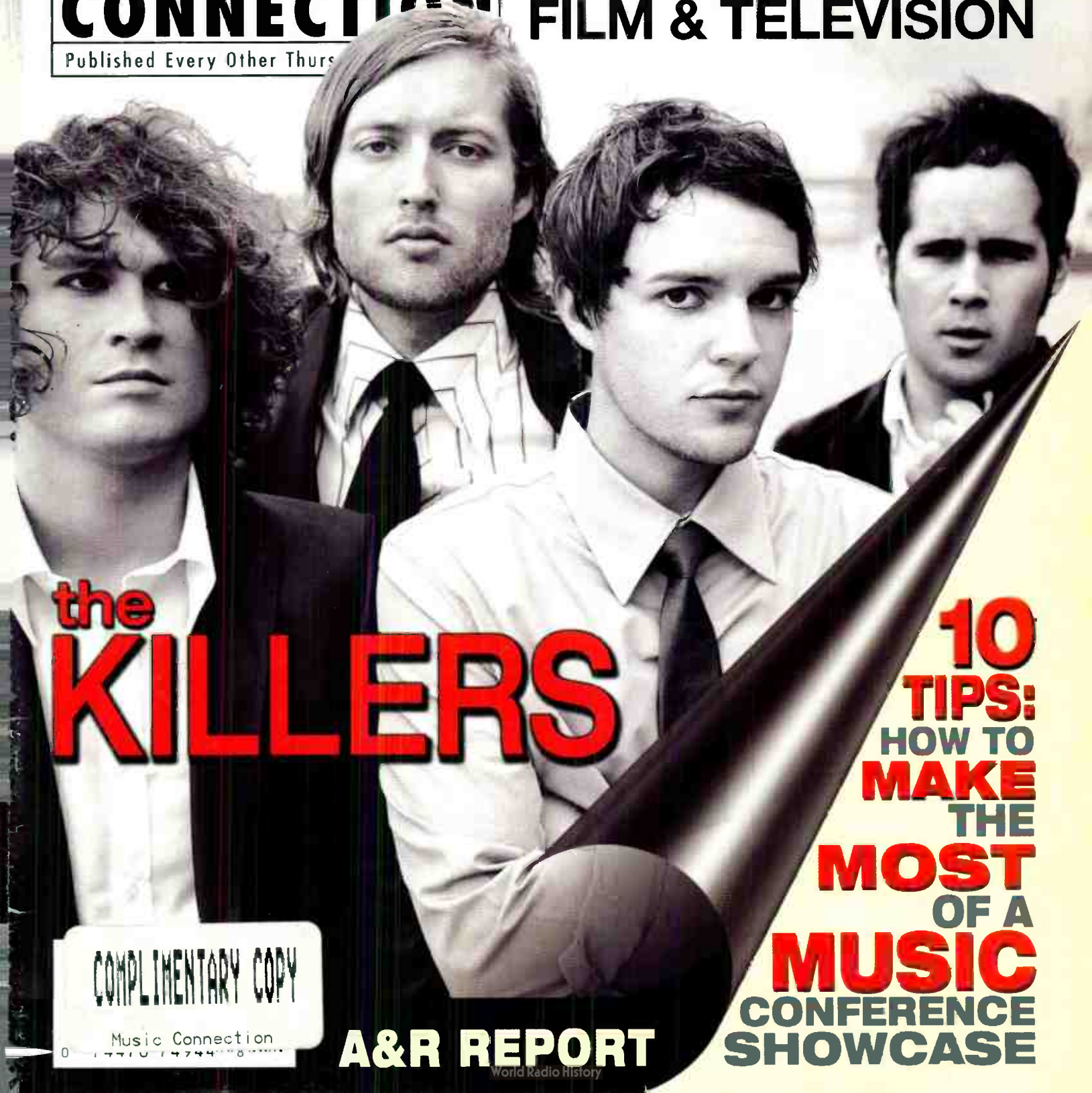
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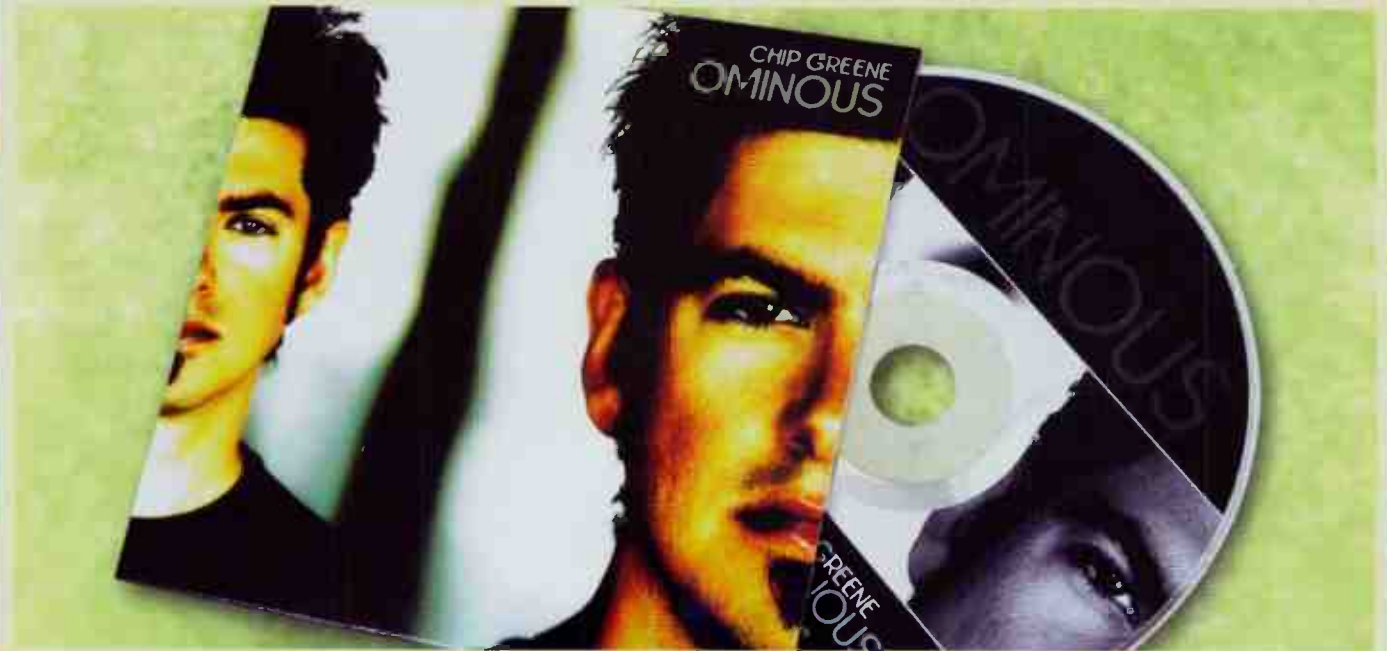
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FEATURES



KILLERS PHOTOS BY CHIN LANE

38. The Killers

Arguably the "band of the year," the Killers struck a chord in listeners who like their rock music retro-edgy and with a touch of icy-cool glamour. In this exclusive interview, *MC* speaks with frontman Brandon Flowers about the band's unlikely rise from the moribund Las Vegas club scene. Flowers also gets specific about the progress that he and his bandmates are making while developing their follow-up album.

By J. Rentilly



44. 8 Placement Companies

For all artists, particularly indies, having a song chosen for a film, TV or video-game soundtrack has become a way to break through and get paid. Working behind the scenes to make these "placements" happen are companies that constantly look for music to pitch to Hollywood producers whose projects need good songs. *MC* spotlights eight of these companies and finds out how you can connect with them.

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Always be vigilant of people attempting to make a "fast buck" off musicians. If you encounter difficulty with an individual listed in this magazine, or if you are confronted by a dishonest or "shady" operation, drop us a note to inform us of the details. No phone calls please. The opinions expressed in *Music Connection*, as well as all Directory listings and contact information, are provided by various sources in the music industry. *Music Connection* is not responsible for any business transactions or misadventures that may result from your use of this information.

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—MICHAEL MOLLURA

If you have an event, workshop, class or seminar that you want us to announce, send the info, in writing, to: **Calendar**, c/o Music Connection, 16130 Ventura Blvd., Suite 540, Encino, CA 91436 or send e-mail to MichaelM@musicconnection.com.

Current

The Rockgrl Music Conference 2005 will take place November 10-12 at the Madison Renaissance Hotel in downtown Seattle. With 2,500 participants anticipated, it is the largest gathering of female musicians in the world. For more information or to register to attend the conference please visit www.rockgrl.com/conference.

mation on combating common stress factors for performers, correcting problems that damage your vocal cords, throat, and diaphragm, and eliminating recurring infections or inflammations that harm your singing. This event will take place on October 27, at noon, at the Universal City Medical Group. For additional information, please call 323-436-0303.

Recaps

Veteran Nashville songwriter Cliff Goldmacher will teach a singer/songwriter workshop on October 26 at BMI Los Angeles. The workshop is being held from 7 p.m. to 9 p.m. at the performing rights organization's offices located at 8730 Sunset Blvd. in West Hollywood. This limited space workshop is free and open to participants on an advanced registration basis. The songwriting workshop is geared toward singer/songwriters considering creating a self-released CD. Participants can request admission by e-mailing LARSVP@bmi.com.

MW Audio is holding a seminar to spotlight the new Mackie Digital X-Bus High-Definition Production Console. Hosted by digital guru Jeff Goodman, the two-hour seminar will take place October 25, from 6:30 to 8:30 p.m. and is open anybody interested in seeing and hearing this new console technology from Mackie. Attendees are invited to call toll-free 888-98-Audio to reserve a place. For more information, visit www.MWAudio.com.

On November 10, top record executives Jerry Greenberg and Bob Greenberg will kick off a discussion on the explosive growth of the music business in Las Vegas. This event will take place at 7:00 p.m. The discussion is sponsored by the National Association of Record Industry Professionals (NARIP) and will happen at the Rainbow Bar & Grill in Vegas. For more details and to register, go to www.narip.com, call 818-769-7007, or e-mail Pamela at pamela@narip.com.

Dr. Michael Pangelinan is offering a free seminar on learning how to sing better, how to improve your vocal range and breath control, and how to add power, strength, and endurance to your voice, energy, and glands. You will also learn infor-

San Diego-based indie-activist record companies Say It Records and Champ Records, in conjunction with KPRI 102.1 FM, will present the San Diego Indie Music Fest 2005 on November 5, from 12 noon to midnight. The event will feature over 30 independent artists. Also present will be indie artisans selling their creations, henna tattooists, tarot readings, interactive art, indie businesses, tile painting, voter registration, hair sculpture, and more. This event is family friendly and all ages are welcome. For additional information, please go to www.SDIndieMusicFest.com, or call 619-501-7094. **MC**

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Guitar Gear Heads Helps Katrina Victims

Guitar Gear Heads (www.guitar-gearheads.com) has partnered with Chad Kelly and Mark Williams from PreSonus Audio Electronics Inc. to help those guitar players from New Orleans who lost all their instruments and equipment in the destruction caused by hurricane Katrina. Until recently, Guitar Gear Heads has acquired guitars and related gear from manufacturers such as Alesis, Greg Bennett Guitars, Dean Markley Strings, Takamine Guitars, G&L Guitars, LR-Baggs, Ice Pix, and Evidence Audio. Any companies that would like to be involved in these efforts can contact Gary Allen at gary@guigtargearheads.com or Chad Kelly at cdkelly@presonus.com and they will be happy to coordinate with you.

Def Leppard Performs for WHY!

WHY (World Hunger Year) and the Greater Boston Food Bank recently benefitted from a concert by Def Leppard. The band performed at the Agganis Arena in Boston, MA, where concert-goers brought food to the show in exchange for a concert ticket.

Through WHY's Artists Against Hunger and Poverty program, dedicated artist-citizens such as Aerosmith, Springsteen, and now Def Leppard have raised awareness and more than \$7 million for more than 500 anti-poverty organizations around the United States. Each artist has given considerably to community-based organizations in WHY's Reinvesting In America network, including the Greater Boston Food Bank. **MC**



DOGG'S FOOTBALL LEAGUE GETS A LIFT: Snoop Dogg performed with Ice Cube and the Red Hot Chili Peppers for a sold-out concert at The Greek Theatre recently benefiting his Snoop Youth Football League. The benefit concert raised \$247,514.00 and the Mayor of the City of Los Angeles gave Snoop a commendation on behalf of the residents, for his commitment and dedication to the youth in Los Angeles. Pictured (L-R): Ken Scher, Nederlander Concerts; Rena Wasserman, Nederlander Concerts / Greek Theatre; Snoop Dogg; and Ice Cube.

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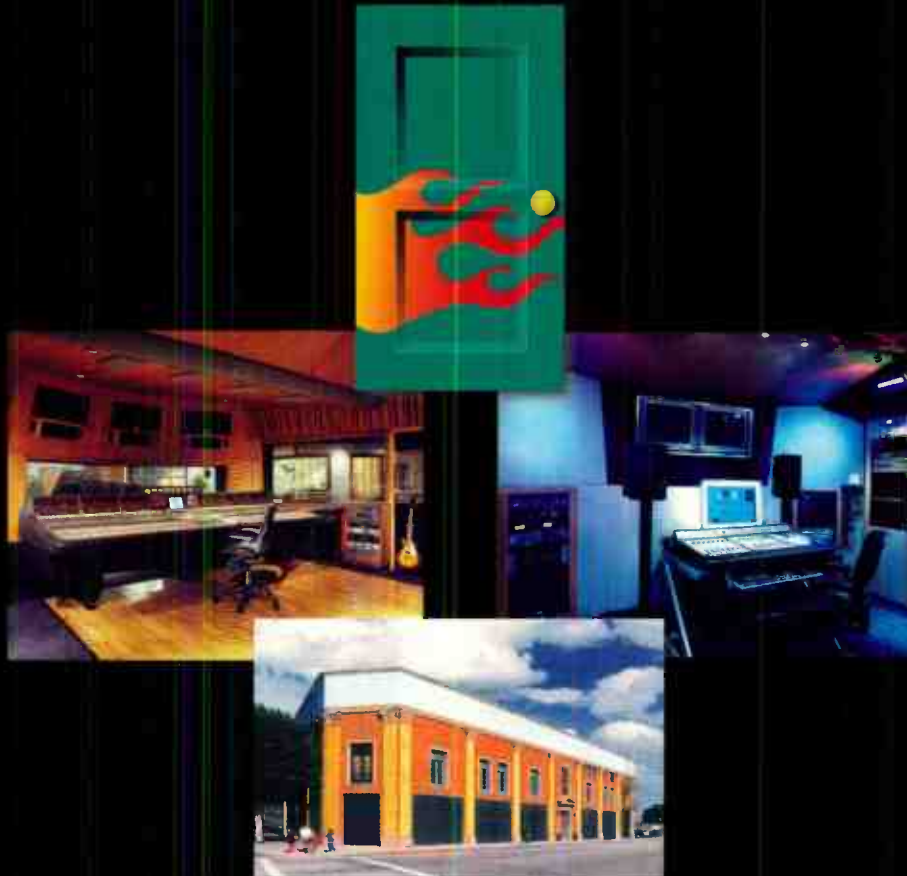
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Tap It Fame



Jonathon Alexander, founder of Tap It Fame

By Jonathan Widran

For the past 15 years, Jonathon Alexander — founder and CEO of the revolutionary new online music and arts community Tap It Fame — has been a maverick in the fields of data migration and robotics, creating data centers around the world for companies like IBM, Exodus Communications and Gamespy. Sure to become one of the world's top online indie tastemakers in years to come, his latest and most exciting endeavor is the perfect mix of his background as a technologist and his longtime hobby of DJing for both clubs and radio stations.

Providing a world-class solution for individuals and companies to showcase their crafts and talents, Tap It Fame (an acronym standing for "Fashion, Art, Music & Entertainment") is a powerful online tool that focuses on creating international exposure for emerging artists by allowing them to upload, display, market and sell their work on a worldwide level.

"One of the biggest questions in starting an operation like this is, 'What do we offer that's different from other websites where indie artists market their music?'" asks Alexander. "One of the big answers is that our Fame Tracker (patent pending) provides a six-region search engine that allows our artists to track where they're getting hits from, who is listening, the age of the listeners and providing a real-time stats report for them. This is enormously helpful for indie artists trying to promote their products and tours to retailers and promoters across the country. It's a very specific marketing tool.

"For the consumer," he adds, "we have built an engine very much like a music store. You're hit with music the minute you hit the site, and if you want to hear the hottest music in any genre, you can click on our jukebox and get a list of the Top 25 artists. It's a way to discover great new talent very quickly, and you don't lose the music when you're jumping from page to page. We don't charge you to listen, and the songs are streamed directly so

there's no downloading unless you decide to buy something.

"If you choose to download a track," Alexander continues, "the artist sets the price of that song. Listeners can buy the CD from our site or from the artist's own. Most artist sites charge them 40-70 percent of their gross, but we charge them only \$9.95 a month for our basic package, plus the nominal merchant services costs. Through October 31, as part of our grand opening, we are allowing artists who sign up an opportunity to upload and sell their music for free for 60 days."


The site's engine allows emerging talent, indie labels, aspiring managers and others to compete on the same level with major companies, distributors, and labels by providing a forum where their work will receive global exposure. Tap It Fame's Digital Discovery and Distribution (D3) engine provides creative control to the artist, consumer and labels by providing the platform to upload, display, market, network, sell, track and distribute their work directly to consumers. In addition to music, the site provides exposure for the artist to industry professionals from all facets of fashion, art and videos, allowing industry professionals to directly access, analyze, appraise, critique, and contact all subscribing artists whose work they have expressed interest in.

"One of the biggest advantages of our site is that, like myself, the rest of the team here is comprised of high-end, cutting-edge technologists with musical backgrounds," says Alexander. "The cool thing about emerging technology is that it's empowering. More than simply a great music marketing website, Tap It Fame is really about emancipating the artists and teaching them that they can have thriving careers without jumping through hoops and having to cater to major label agendas."

Contact Tap It Fame, 888-827-4805 or visit www.tapitfame.com



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ASSIGNMENTS



Liane Mori

BMI has named **Liane Mori** Associate Director, Media Relations. In her new position, Mori now assists with national and regional press campaigns, including the coordination of BMI's annual Pop, Film/TV, Urban and Latin Awards and coverage of showcases, panels, seminars and other events in support of the Los Angeles writer/publisher and Film/TV Relations departments. She is also responsible for writing and servicing press releases, as well as overseeing all photo assignments and requests. For additional information on all BMI activities, call 310-289-6328.

specifying new designs and supervising engineering groups during the development phase of new products. For more information, call 323-726-0303.

Island Def Jam Music Group has appointed **Karen Yee** Vice President, Artist Development. In her new role, Yee oversees all promotional and commercial appearances and performances for artists on the IDJ roster. For more information, call 212-333-8533.



Jonathan Parker

Aviom Inc. has named **Jonathan Parker** as its Regional Sales Manager. In his new role, Parker conducts product training, seminars, as well as attend trade shows in the region and attend to his sales management duties. For additional information, call 631-659-2315 ext. 22.

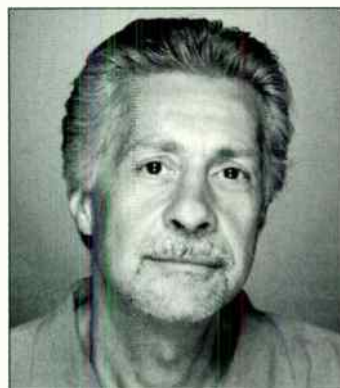


Dustin Eichten

Arista Nashville has appointed **Dustin Eichten** Manager, Arista Nashville Artist Development/Marketing. At his new post, Eichten coordinates efforts with all RLG departments to help strategize and implement overall plans for Arista artists. Additionally, he will build and grow artist sponsorship opportunities, handle international marketing and work with video outlets like CMT and GAC. For additional information, call 631-659-2309 ext. 22.

TASCAM has promoted **Jeff Laity** to **Pro Audio Product Manager**. At his new desk, Laity's duties include igniting the sales, marketing and product specification of the TASCAM product line, including creating marketing materials and meeting with accounts across the country to inspire the TASCAM sales effort.

In addition, TASCAM has also promoted **Jim Bailey** to the position of Product Development Manager. Bailey's charge encompasses the future of TASCAM's product offering,



Lou Tatulli

RED Distribution has promoted **Lou Tatulli** to Vice President of Sales and Marketing. At his new post, Tatulli oversees the entire national Sales and Marketing departments, oversees management of the field offices and also Inventory Management. For more information, call 212-431-5227.

The Recording Academy has named **Maureen Droney** Executive Director of the Producers Engineers Wing (P Wing). In her new position, Droney is responsible for managing the daily activities of the Producers Engineers Wing, as well as using her technical expertise to further develop programs for its members and leadership. For additional information on all Recording Academy assignments, call 615-662-1616. **MC**

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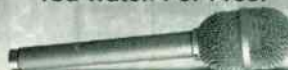
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New Found Glory, Socratic, Allis-
ter, Senses Fail, Hellogoodbye

BACKGROUND: *Stefanie Reines and her older brother Richard launched Drive-Thru Records back in 1996 on little more than a mutual love for music and a meager \$5,000 Visa credit line. Since then, the successful siblings have discovered and developed a list of influential acts including Something Corporate, Senses Fail, Finch and New Found Glory. Now fresh out of a constricting contract with a major label conglomerate, Reines' rejuvenated label continues to bring more exciting projects to the forefront of music, including a new release from Socratic and a critically acclaimed Bob Dylan tribute titled, Listen to Bob Dylan: A Tribute.*

Starting the Label:

When I graduated college I moved to California and my brother and I started this cable access video show called *Side Show*. We would interview every band on the planet. We had Oasis the first time they came here, Jimmy Eat World, the Ramones, the Descendents and Radiohead. Then A&R people started calling up and wanting to take us out to lunch so we could play them some bands. We were like, "Cool." We just wanted the bands to do well. But our friend who was a scout for Capitol Records at the time said, "Are you crazy? Stop giving this stuff away for free. You should start your own label." So we talked about it and we started the record label in 1996.

Seeking Distribution:

We got a list of distributors and Richard and I would go down the list and call distributor by distributor, just trying to sell our records. We got indie distribution through

"The more you try to jump on a trend, the more you're gonna shoot yourself in the foot."

Choke, Nail, Mean Street, Sounds of California, and all these indie distributors across the country. Then when Fenix TX got on the radio we literally went from Tower Records to Tower Records ourselves with CDs in the trunk of our car, offering the record on consignment. Out of the 10 Tower Records that we went to, only one of them would take them. It was a huge struggle. But when a band gets on the radio, all the major labels start sniffing around and we soon started getting offers from every label that there was.

Manipulated by a Major:

We met with MCA and they wanted to do a label deal with us, and it seemed like it made complete sense to us. So we were like, 'Sign me up.' It was a five-year deal and they had options, which of course were all theirs. In exchange for them giving us some funding and distributing our record, at any point in time when they felt like taking one of our bands from us, they could. They took every big band on our label. We didn't have the foresight to know what the deal meant at the time. We just knew that we weren't going to have to struggle and we were going to be able to support our bands who were working their asses off and quitting their jobs to go on the road. That was really important to us. So we did it. But hindsight is 20/20. It was a really shitty deal. We've sold over four million records and never saw a dime in royalties.

Finding New Talent:

A lot of bands that we sign we are friends with first. Sometimes they'll play us their stuff and it's not really good, so we'll give them advice and then they'll work on their music and grow as a band. Then a year or two down the road, they'll write some songs that come out amazing and we'll end up signing them. That has happened with a few bands on this label. We're not the A&R people who go to PureVolume to see what's in the Top 10.

Songwriting is Substantial:

It all comes down to the music. People definitely progress in songwriting. That's a fact. But you have to have some sort of talent to begin with. Then it's all about harnessing that talent. For instance, I couldn't just sit down and write a song. It

would be atrocious. So the most important things are: Can this person write great songs? Are they a songwriter? And do they have the ability to be lasting as an artist? Live shows are always important, but you can improve on your live show a lot easier than you can improve on your songwriting.

Radio Play Reality:

Having your song on college radio means absolutely nothing to me. I don't care how many plays somebody gets. That doesn't show me how much talent a band has because there are plenty of really shitty bands that everybody loves, and there are plenty of amazing bands that don't sell records. If we were just trying to find bands that we thought were going to have huge hits, we'd have a much different roster than we have now. We sign stuff that we love.

Don't Download:

Kids don't understand that [illegal] downloading is stealing. They think, "If I'm downloading the record, I'm just stealing from the label so who cares? They have enough money anyway." But what they don't understand is that we don't make a huge amount of money from selling records. We really don't. And the less records we sell, the less money we can afford to give the bands for tour support. So the band may not be able to tour or go to every city or go on Warped Tour. So the kids who are downloading are really shooting themselves in the foot and not even realizing it.

Get Your Sh't Together:

A band that's touring definitely says something to me. It shows me that they're not lazy and they're not just sitting around waiting for somebody to hand it to them. When they put out their own EP or their own records, that definitely says something to me. It shows that they have their shit together and that they have the ability and the drive to actually make something like that happen. That's far more important to me than being able to draw kids in their hometown.

Image Counts:

Without a doubt looks help. There's no two ways about it, especially now because so much stuff is image driven like My Chemical Romance and the Used and all

those bands. But kids eat it up. They love it. And that goes for me too. For example, I love the Wallflowers and I love the fact that Jacob dresses nicely onstage. Part of [a band] is looking the part. It adds to the show. If it looks like you just rolled in off the beach, that doesn't look professional.

Doing a Dylan Tribute:

Bob Dylan is my all-time favorite everything in the history of the world. I fell in love with his music when I was 16 and I haven't stopped since. My exposure to Bob Dylan was through my favorite band at the time, the Alarm. They covered a Bob Dylan song and they toured with him, so they opened my eyes to his music. We deal with a lot of younger kids and none of them know Bob Dylan. That drives me up a wall. I'm definitely on a mission with this tribute album. I need younger people to understand his music, because it really is life altering.

Stats Mean Squat:

If a band comes to me and is like, "Well Victory wants to sign us and Fearless wants to sign us and Fueled By Ramen wants to sign us," I'm like, "Ok. Fine. Let them." When bands get a manager or lawyer to try to hype them it's the biggest turn-off in the world. If a manager or a lawyer comes in and does a pitch, it makes me not like the band before I even hear them. It has to be more organic. Let your music speak for itself. If I like it, then I'm interested. If I don't, then I'm not. All the stats and all the numbers and all the fast talkers in the world aren't going to change my mind.

Be Sincere:

The more you try to jump on a trend, the more you're gonna shoot yourself in the foot. Trendy bands will get popular, but they'll die out really quickly. It seems like the faster you go up, the faster you come down. So always write from what's within. Stay true to yourself and don't jump on trends. Don't second guess yourself and don't be concerned about what everyone else is going to like or what's going to be popular. That's all lame. The insincerity is transparent and you can smell it from a mile away.





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

- Alexander Fisher, the host of a cable access show known as *Yin N Yang*, contacted the *A&R Report* looking for artists. Each week the program features a music video in a segment called "Skunk or Funk." Fisher states, "Our viewing audience loves to hit us up with e-mails and feedback about the artists we feature. This may not sound like much, but with a minimum of 300,000 viewers it's not a bad audience, especially for those

artists who want to promote their act." The program's goal is to help acts that are out there hustling and trying to get their foot in the industry door. Feel free to contact Fisher at yinyalex@yahoo.com or, for additional information about the show, check out www.myspace.com/yinyang.

- A new online music retailer, **MediaFeast Inc.** is offering artists a deal worth looking into. Dedicated to helping independent artists bring their music to new fans and listeners, Media Feast has launched a site that is designed to sell records with a new twist. In addition to pre-packaged albums, like those sold at traditional retailers, MediaFeast offers the sale of one-off albums. With one-offs, MediaFeast uses a master disc and associated artwork to manufacture albums as needed. This unique service is designed to allow artists the opportunity to release new or out-of-print albums without the high cost of mass production. Artists set the selling prices for their albums and receive all profits above the base cost of \$4 for pre-produced CDs or \$5 for one-off records. For additional information, go to www.mediafeast.com.

- **Dirrty Records** is currently seeking punk acts. Founded by Lunden De'Leon, who has been called Afro-Punk's "It Girl," Dirrty Records is the first metal/punk label to be run by a black woman. De'Leon made headlines by signing award-winning rocker **DH Peligro** (Dead Kennedys, Red Hot Chili Peppers) and releasing a punk remake of **Jimi Hendrix's** classic "Purple Haze." For submission guidelines and information,

FORMER GO-GO GIRL RELEASES SOLO DEBUT



Kathy Valentine, best known as bass player and songwriter for the **Go-Go's**, has released her solo debut, *Light Years*, on her own **All For One Music** label via **Redeye Distribution**. Valentine produced the record and wrote 11 of the 12 songs. Celebrating the event, Valentine performed for a capacity crowd at **The Troubadour** in Los Angeles. Taking lead vocal and guitar duties, Valentine was backed by her **Impossible Band**: guitarist **Vicki Peterson** (the **Bangles**), drummer **Clem Burke** (**Blondie**), Mark "Muddy" Dutton (**LA Guns**, **Burning Tree**) and **Abby Travis** (**Beck**, **Elastica**), who shared bass and keyboard duties. For additional information, contact lnelson@msopr.com.

visit www.dirrtyrecords.com, or e-mail Celebritymedia@aol.com.

- Industry veteran **Nadine Condon** has authored a new book that is very helpful. *Hot Hits, Cheap Demos* offers a "Timeline" for artists who want to succeed in the music business. Any artist planning a career should consider following this extremely useful timeline. Additionally, the book relates 12 points of practical advice that will help sustain your career. Condon's book is getting rave reviews from various industry types, including major acts, and is worth checking out if you are serious about a career in music. You can order it at www.nadinecondon.com, and can read all the reviews and testimonials there as well.

to the soundtracks for *Dogma*, *City of Angels* and *DeLovely*, plus a bonus song she recorded for *The Prayer Cycle* album. For information on this project, e-mail [Lathum Nelson](mailto:LathumNelson@MSO_PR) at [MSO PR, lnelson@msopr.com](mailto:lnelson@msopr.com).

- Country superstar **Toby Keith** has something in common with **Herb Alpert**, the bandleader who co-founded **A&M Records**. Like Alpert, Keith has launched his own record label while at the top of his game. **Show Dog Records**, a standalone label is being distributed by **Universal**. "The only thing we take seriously is the music," Keith says. "That's our motto." Keith is the first signing to the label, which resulted from his desire to exercise creative control over his career. His next album will be **Show Dog's** first release.

Keith's single "As Good As I Once Was" has been No.1 on the country singles chart for six weeks. At the same time, he dominated the country album charts this summer with two records in the Top 10. He now joins his third label, following stints on **Mercury** and most recently **DreamWorks**. An executive staff for the new venture will be announced in the coming weeks. For more information, visit www.tobykeith.com, or www.umusic.com.

LABELS ~ RELEASES ~ SIGNINGS

- **Linda Perry** is re-releasing her long lost album *In Flight* via **Kill Rock Stars** and her own **Custard Records**. Perry is supporting the album with a tour of California, Philly and New York. For tour dates and additional details, visit www.lindaperry.com, or www.custardrecords.com.

- This coming November **Maverick Recording** will be releasing **Alanis Morissette's** *The Collection*. She hand picked the material for the record from four studio albums (*Jagged Little Pill*, *Supposed Former Infatuation Junkie*, *Under Rug Swept*, *So-Called Chaos*), her *Feast On Scraps* DVD/EP, her *MTV Unplugged* album, as well as her contributions

- The **Veronicas** are set to release their debut album on **Sire Records**. Originally from **Brisbane, Australia**, and now residing in **Los Angeles**, **Lisa** and **Jess Origliasso** have already created a huge buzz for the debut titled *The Secret Life Of The Veronicas*. In fact, **MTV News** spotlighted them on *You Hear It First*, which heralds emerging artists expected to make

TEEN GUITARIST INKS "RECORD" ENDORSEMENT DEAL



New York City rockergrrl **Alexa Vetere** was at NYC's renown **Fenix Studios** recently to sign an endorsement deal with Los Angeles-based **Minarik Guitars** (www.minarikguitars.com). The contract is reported to be the most far-reaching endorsement deal ever given to a female guitarist. "Alexa has created a new performance standard by which all other rockergrrls will now be measured," states **Minarik CEO, Marc Minarik**. Pictured (L-R): **Alexa Vetere**, **Marc Minarik**, and **Fenix owner Tony Hanson**. **Vetere**, (www.alexavetere.com), who is about to embark on a European tour, is produced by noted studio head **Ron Thal**, who can be reached at [www.BumbleFoot.com](http://www.Bumblefoot.com).



LOTS OF MUSIC AT SUNSET:

Recent activity at the **Sunset Sound** recording studios in Hollywood has kept the engineers busy. Producer **Rick Rubin** worked with the **Dixie Chicks** tracking a new album. **Jim Scott** did the engineering.

Audioslave was also in at **Sunset** with **Rick Rubin** producing the sessions. The group was doing some overdubbing for their next album on **Geffen**. **Brian Virtue** did the engineering on these sessions.

Pop-rockers **Yellowcard** worked with producer **Neal Avron** tracking a new album for **Capitol**. **Brad Cook** did the engineering.

Nina Gordon worked with producer **Bob Rock** tracking a new

album for **Warner Bros. Records**.

Geffen Records act the **Like** worked with **Wendy Melvoin** tracking new material for a new release.

And, lastly at **Sunset Sound**, **Wilco** worked with producer **Jim Scott** mixing down live tracks for a project.

SISTER HAZEL GETS BACK INTO THE STUDIO:

Hard rockers **Sister Hazel** have gone into the studio to lay the foundation for their next CD. Expected in early 2006, the album follows 2004's *Lift* CD and will be the group's sixth studio album. The band also recently re-released their self-titled debut album, originally issued in 1994, which features "All For You." **MC**

MAYER STRETCHES AT THE VILLAGE



Singer/songwriter sensation **John Mayer** (Pictured) was at **The Village** recording facility in **Los Angeles** recently cutting new tracks with **Alagia** and assistant engineer **Jeff Robinette**, and also with drummer **Steve Jordan**. The sessions were engineered by **Joe Ferla** with assistance from **Dan Monti**.

GOING SOLO AT MINOR'S STUDIO



Composer/producer/songwriter **Joe Solo** (**Famous Music**, **Macy Gray**, **Myka Nyne**) recently received a helping hand from his new production manager **Michael Mason** (**John Debney**, **James Newton Howard**, **Snuffy Walden**). **Solo** and **Mason** are currently working on both score and soundtracks for **Showtime** and **Immortal Entertainment**. Additionally, **Solo** is composing custom music for ringtone company **AG Interactive** (**American Greeting Interactive** division), and has a single coming out in **January 2006** on the next **Macy Gray** record. Pictured is **Solo** (Left) and **Mason** in **Solo's** private studio in **Bell Canyon**.

AKWID GETS THE SOUND RIGHT IN VAN NUYS



Univision Records artists **AKWID** wrapped up production on their forthcoming CD at **Soundabout Studios** in **Van Nuys, CA**. The album, titled *Los Aguacates de Jiquilpan*, is now in release. Pictured (L-R): **Francisco Gómez**, **Sergio Gómez**, **Univision Music Group Marketing Manager Arturo R. Gil** and engineer **Alfredo "Pollo" Fuentes**.

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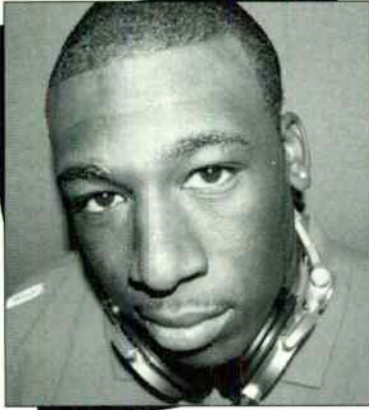
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PRODUCER CROSSTALK



Danjahandz

Nelly Furtado, Justin Timberlake, The Pussycat Dolls

By Andy Kaufmann

At just 24 years old, Nate Hills, a.k.a. Danjahandz, is in an enviable position. The reason: he's the protégé of mega-producer Timbaland, whose work has blessed albums by Jay-Z, Missy Elliott and Snoop. The two, who met through Timbaland's manager and childhood friend Larry Live, have been collaborating constantly for the past two years, joining forces at the Hit Factory on tracks for Black Eyed Peas, J-Lo, and the Game.

Danja's ability to build a track while listening to headphones was one of the factors that convinced Timbaland to solicit his services. Since Timbaland works that way too, it seemed a logical pairing. According to Live, it's not something many producers can do. Explains Danjahandz, "I'm not missing anything. Any underlying tones or anything sharp or flat, I can hear everything in the headphones." The relationship between the producers has become so tight that Danja even lives at Timbaland's Miami home. "It was his decision," states Danja. "I'm here working with him every day. Instead of going back and forth, I just moved in with him. It was the easiest thing for both of us." Despite his fame, Timbaland believes Danja has what it takes to reach heights even greater than he's been able to attain.

That doesn't mean, of course, that Danjahandz hasn't been learning. Though reluctant to reveal any secrets, one tip the superstar producer taught Danja is the importance of matching up drum tones. A song's genesis doesn't necessarily have to start with the drums. "I can hear drum beats and add around that. I can hear bass lines and build around that," attests Danja. "Whatever comes to me first is what I start with." Often what first hits Danja is inspired by outside genres. Listening to other music is a practice he suggests others do as well. "You might listen to Chinese music and hear something different; you're gonna flip it in your own way. You don't necessarily have to sample it. Just listen and it'll take your mind somewhere else."

The ability to experiment is paramount to the Virginia Beach native, who claims he gets easily bored with repetitive styles. When the creative juices dry up, Danja finds getting away from everything can be the best method of gaining perspective. "It's good to take a break. Sometimes I'll take a ride in my car. I do something that doesn't have anything to do with music. While I'm doing nothing, my mind is still going." The magic came easily, though, when Danja worked on an a cappella track for an upcoming Biggie joint. With the notorious rapper no longer among the living, Danja felt a responsibility to present Biggie as organically as if they had actually worked together. Thankfully, "It came out sounding like he was in the booth. I think I fulfilled my responsibility of making him sound like he's alive."

When it comes to songwriting, Danja believes first and foremost in being receptive to new ideas. "If you're open-minded and the main objective is to have fun, you're not going to have any problems," asserts the hip-hop shaker. "Let's everybody throw some ideas in the bucket and see what we come up with." In the process of mixing up all those concepts, Danjahandz has learned that rap and R&B are merely two sides of the same coin. "You're able to rap on R&B and you're able to sing on hip-hop," observes Hills. "To be able to have flexibility is the biggest thing. It'll help you in this game."

Though he's left his mark on albums that have sold a million copies, Danjahandz still remains uncertain as to how his efforts are being perceived on the street. Whatever his image, it's sure to improve. According to Danja, he's cooked up many hot tracks that will soon be unleashed. "Right now, I'm just focused on getting a bona fide smash record," he claims. "Until I get that stamp on the world, that's what I be doin'."

Contact Marcus Washington, 407-963-5972;
Danjahandzmuzik@aol.com



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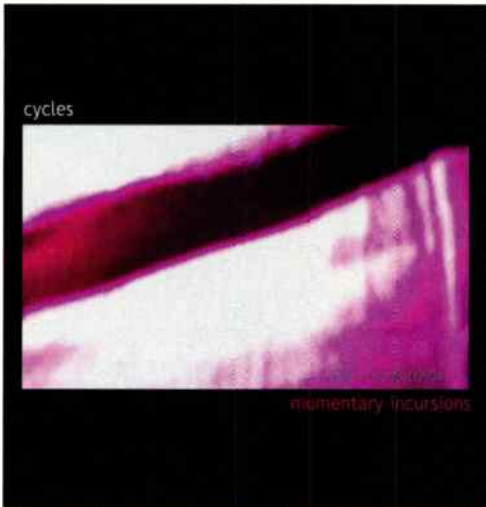
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Momentary Incursions from Cycling '74

The fourth and final DVD/CD volume in the *Cycles* series is called *Momentary Incursions*. Sound designer Ron MacLeod consulted many other sound designers and composers to glean what would make their job easier when looking for sound effects and noises. Like the first three discs in this series, all the titles inspire, but more importantly describe the nature of the cue's audio content. Also like the whole series, you can only use these sound files license and royalty free as long as they are contextually mixed within your composition and not as the sole element of your soundtrack.



The package comes as a two-disc set: a regular stereo music CD for quick audition and a DVD-ROM with stereo .wav files in full 24-bit resolution and your choice of 48 or 44.1kHz sample rates. The DVD also contains compositions mixed in six-channel audio for use in surround sound productions. All samples are end-to-end looped for easy use in sequencers or looping applications such as Radial, Live, Acid or Apple's GarageBand. There is also complete documentation (.pdfs and .xls files) for both the music CD and the DVD included.

Momentary Incursions are mostly short, single shots of noises, synth textures, hits, transitional segues or abrupt collisions. These are perfect for any music or soundtrack scores where, occasionally, an atonal noise or smear is desired. Sounds range from very organic to creepy to sci-fi to natural and human body-generated. The DVD-ROM is divided up into five folders labeled: Events, Hits, FX, Transitions, and Waves. Each of these folders is further subdivided into evocatively named folders of sound files. I found nomenclature better with this volume allowing immediate gratification with a lot less time required to locate just the right sonic moment or effect.

Momentary Incursions completes a series of discs you should own if you're serious about using great sound effects within your music and with a minimum of hassle. It sells for \$99 MSRP. For more information, contact Cycling '74 at 415-974-1818 or visit www.cycling74.com. To purchase this item, log on to www.cycling74.com.

The O-Tray Mic Stand Tray



The O-Tray is a clip-on tray designed with the musician in mind, but comedians and public speakers could use it too. Made of polypropylene plastic and weighing just 3.5 ounces, the tray is held in place by a pressure clamp working together with a non-slip rubber bumper to insure stability and strength. It's simple to attach to any standard-size 7/8-inch microphone-stand shaft and also some drum high hats posts. The O-Tray easily hold picks, capos, slides, harmonicas, tuners, set lists, ashtrays, and your favorite drink.

Normally \$24.99, the O-Tray is now offered at a special price of \$17.50 and is available in black or blue. For more details, contact Ochenrider Concepts, Inc. at 813-264-5885 or visit www.otray.com.

GuitarPort RiffTracker from Line 6

GuitarPort RiffTracker is a PC-based recording system especially designed for guitarists. It uses Line 6's GuitarPort hardware to interface the computer and RiffWorks™ recording software by Sonoma Wire Works to provide a virtual amp, stomp box and effects tone rig — a virtual Line6 PODxt.



All you need is a laptop (or desktop) PC, speakers or headphones and you're ready to record your songs. Without any difficult, problematic configuration, GuitarPort RiffTracker contains all of the connections needed to track guitar, monitor the results and build your songs. Exclusive features in this system enable users to set a tempo and initiate track recording from their guitar itself. New tracks are automatically created while recording so adding multiple takes or layers are easy to do without any 'brain switching' from flashes of musical ideas to the sobering technical concerns of multitrack digital recording.

Also included in the RiffWorks software is InstantDrummer™. Just pick a groove, count off a tempo and InstantDrummer immediately begins to play a continuously varying drum track (you can dial in different amounts of variation, fills, intensity, and ambience) using a perfectly matched, full kit studio drum recording. InstantDrummer has kits from a variety of sessions created by Drums on Demand and Sonoma Wire Works.

Other RiffWorks features include the ability to open loop files in the REX and REX2 format and apply up to seven studio-quality effects per recorded track. Final songs can be mixed and rendered as .WAV files, suitable for burning to CD or converting to smaller MP3 files great to send to songwriting collaborators. In addition, RiffWorks acts as a ReWire mixer application and can synchronize with Reason, Live, Project 5 and other ReWire synth applications. For more information, visit www.line6.com/rifftracker.html.

Magix's Ringtone Maker

One of today's trendy style-markers is to proudly show your musical preference via your cell phone's ringtone. The year 2005 will see 30 million downloaded ringtones generating \$404 million. With Magix's Ringtone Maker you can avoid paying subscription or download fees by ripping CDs, MP3 or any recording into ringtone files that can be uploaded to your phone.

For Windows PCs, Ringtone Maker is a complete workstation where you import your music from CD, MP3 or your own recording and edit out the portion(s) you'd like to use. There is a four-track mixer that you can use to recombine or crossfade music chunks for truly unique sounds and add effects like echo, EQ, compression, filters or distortion. Music Loops is a way to loop melodies for extending the ring length. You can record your own voice or mix and match over 500 comic and music loops to produce totally original sounds. Finally, Ringtone simulator lets you hear your music in "mobile format" before uploading — there is some loss of fidelity of course due to the phone's speaker.

All the popular formats, like OGG Vorbis, .WAV, .WMA, .MP3 and music CDs, are supported. Once you make your ringtone, you can export in Real Music to AMR, ADPCM or SMAF files that work in your phone. Connection to your phone is (depending on your phone) either by way of USB cable, infrared beam or Bluetooth signaling.

Magix Ringtone Maker sells for \$29.95. For further details, visit www.magix.com or call 888-866-2449.



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BILLY CALLOWAY TO FAMOUS



Billy "BC24" Calloway has been named Senior Creative Director at Famous Music. Calloway comes to Famous from the very successful Atlanta-based Hitco Music Publishing where he was Creative Director. Famous Music is the worldwide music publishing division of Paramount Pictures, which is part of the entertainment operations of Viacom, Inc. Calloway will be based in Los Angeles, 310-441-1300.

Burt Bacharach's Lyrical Lines

Songwriting legend Burt Bacharach has always been known for melodies, not lyrics, but on his forthcoming release, *At This Time*, Bacharach contributes words for nine of the album's 11 songs, many conceived with collaborator Tonio K. Other collaborators on *At This Time* include Elvis Costello, with whom Bacharach teamed on the Grammy-winning album, *Painted From Memory* in 1998. Costello performs "Who Are These People," perhaps the CD's most-controversial and haunting track, and Rufus Wainwright sings "Go Ask Shakespeare."

Also contributing is Dr. Dre, with whom Bacharach began collaborating for a previous record. The original project changed, but Dre contributed drum loops for three of

the tracks that Bacharach describes as "adventurous." Trumpeter Chris Botti co-wrote "Dreams" with Bacharach and performs on that track, as well as on "In Our Time." Other vocals are performed by singers John Pagano, Josie James and Donna Taylor.

Tribute to Elliott Smith Readied

To: *Elliott From: Portland*, a tribute to the late singer/songwriter Elliott Smith, will be released February 7, 2006, on Portland-based independent label Expunged Records. Ten percent of the proceeds will be donated to the Elliott Smith Foundation's charity, Free Arts for Abused Children.

The compilation features notable Portland bands the Decemberists

CONVERSATIONS WITH TOM PETTY



Author Paul Zollo ventures into uncharted territory with his new book on rock icon Tom Petty. Featuring extensive interviews with the Rock & Roll Hall of Fame inductee, it follows Petty from Florida to his early days in Los Angeles through his work with The Heartbreakers, Bob Dylan and the Traveling Wilburys. Highly recommended for fans of Petty's songwriting catalog and enduring career.

("Clementine"), Helio Sequence ("Satellite"), the Thermals ("Ballad of Big Nothing"), Swords ("I Didn't Understand"), Dolorean ("The Biggest Lie"), and Sean Croghan ("Hard Times"). "Hard Times," the song chosen by Croghan, a close friend and former roommate of Smith's, is previously unreleased.

For more details, check out www.inmusicwetrust.com.

rific backing band punctuated by drummer Earl Harvin.

Los Angeles songwriter and frequent Leonard Cohen collaborator, Sharon Robinson, contributed "High Road" to the project. Robinson is the haunting voice singing with Cohen on "The Letters" from the bard's last release, *Dear Heather*.

To find out more about LaVette, log on to www.anti.com. For more about Robinson, visit www.sharonrobinson.com.

Bettye LaVette: Soul Survivor

Bettye LaVette, who cut her first hit record in 1962, hails from the proverbial old school. A soul singer of the first order, she covers songs by Fiona Apple, Joan Armatrading, Aimee Mann, Lucinda Williams and others, on *I've Got My Own Hell to Raise*, (Anti Records) produced by Joe Henry with a ter-

Dr. Feelgood Takes Off the Rubber Gloves

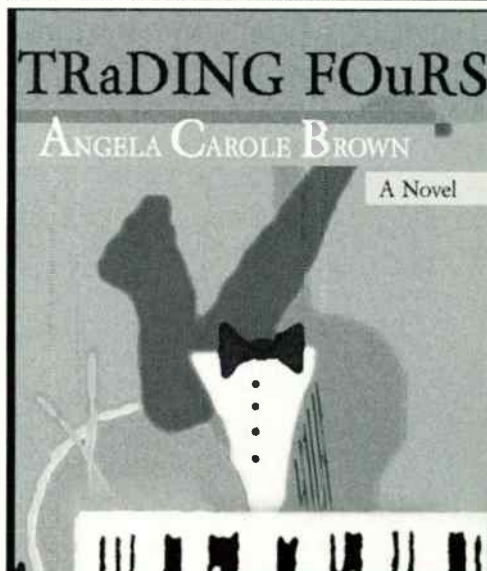
Just what the doctor ordered, *HealthRock™* includes original songs by Dr. Mabelle Seibel, a Boston songwriter who also hap-

LINDA GELERIS: NEW RELEASE DUE



Local singer/songwriter Linda Geleris is wrapping up her latest release, *If I Only Had a Minute*. With 13 new songs, its highlights include the masterfully titled "Art Garfunkel's Hair" and "Sweet Eleven." You can hear advances at www.lindageleris.com and see her live on Saturday, November 5 at the Desert Song Festival, Antelope Valley College, 3041 West Avenue K in Lancaster, CA. Visit www.desertsongfest.org.

MISS THING BECOMES LADY OF LETTERS



L.A.-based vocalist and songwriter Angela Carole Brown may be best known as the Fabulous Miss Thing, who formerly fronted Elvis Schoenberg's Orchestre Surréal. After recording two solo releases, she now debuts with a novel, *Trading Fours*, about four Los Angeles musicians who earn their living playing casuals and, in the span of one day, intersect in profound ways. Check out www.angelacarolebrown.com for more details.

LORI MCKENNA INKS MAJOR DEAL



Roots pop singer/songwriter Lori McKenna has been signed to Warner Bros Records. The label re-releasing her independent album, *Bittertown*, on September 27th. McKenna, a wife and mother of five, has been making and releasing well-received independent albums since 1998. She has recently been thrust into the limelight thanks to superstar Faith Hill's decision to record three of McKenna's songs for her chart-topping *Fireflies* album.

LEMONE LIFTED AT ASCAP



ASCAP announced the promotion of Shawn LeMone to Assistant Vice President of Film & TV Music/New Media and Technology within the Membership Group. LeMone previously served as Senior Director of Film & TV Music/New Media and Technology, and will continue to be based in the Society's Los Angeles office, 323-883-1000.

pens to be a reproductive endocrinologist voted repeatedly by his peers as one of the best doctors in America in his specialty.

A song about menopause, adolescent obesity issues ("Phat Fat Rap") and subjects including adolescent masturbation, vaginitis, colonoscopies, incontinence, and a side-slapping ditty called "Funky Labor" for expectant mothers, round out the set.

If you're interested in learning more about Dr. Machele Seibel, visit www.HealthRock.com.

Elimidate, and Chromium Records in the UK will be releasing a single, "So Tired Of You," off of Barth's CD *Wonderland*. Her cover of the Turtles song, "Outside Chance," (penned by Warren Zevon) has been chosen by original bandmembers Flo & Eddie to be included in a Turtles tribute album titled *Shells*, for sale soon at www.skippingdiscs.com. Check out www.susanbarth.com for more news from this iconoclastic and engaging songstress.

Susan Barth: Local Motion

L.A. songwriter, storyteller and bon vivant Susan Barth will be at Molly Malone's on November 5th. Barth's song "Feel Like a Man," was recently featured on the TV show

Songsalive! Breathes Music

Serious songwriters should check out the monthly Songsalive! event now being held the first Sunday of each month at Mazzarino's, 12920 1/2 Riverside Dr. Sherman Oaks (Riverside and

Coldwater Canyon). Regular critiques and occasional guest speakers are all part of the mix in this friendly and supportive environment. It's free for members and \$5 for non-members.

The last Thursday of each month the group hosts an event at The Talking Stick (1630 Ocean Park Blvd., Santa Monica) hosted by Maureen Doherty and Toni Koch.

The group has also teamed with L.A. WoMen in Music to present "The Hollywood Showcase" at TEN20 Club - Bel Age Hotel, (1020 N. San Vicente Blvd., West Hollywood) the third Wednesday of each month (except October). To be informed about all of the opportunities the organization offers, visit www.Songsalive.org.

present a special "Holiday Showcase" at the Coffee Gallery, 2029 N. Lake Ave., Altadena, CA. This singer/songwriter showcase is a two-song set for each performer, and the list is a flexible order, but you must arrange that ahead of time with the showcase coordinator.

The evening lineup usually allows for up to 16 performers. Most performers bring a simple instrument, such as an acoustic guitar, that can be quickly plugged into the house sound system. Two mics are all set to go, either for two vocalists, or a vocalist plus acoustic instrument.

A special note to keyboardists: keyboards are allowed at this SongNet event, but the evening's producers encourage you to arrive early and work it out with the venue's coordinators.

General showcase info/signup can be accessed by logging on to showcase@songnet.org. **MC**

SongNet Special

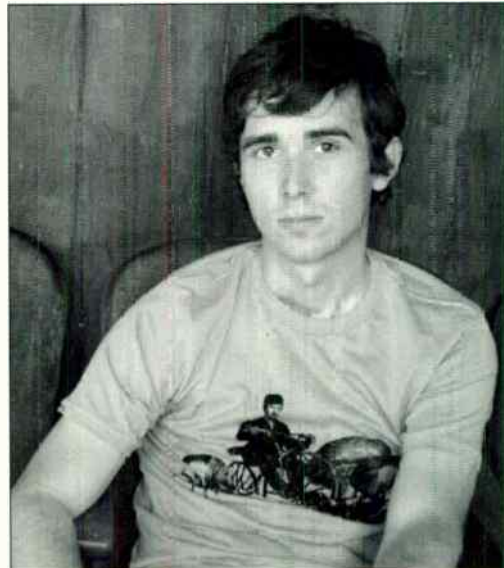
On November 16, SongNet will

ASCAP'S PACKS "EMOTIONAL BAGGAGE"



ASCAP's Tom DeSavia and Loretta Munoz were on hand to support the songwriters and artists who participated on the "Emotional Baggage Goes Gold" panel held at Lincoln Center's Avery Fisher Hall during the CMJ Music Marathon. Pictured (L-R): ASCAP's Tom DeSavia, Leslie Feist (Broken Social Scene and Feist); Rhett Miller (the Old 97s); Craig Finn (the Hold Steady); moderator/People magazine writer Anne Marie Cruz, ASCAP's Loretta Munoz, and Noah Chernin (Sam Champion).

JORDAN LAWHEAD SET TO SCORE



Watch for L.A.-based Jordan Lawhead on MTV's *Score*, a singer/songwriter competition hosted by Ryan Cabrera where the contestants write a song to win a date with a beautiful girl. A recent MI grad, the Arizona-born Lawhead is generating serious buzz with his revelatory songs and understated performances. The tentative MTV airdate is November 3rd. Meanwhile, check out www.jordanlawhead.com.

SONGWRITER PROFILE



The Power of Three

by Dan Kimpel

The lovely young ladies who compromise the vocal trio Chica could easily be mistaken for fashion models or budding actresses, especially in Hollywood. But looks can be deceiving; Chica are songwriters who contributed to the majority of tracks on their new self-titled SA Entertainment release, and all three members possess a knack for imagining lyrics from a definitive perspective, with themes of empowerment, independence and self-determination. On this day in Los Angeles, trailed by a cameraman from LATV, the hip Latino television station, and a small cadre of label liaisons, the threesome are visiting from their home base in Arizona. Seated on the patio of a Sunset Boulevard coffeehouse, they are eager to share their thoughts on their creative processes, excitement about their rising careers, and to dispel any lingering misconceptions that they are a vacuous pop confection.

"In this configuration we've been together two and a half years," says Puerto Rico born Emille Gandara, "but the vision of Chica has been going on for four and a half years." She first met Monique Ximenez (from Sacramento, CA) in Nashville, at an audition for an *American Idol*-type television project. Realizing their shared vision, they soon recruited Lynette Collazo, also of Puerto Rico, to complete the trio. Nashville may seem an unusual initial destination for three Latinas, but as Collazo explains, "Nashville has a bunch of labels. We were scouted by Atlantic New York and they had a division in Nashville. Then Warner Bros. bought Word, so there were two divisions under Warners that merged."

The trio's label, SA Entertainment, based in Scottsdale, Arizona, prides itself on presenting diverse music with a positive message as evidenced in the songs and the spirit of Chica. Although never overt or sanctimonious, there are strong elements of spirituality that shine through the songs. It is not an obvious strategy, say the three, but a by-product of shared histories and beliefs. "We were always going to do pop for sure, but we all grew up in church, and it's a part of us, it's what we live, and we write about life, love and relationships," expresses Ximenez. One of the songs on their self-titled CD, "Purity," is testimony to saving virginity true love, not a theme that is generally espoused in these profligate times. "I know this industry is all about 'sex sells,' but we don't believe that," says Ximenez. "We allow the music to speak for itself."

All three members add ideas and lyrics to their songs, generally in conjunction with their producer, Kene "Ghost" Bell. "Our producer comes to the table with tracks. We write as a group, anytime one person is stuck the other person has an idea," says Collazo. "If you just have one writer you only have the ideas in one person's head. I might have a melody, someone may have a counter melody, and it turns into this whole vibe that is not just one monotonal style."

"We contribute to the track as well," says Gandara. "On the song 'Lifeline' the producer had a riff he was playing on guitar," and Lynette said, "Wouldn't that sound great on a harp?" Little things like that. On "Stop," the single, all the producer had was a drum loop. All of a sudden I heard guitars and it got creative. We brought in the Latin horn element – up 'til then it was just a drum beat." The result is a buoyant album with vibe, feel and hooks galore. Chica's single, "Stop," is also available in a Spanish version as well both Reggaeton and Spanish Reggaeton mixes. Nuevo Flamenco-style acoustic guitars underscore the Latin flavor, as do two songs in Spanish; the appeal is to a wide, cross-cultural market.

Making their debut was a learning experience, all three agree, and they're eager to make their next record. "We're ready to take it to the next level, same style, because we want a signature style, but different," says Gandara. "We want our music to be real, true and very relatable. It's about hooks and we hope little kids are going to be singing them, but we also want people to say, 'I just went through that.'"


Contact SA Entertainment, www.saentertainment.com



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MAY BE AN UNEXPECTED QUESTION - BUT IT IS A QUESTION THAT THE AFM AND AFTRA TAKE GREAT PLEASURE IN ASKING.



JAPANESE RENTAL ROYALTIES



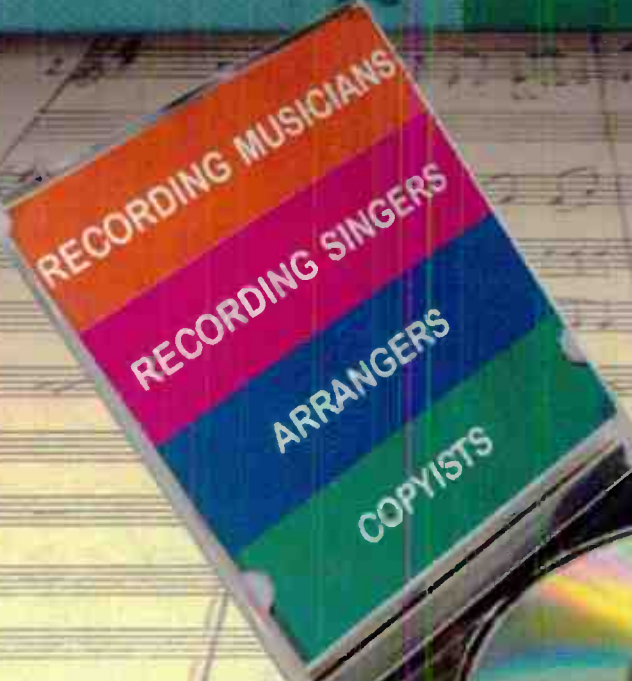
AUDIO HOME RECORDING ACT



DIGITAL PERFORMANCE ROYALTIES



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THE AVALON IS DANDY: The Dandy Warhols, rock & roll pioneers (according to the Bill Curtis intro on their latest album, *Odditorium or Warlords of Mars*) and co-stars of the award-winning documentary *Dig!*, are confirmed to perform November 18 at The Avalon (1735 N. Vine St.; 323-462-8900). *Odditorium* is the Portland, OR, band's fifth album, and finds the Dandys shying away from the synth-dance pop of their last album, *Welcome to the Monkey House*, and returning to their punchy, guitar-driven indie rock roots. Additionally, the band is set to launch their own footwear — appropriately called "The Dandy Warhol Boot." Check out the band and their latest record at www.dandywarhols.com.

80's REVISITED

Are you feeling nostalgic for some of those Eighties pop hits that many of us still hum in the shower? Go check out the **English Beat** show on November 4 at **The Normandie Casino** (1045 W. Rosecrans Ave.; 800-9-WINNER). In the early Eighties, this band was among those at the forefront of the UK's ska revival trend. You can also see **Naked Eyes** — remember them? Their hit was "Always Something There to Remind Me," and they're playing on November 11 at **The Viper Room** (8852 Sunset Blvd.). Want to open for either of these bands? **Sean Healy Presents** is putting on both shows, and SHP has always got dates to fill. For tickets, info or gigs, go to www.webookbands.com.

METAL CRISIS

Local metal band **Crisis**, on the last legs of this year's tour, played **The Whisky a Go-Go** (8901 Sunset Blvd.; 310-652-4202) recently, opening for San Francisco thrash veterans **Exodus**. Both bands are known for their high-energy shows,

and this one was no exception. Fans crowded the stage to get closer to Crisis as **Karyn**, clad for half of the set in angel's wings, writhed and growled, treating the audience to her usual massive dose of stage presence until they were ready to collapse. When **Exodus** took the stage, their fans became aggressively enthusiastic,



Crisis

forming a full-fledged mosh pit that left its participants blissed out and bloody. If you missed this show, then check out both bands on the web for up-to-date tour info, www.crisissite.com and www.exodusattack.com.

GOOD HURT PARTY

Kaycee Smith, the promoter of "Party," a monthly showcase at **The Good Hurt** (12249 Venice Blvd.; 310-390-1076) is inviting artists to submit their music for future events. While Smith will not consider "cheesy," "emo dramatic" or "Sublime wannabe bands," she is looking to scout new rock, funk, alternative and Spanish or English psychedelic acts. "Party" has been held at The Good Hurt since late 2004 and her most recent event not only showcased the bands **Fatima**, **Crash Avenue** (from Sacramento) and **Short Lived**, it also featured tribal belly dancers, hula hoopers and a photography and art display. To submit your music for future bookings, drop Smith a line at kayceeee@gmail.com. Information on this and other Good Hurt events can be found at www.goodhurt.net.

BORNE AGAIN

On November 12, local adult contemporary pop outfit **Borne** will play at the **Hotel Café** (1623 1/2 N. Cahuenga Blvd.; 323-461-2040). **Borne**, fronted by singer/songwriter **Michael Mewborne**, has just completed a new self-titled CD, and has also opened recently for **Los Lobos** in Las Vegas.

In fact, word has it that the members of **Los Lobos** were very impressed by their openers, and **Nightlife** has been hearing rumors that **Borne** may go on tour with them at some point next year, though nothing has been finalized just yet. If you want more info about **Borne**, check out at www.borne.music.com, and to get your band booked at the **Hotel Café**, e-mail a link to your site or online press kit to booking@hotelcafe.com.

PLATINUM LIVE

Studio City's Platinum Live (11345 Ventura Blvd.; 818-753-1771) is an upscale supper club and hang in The Valley where a mostly thirtysomething crowd likes to hang and listen to DJs spinning funk, R&B, latin, jazz, hip-hop and rap. Be aware that the entertainment fees are steep, and not included with dinner, which can also tend to run on the pricey side, so don't invite any of your friends who are crying poverty.

The club is known for its friendly service and stellar 5.1 sound system, and is always keeping its eyes open for fabulous new DJs. For more information or to book a private event, call the club or e-mail david1@platinumliveusa.com. You can find them on the web at www.platinumliveusa.com.

GET YOUR LICKS

On November 20, local punk outfit **Juliette & the Licks** will bring their tour back home onstage at **The Troubadour** (9081 Santa Monica Blvd.; 310-276-6168). This should be a fun show, especially if you like punk. In case you didn't know, actress **Juliette Lewis** is the frontwoman for this act, and while many folks were skeptical at first about another Hollywood actor crossing over into the music scene, Lewis has proven to be multi-talented, and so this band holds up (to punk standards, anyway). Want a sneak preview before you buy tickets? The Licks are on **MySpace** (of course), and you can also check out their official web site — it's www.julietteandthelicks.com.

BATISTA

On November 4, **Sueflay Presents** is putting five great bands onstage at **The Viper Room** (8852 Sunset Blvd.; 310-358-1881): **Batista**, **Fifth One Down**, **Melt**, **Hypnogaja** and **Your Horrible Smile**. **Batista**, which bills itself as "The Latin Rock Experience," takes a unique blend of classic rock, Latin rock, pop crossover, and hard-hitting World Beat, and combines them to produce a Latin pop-rock sound. The act is heavily influenced by **Carlos Santana**, so if you are a big Latin rock fan, this is a can't-miss. **Hypnogaja** and **Your Horrible Smile** are both returning home from national tours. As always, **Sue Landolfi** is always looking for new acts in all genres, so drop her a line if you want to play: sueflay@aol.com.

MORE TROUBADOUR

The Troubadour (9081 Santa Monica Blvd.; 310-276-6168) is an historic venue in West Hollywood and is always looking to book new bands. The club has a lot of indie rock on its calendar, it books both national and local acts, and most importantly, is not a pay-to-play



Anne McCue

by with your promo kit. More details can be found at www.canyonclub.net.

SPACE FOR IDEAS

Club Space (2020 Wilshire Blvd.; 310-829-1933), a 250-person capacity concert venue/nightclub, has recently changed ownership and is seeking new bands and promoters. Formerly known as **Club Lush**, Space has featured original music only sporadically this past year, opting to focus on live tribute acts and DJ nights. New GM **Farouk Gandhi**, who's a well-known roots-reggae promoter around town, however, has visions of turning Space into the premier club on the Westside by showcasing a variety of live music and themed DJ nights. Gandhi is open to ideas for new nights and is encouraging people to come out and see the club for themselves. You can connect with Gandhi at farouk79@lycos.com.

RIZZO PLAYS SUNSET

On November 14, **Mark Rizzo**, guitar player for **Soufly**, will bring his solo project to the Sunset Strip when he plays at **The House of Blues** (8430 Sunset Blvd.; 323-848-5100). Rizzo's new album, titled **Colossal Myopia**, is a mixture of all the music he listens to, and showcases his roots in metal, classical, and flamenco guitar. "I don't really listen to one type of music and I think my record showcases that," explains Rizzo. "It's an all-instrumental CD for music lovers that want to enjoy pure music without all the politics and negative lyrical content." You can purchase tickets for this show online at www.ticketmaster.com.

MC



Mark Rizzo

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

Mike Wilson
The Viper Room
 8852 Sunset Blvd.
 310-358-1881
www.viperroom.com

For two years, **Mike Wilson** has been the general manager of **The Viper Room**, one of several world-famous clubs on Sunset. He's worked in both management and booking positions at **The Roxy**, **The Whisky a Go-Go** and **The Knitting Factory**, has booked many shows as a freelance booker over the years, and has worked Hollywood clubs since the early Nineties. The main booker at **The Viper Room** is **Joe Rinaldi**, though from time to time Mike still books his own nights. For a detailed description of **The Viper Room's** booking policies, you can go to their website. Wilson took the opportunity to share his opinions about the current state of the live scene in L.A., and in doing so, outlined many of the ideas behind **The Viper Room's** practices.

Music Connection: How is the scene different from the way you remember it a few years ago?

Mike Wilson: Compared to before, there is no scene. Sunset used to be packed with people going to shows, hanging out and handing out flyers. Pay-to-play ruined the scene. On the flip side, it's gotten much more expensive for the clubs to run. Pay-to-play came along so the clubs could afford to stay open. Some bookers figured out that a lot of money could be made, they took advantage, and now it's a regular thing. When I used to play in a band, we were happy just to get gigs! The way I see it is, do you want to spend your energy chasing 50 bucks, or writing songs? It used to be a packed community, and now it's cookie-cutter — bands have to sell tickets, certain kinds of bands can only play certain

kinds of clubs, and it's just a real mess.

MC: Doesn't **The Viper Room** require pre-sales?

Wilson: Not when you book with us directly, though we do rent out nights to bookers who pre-sell. But we're lucky; we don't have to pre-sell. We're a great club, and we book great bands. We book the bands that have the best shot of getting signed. We can be picky about who we book because the club is known for being such a great place to play. I'd rather have quality music and just charge a cover at the door.

MC: Are there any kinds of music you won't book?

Wilson: We're mainly a rock club, but I never say never. We'll book it if it makes sense for us to book it.

MC: Meaning that you'll book it if it draws or has a buzz, regardless of genre?

Wilson: Or both. We do a lot of showcases, special events and private events, too. Almost all of our bands come to us through a label, an agent, a manager or a publicist. We're keyed into the industry, and the industry is keyed in to us. So we often book bands based on the good word of someone we know and trust.

MC: Do you ever do monthly residencies?

Wilson: We've had a few successful residencies, but it's not something we do often, because they rarely work out. Let's face it: how many people are going to come see the same band every week?

MC: Regarding how pay-to-play ruined the scene, what can be done to get the scene back into shape?

Wilson: I don't think it's ever going to be what it was. It's too expensive for most clubs to do it any other way. And honestly, although I don't like to do it, it's not always a bad thing. I've done it at other clubs, and at those clubs I'd do it all over again. It's just too bad when it's necessary. MC

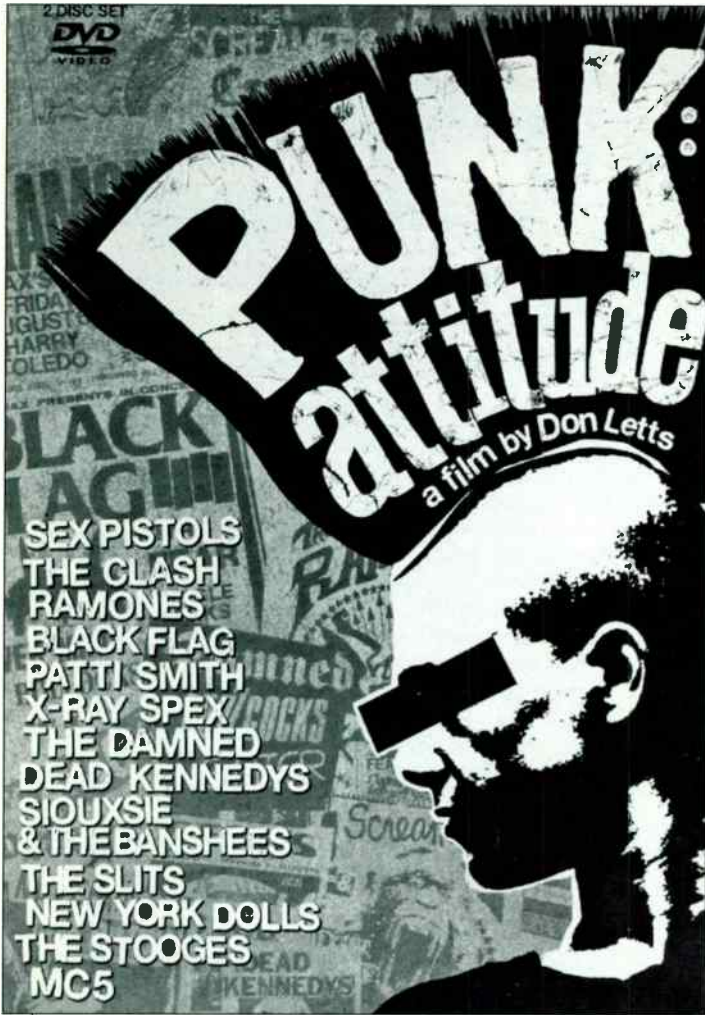
BEAT GOES ON

At 14 years and running, "**Billy Block's Western Beat**" series is one of the longest standing Americana showcase in Los Angeles. And while Block is now stationed in Nashville, his "Western Beat" showcases continue to thrive and attract top local and national roots musicians. On November 3 at **Molly Malone's** (575 S. Fairfax Ave.; 323-935-1577), the event will feature one of 2005's strongest "Western Beat" lineups. Confirmed to participate are **Kip Boardman & Tony Gilykson**, **Shawn Davis**, **Heather Waters**, **Anne McCue**, **Duane Peters** and about half a dozen others. If you are a newcomer to the L.A. roots scene, this show is a good place to start your country education. Event and booking information for both Los Angeles and Nashville "Western Beat" showcases can be found at www.westernbeat.com.

CANYON CLASSICS

Agoura Hills' The Canyon Club (28912 Roadside Dr.; 818-879-5016) is said to be a venue that aspires to be a **House of Blues** calibre club in The Valley. It attracts a seasoned audience of "party couples, risqué divorcees and retro-music revelers." The venue hosts a lot of classic rock shows; events coming up include the **Fifth Dimension** on November 19, **Three Dog Night** on November 27, **REO Speedwagon** on December 30 and 31, and **Devo** on January 15th.

You will also find all your favorite local tribute bands playing here. Want to open for some of these golden oldies acts that your parents used to play on family road trips? Give the club a call, or stop



Capital Entertainment has released *Punk: Attitude*, a definitive punk rock documentary now available on DVD. Director Don Letts (creator of the Clash feature, *Westway to the World*) brings to the screen interviews with Henry Rollins, Jello Biafra, Tommy Ramone and David Johansen. Included are vintage footage and archival performances from such seminal punk scene starters as the Sex Pistols, the Ramones, the Clash and the Damned, along with explorations of such related styles as hardcore, straight-edge and reggae. *Punk: Attitude*, an important feature, premiered at the Tribeca Film Festival. For further information, contact Kim Estlund at Capital Entertainment, 818-557-8200.

L.A. Opera's 20th Anniversary season continues with Giacomo Puccini's *Tosca*. Set amidst the political intrigue and revolution that swept Napoleonic Europe, a tempestuous prima donna finds herself trapped between her revolutionary lover and the sinister machinations of the treacherous police chief who desires her. The cast features soprano Violeta Urmana and tenor Salvatore Licitra in their Company debuts, while bass Samuel Ramey returns as police chief Scarpia.

Opening performance at the Dorothy Chandler Pavilion in the Music Center is November 19th. For tickets, phone the Los Angeles Opera Box Office, 213-972-8001 or visit www.laopera.com.

MTV has just launched the weekday music performance/dating series *Score*, hosted by recent MC cover boy, singer/songwriter Ryan Cabrera. In each episode, airing Monday through Friday, two music hopefuls will battle it out to



Tosca

win a date with the girl or guy of their dreams by creating and performing one original song. Cabrera and his band work with two contestants on everything from their lyrics to the song arrangement to stage presence in order to produce the hottest track possible. The winner is selected each week, sight unseen, chosen purely on the merits of the song. For additional information, contact Lindsey Schiff-Abrams at MTV, 310-752-8082.

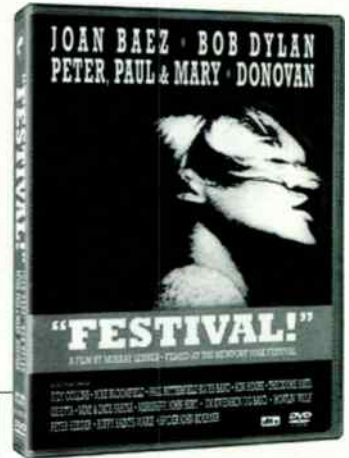
MTV is also looking for serious singer/songwriters longing for a career to mirror Neil Diamond's. If you are a college student who attends school in or around Los Angeles, e-mail castme@mtvu.com. Include your name, school, year, pictures, and your favorite Neil Diamond song.

Acclaimed documentary filmmaker Murray Lerner's award-winning film, *Festival!*, is now available on DVD for the first time. Released theatrically back in 1967, *Festival!* documents four years of highlights from the fabled Newport Folk Festival, which presented groundbreaking work by the likes of Joan Baez, Paul Butterfield, Pete Seeger, Howlin' Wolf, Donovan and, of course, Bob Dylan. PBS' recently aired Dylan bio used numerous clips from *Festival!*, but to see the film in its original uncut form is exciting, not to mention enlightening to anyone born too early to have experienced these performances. This DVD release is from music doc specialists Eagle Rock Entertainment. For further information, contact the company's Cathy Nevins, 212-354-1101.

Former MC cover girl Danielle Egnew (www.danielleegnew.com) will be starring in and scoring a new film called *Changing Spots* for Clear Pictures. Her music will also be featured on the soundtrack. The gay-themed film also features a guest appearance from lovely local scenestress and club booker Sheena Metal. For more information, hit up danielle@danielleegnew.com.

Immortal Records has just released the soundtrack to the *Masters of Horror* series, a 13-episode anthology directed by today's most renowned horror directors. The double-disc CD has new and previously unreleased material from over 25 of today's rock, metal, punk, and emo artists, including Mudvayne, Buckethead featuring Serj Tankian of System of a Down, Thursday, Shadows Fall, Andrew WK and Norma Jean among others. The series will debut this month on Showtime, with IDT Entertainment, Industry Entertainment and Nice Guy Productions producing.

Noral Squizz, guitarist of the Towels, was surprised recently when his pal Alison Argram, likely best known for her role as Nelly



Olson in the long-running classic series *Little House on the Prairie*, stopped by the studio where Squizz is recording his first solo CD. To catch up with Squizz, contact Doug Deutsch, 323-463-1091.

Tom Petty will be featured in "Ed-jamicating Lucky," the 200th episode of the long-running Fox animated TV series *King of the Hill*. The two-episodes are set to air during May 2006 sweeps, and will see Petty's recurring character, Lucky, going for his GED in hopes of bettering himself so he can marry Luanne (voiced by Brittany Murphy). If you can't wait to hear Petty on the screen, the venerable artist has four of his songs featured in Oscar-nominated writer/director Cameron Crowe's just-released feature film *Elizabethtown*. For further information, contact Heidi Ellen Robinson Fitzgerald, 805-375-5915.

The world premiere of Sable & Batalion's energetic *J.O.B. The Hip-Hopera* is headed to the Stella Adler Theatre in Hollywood October 28-November 27th. Directed by Stefan Novinski and choreographed by Hassan Christopher, this re-imagining of the fringe festival hit, *JOB: The Hip-Hop Musical* ("Best New Play," Montreal English Critics Circle) is recited entirely in verse and accompanied by a new score by Jerome Sable, Eli Batalion and Joe Barrucco (three Juno nominations in which rappers Sable and Batalion retell the Old Testament story of Job as an allegory of contemporary corporate life in the music business. The production features breakdancers, singers, a live DJ and a score blending classical music with hip-hop. For reservations and information, call the Box Office at 323-960-4420 or go to www.sableandbatalion.com.

The Dead Kennedys will be reissuing one of punk rock's legendary albums *Fresh Fruit For Rotting Vegetables: Special 25th Anniversary Edition* on October 25 from Manifesto Records, with a bonus documentary DVD of unreleased archival material. The 55-minute bonus DVD includes some



98lb. Weakling

of the earliest known live footage of the DK's performing tracks such as "California Uber Alles" at the San Francisco venue *Mabuhay Gardens*; "Kill The Poor" from *Sprout Hall* on the U.C. Berkeley campus a mere two months after the band formed; "Holiday in Cambodia" shot during the band's only live date in France; "Viva Las Vegas" from *The Mabuhay*, and a newly edited two-camera shoot of "Funland at the Beach" from *The Mabuhay* as well. Manifesto Records just reissued a single-disc audio-only version of *Fresh Fruit* without the bonus DVD in September. For further information, contact Josh Mills at It's Alive! Media, 323-464-6314.

➤ **Sleepytime Gorilla Museum** is out on tour celebrating its recent release *Of Natural History*, which is available on *Mimicry Records* (www.webofmimicry.com). **Shinichi Momo Koga** of *InkBoat* dance theater company will accompany

them. The band also has a DVD, titled *The Face*, on the group's own label, **Sleepytime Gorilla Press**. The DVD is described as collective improvisations accompanied by the "facial tics" of Koga. The band's music, which comes to **Howie & Sons** in Visalia, CA (October 28), **The Attic** in Santa Cruz, CA (October 29) and **Pound** in San Francisco, CA (on Halloween) is not for the faint of heart. Get the full national tour schedule at www.sleepytimegorillamuseum.com. Visit dancer/performer Shinichi Momo Koga at www.inkboat.com. For further information, contact Fly PR, 323-667-1344.

Crystal Gayle, the first female country artist to achieve platinum sales, has just released the DVD *Crystal Gayle in Concert*. Gayle performs all of her greatest hits in this concert special recorded live in 1982. Included are versions of "Gone at Last," "Why Have You Left

the One You Left Me For," "When I Dream," "Don't It Make My Brown Eyes," "Talking In Your Sleep," and "Half The Way." The DVD is available at retailers everywhere. For complete information, visit www.crystalgayle.com.

On Thanksgiving Day 1965, singer/songwriter **Arlo Guthrie** began writing *The Alice's Restaurant Massacre*, a humorous musical account of his troubles with the police and the draft board. The saga became a son, then a record, then a motion picture, catapulting Guthrie into a counter culture cultural hero. With backing and an opening slot by **the Mammals**, Guthrie brings *Alice's Restaurant Massacre 40th Anniversary Tour* to UCLA's Royce Hall for a one night stand, November 2nd. For **UCLA Live** tickets, call 310-825-2101, visit www.UCLALive.org or contact Ticketmaster.

Placido Domingo stars in theatrical pioneer **Robert Wilson's** vision of **Wagner's** final opera, *Parsifal*, making its Company premiere at the **Dorothy Chandler Pavilion** at the Music Center, November 26th. Domingo portrays the title character, an "innocent fool" who embarks upon a mystical journey of self-discovery. For tickets, phone the Los Angeles Opera Box Office, 213-972-8001 or visit www.laopera.com.

Recently inducted into the **Smithsonian's** Woman's Movement Section, **Lynn "Julian"** and her Girl Power role model **Cookie "Cutter" Girl** (a superhero who sings), have been named Co-Host/VJ for Massachusetts-based **No Hit Videos**. In addition, **Sonic Comics** commissioned Julian to compose the theme songs for their graphic novels, *The Terminal Diner* and *Bloodlust*. The former is featured in their TV commercials and a TV pilot is presently in production. She also has the theme for

the Seattle-based talk show, *More Than Sex with Marlee*. Look for Julian and her band on the Internet-based **Evolving Artist Television** (www.evolvingartist.com) and watch out for the first **Cookie "Cutter" Girl** comic book heading to stores next year.

You can catch up with this busy artist by contacting her manager **Frank Douglas**, 617-851-7298.

The Theatre at Boston Court is presenting **Camille Saviola** in the Los Angeles premiere of **David Hare's** translation of *Mother Courage and Her Children* by **Bertolt Brecht**. The play opens October 22 and was directed by **Jessica Kubzansky**, choreographed by **Kitty McNamee** with original music by **Randall Tico**. Tickets can be purchased online at www.bostoncourt.org or call 626-683-6883.

➤ Los Angeles band **98lb. Weakling** have made headway via a TV placement. Their track "Live Forever" has been chosen to be the theme song of the **Discovery Network's** FitTV program entitled *The Gym*; three other tracks have been selected for films currently in production. To hear the band's music, visit www.sovereignartists.com. For further information, contact Jones & O'Malley, 818-762-8353 or bertie.jno@aol.com.

Cirque du Soleil Musique has just released the soundtrack to *KA*. Remaining rooted in **Cirque du Soleil** musical tradition, the recording uses a 57-piece symphony orchestra and 40-member choir to expand **Cirque's** musical universe. *KA* is the first work composer **Rene Dupéré** has composed for **Cirque du Soleil** since 1994's *Alegria*, the best-selling of the five **Cirque du Soleil** recordings released to date. Hollywood veteran **Simon Leclerc**, the conductor for *Star Trek: Voyager* and *Enterprise*, the play *Les Misérables* and the Quebec production *Dracula*, conducted the orchestra in Los Angeles.

KA is currently onstage at the **MGM Grand** in Las Vegas. The *KA* CD is on sale now at www.cirquedusoleil.com and at stores everywhere. For more information, contact **Beth Krakower** at **Cinemedia Promotions**, 212-533-6864.

Yugoslavia-born blues artist **Ana Popovic** has released a new CD and DVD, *ANA! Live in Amsterdam*. This is the third release from the Holland-based artist with **Ruf Records** and was recorded live on January 30, 2005 at the **Melkweg** in Amsterdam. Popovic is the first European ever nominated for "Best New Artist Debut" at the annual **WC Handy Awards** in Memphis. In 2004 she was nominated for "Best Blues Album" at the **Jammie Awards** in New York City. For complete information, you can log on to www.rufrecords.de or send an e-mail to rufpublicity@tampabay.com. **MC**



Sleepytime Gorilla Museum



CMJ CONFERENCE WRAP-UP: At the 25th Annual CMJ Music Marathon in NYC, the Hold Steady's Craig Finn emoted while singer/songwriter and *Music Connection* staff member Mara Hitner cuddled up with funk legend and surprise panelist George Clinton. Elsewhere, the NEMO Music Conference featured hundreds of bands — including indie rockers Robbers On High Street — during four beautiful days in Boston. Pictured (L-R): Finn; Hitner and Clinton; and the Robbers.



INTERPOL SHOW NO EVIL AT THE GREEK: New York's Interpol reminds anyone who has ever heard post-punk bands like Joy Division and the Chameleons of what good music is all about. The roots of the band can be traced back to a partnership between guitarist and vocalist Daniel Kessler (Pictured) and a fellow New York University student named Greg Drudy. Kessler struck up a friendship with another NYU student, Carlos Dengler, who had previously played guitar and felt like becoming involved with music for a second time. The group has been lighting up fans ever since and recently took their intensity to the Greek Theater in Griffith Park, where they performed songs off of their recent *C'mere* album, including a polished rendering of their song, "Evil."



BENNETT DAZZLES THE BOWL: Everybody's favorite crooner Tony Bennett (Pictured) recently treated the crowd at the Hollywood Bowl to an evening of classic vocal jazz under the stars. The magical performance opened with a set from the acclaimed Los Angeles Philharmonic playing jazz classics from the Thirties and Forties. Following the Philharmonic, Bennett performed a solid string of songs including the hits "I Left My Heart in San Francisco," "I Got Rhythm" and "Fly Me to the Moon."

—Scott Perham



DiMEDLA PLAYS WOODSTOCK: Renowned jazz fusionist Al DiMeola brought his group of international players to the late Albert Grossman's legendary Bearsville Theatre complex, just down the road from the heart of Woodstock, NY. DiMeola made much ado about picking up the electric guitar again as he thrilled the capacity crowd.

—Daniel Siwek



INXS ROCK STAR PARTY: An INXS Rock Star party was recently held at the Paramour in Los Angeles. The party was produced by Mark Burnett and featured a performance by Jane's Addiction guitarist Dave Navarro. Pictured (L-R): Jordis Unga, Rafael Moreira, and Dave Navarro.



CHARLES' RAELETTES ARE REBORN AND PROMOTING NEW BOX CD RELEASE: The legendary Ray Charles Orchestra — a version of which accompanied the world famous entertainer for decades — is going back on the road, and made its debut recently in New York at the Blue Note. The company has also cast some new Raelettes for the tour. The orchestra is out promoting a brand new box set of the complete Ray Charles recording inventory on Atlantic Records (from 1952-1959). The box includes seven discs of music and an excellent DVD of Charles at the Newport Jazz Festival in 1960. A must-have for any fan. Pictured (L-R): longtime Ray Charles manager Joe Adams, and the new set of Raelettes.



INTOCABLE IS IN THE MONEY: Paul Davis, GM of the Aladdin Theatre (sixth from Left), presented members of Latin musical group Intocable, with \$5 chips bearing photo images of the band on the evening of their recent concert at the Las Vegas venue. Also pictured backstage at the Aladdin is Emily Simonitsch, Senior VP, Special Markets - HOB Concerts.

Celebrating
28
1977-2005 **MUSIC CONNECTION**

Tidbits From Our Tattered Past



1984—JUSTICE FOR ALL—(Issue #4): Here's a vintage issue of *Music Connection* that features a band that once were local heroes on the club scene. Led by frontwoman Maria McKee (whose brother had been in the Sixties band Love), Lone Justice had a country-flavored rock sound that caught the ear of Geffen Records and would later land the band on MTV. Other articles in this issue: an interview with then Arista A&R man, Neil Portnow; a concert review of English politico-rockers the Alarm, and a club review of Los Lobos at the Country Club in Reseda.



1989—SUPERSTITIONS—(Issue #18): *Music Connection* had some fun in this issue and asked prominent artists about their favorite superstitions. Said Smithereens' Pat DiNizio: "I carry rosary beads purchased in the San Francisco mission that was seen in Alfred Hitchcock's film, *Vertigo*. Along with that, I carry a pair of green, 'snake eye' lucky dice, all in the same pocket of my motorcycle jacket, while onstage, on planes, in the studio and during interviews." Rounding out the issue are club reviews of Celebrity Skin and Goo Goo Dolls as well as a concert review of the Godfathers' set at The Palace.

The above issues, and most back issues since '77, are available for purchase. Call 818-995-0101 or visit MC's Web site and click on "Archives."

These in-demand — but often elusive — Music Supervisors can be the key connections that help an artist or band to land a high-profile slot on a film, TV or video game soundtrack. Using *MC's* exclusive, one-of-a-kind directory, anyone can reach out and make an all-important contact. The following updated Directory includes valuable information, web addresses and comments supplied by each listee to help artists connect with Supervisors who could turn new and old material into gold.

Compiled by Eric Moromisato

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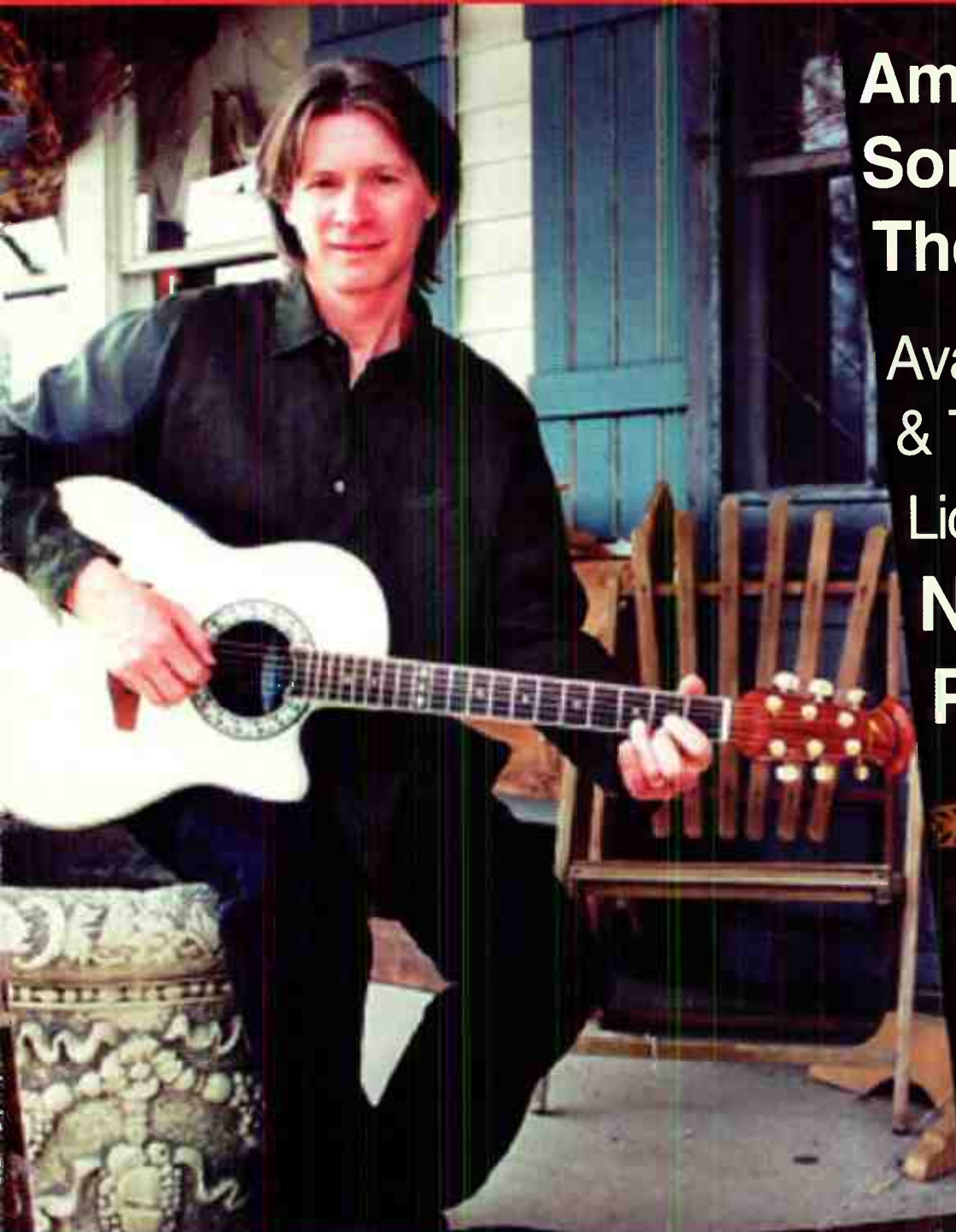
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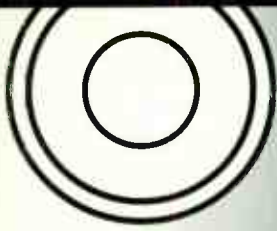
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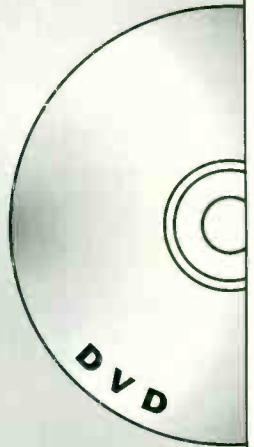
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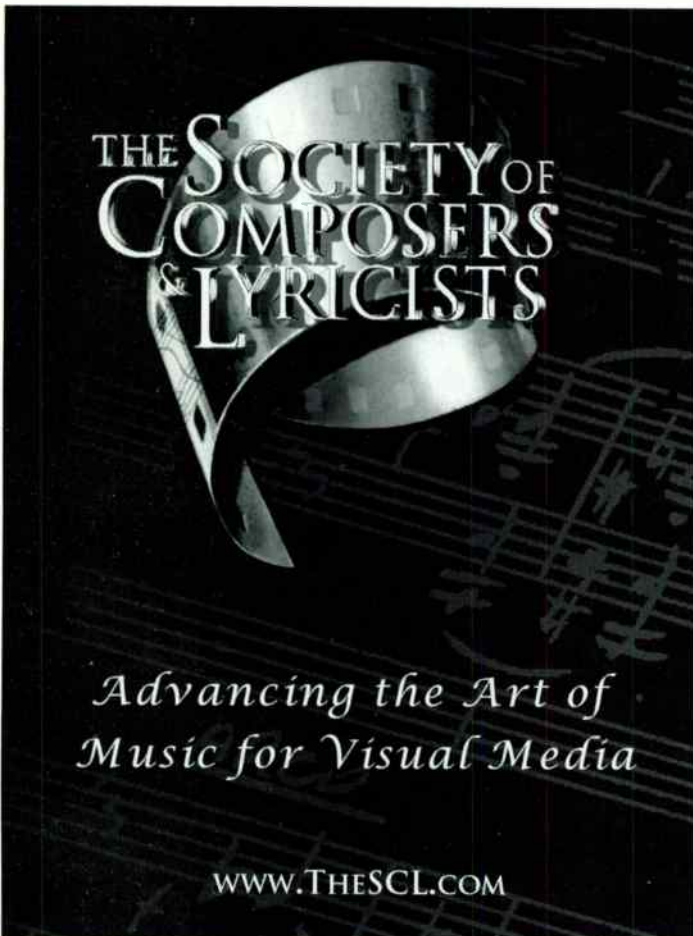
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—Brandon Flowers

THE KILLERS

by J. Rentilly

When his band inked contracts with Island Records in late 2003, Brandon Flowers was barely old enough to toast with a glass of bubbly, even if he drank alcohol at all. Signed to a major label deal just after his 21st birthday, Flowers — front-man of the Killers, one of the most successful debuting bands of the last decade — is a practicing Mormon, which prohibits the intake of booze and, well, and just about everything else in the rock & roll lifestyle.

Nevertheless, Flowers and company (guitarist Dave Keuning, bass player Mark Stoermer, drummer Ronnie Vannucci), buoyed by a deliciously melodic collection of instantly memorable modern rock songs, are enjoying all of the buzz of the rock & roll dream. Their debut album *Hot Fuss*, powerfully played, stunningly produced, and just edgy enough, has spent more than one year on *Billboard's* Top 100 Albums chart and generated sales of nearly 4 million units in the U.S. alone. The band's tireless promotion of *Hot Fuss* (more than 300 live dates around the world in the last 16 months) has helped further their cause.

Patched together by musicians answering personals ads looking for collaborators in Las Vegas, the Killers — band name courtesy of a New Order album cut — were born inauspiciously, pounding away at their music in stiflingly hot desert garages, honing their craft and songsmithing, playing dead-end gigs on a Vegas Strip virtually devoid of a local music scene. Then, thanks to a well-produced demo of the band's signature tune, "Mr. Brightside," they caught the attention of London-based Lizard King Records, were shepherded across the Atlantic to play a series of live dates, and became toast of the British music press. By the time the Killers returned Stateside a few months later, U.S. labels were clamoring to sign them. And the rest is, essentially, history — hit singles, arms full of trophies, and world stages shared with rock gods like Elton John and Bono.

On the phone from Atlantic City, where the band is *this close* to wrapping their epic tour, the recently married Flowers, now 23, reflects on the band's origins, fast rise, and forthcoming sophomore album.

Music Connection: The Killers have become so successful so quickly. What's been the biggest surprise of "making it"?

Brandon Flowers: It's not that much different, really, from playing bars when we weren't signed, when nobody knew who we were. We just play at nicer places. That's all it really is. Sometimes these places now have showers. It's really cool. There are so many bands out there, and right now we're playing places that have showers. But we're not done. We might have *made* it, but we might never write a hit song again. We might go away. If we don't take very seriously the opportunities we have right now to be the best we can be, to keep pushing ourselves, we will go away.

MC: The Killers certainly seem built to last.

Flowers: We take it very seriously. We really want to be around a long time. We want to be important. These are the bands that matter: U2, Morrissey and the Smiths, the Beatles. Those bands really left marks and we want to be in that company one day.

MC: Is there anything the band might have done differently in its quick ascent?

Flowers: The Pepsi Smash. I wish we wouldn't have done the Pepsi Smash.

MC: Why?

Flowers: I don't know. It's just a little... you know... A little cheesy. It felt a little dirty. I don't think we're sell-outs, officially, because of that, but it didn't feel right.

MC: But you got a lot of free cola.

Flowers: (Laughs) Yeah.

MC: *Hot Fuss*, the Killers' debut album, has been out for well over a year now, the songs are all over MTV and the radio, you've been touring for 15 months. We've got to ask: are you guys making any money yet, or are you still paying off that advance?

Flowers: (Laughs) Yeah, uh, we're making a little money. We're doing all right. We couldn't retire or anything. But we're starting to see it, and it's great. (Laughs) We don't mind it. But, really, no matter how corny it sounds, the money is not the biggest thing here. I'd rather be broke and be around a long time, so we're worrying more about our songs than anything else.

MC: Las Vegas is a town known more for its kitsch than its substance. How much of your hometown is in what you do?

Flowers: I think Las Vegas is a big part of what we do. It's really there in our performance. It's there in our look and in our approach to the live show. What we do onstage is very Las Vegas. But I don't know: is there a Las Vegas sound? Some people say we sound English, but I think of a song like "Midnight Show," and it reminds me of the lights on the Strip, flying by them in a helicopter. Everybody takes something a little bit different from what we do.

MC: What were your experiences on the Vegas club scene? Is there much of a local music scene in Vegas?

Flowers: There wasn't much going on, really. We were playing next to people who were doing meth-rock and funk and metal. We played with all of it, and nobody was really drawing anybody. And gigs would get cancelled at the last minute, because a place would get shut down when someone was

murdered in their bathroom or something. You had to find a place to play and then you had to hope they'd be open the night you were booked and that someone would show up and that the bands playing around you would be cool. It was a constant struggle.

MC: How much did that scene affect what you did, both onstage and in your songwriting?

Flowers: We played out a lot, but we never paid much attention to the whole scene. Our focus was on writing better and better songs and improving what we were doing. We didn't worry too much about the scene. I was more interested in what was big on the radio and who were the important artists. I was thinking about the White Stripes and the Strokes, not the hair band that was playing before us on a Thursday night.

MC: You grew up the youngest of six kids and moved around a lot. It has been reported that you describe yourself as an "alienated kid." What did music mean to you as a young kid?

Flowers: I was never, like, a kid who sat in a corner and contemplated suicide. But music was very important to me. Music was very, very important to my brother, and he was the coolest person alive in my mind, and so we'd listen to bands together all the time. His bedroom walls were covered in Cure posters and Smiths posters and I'd go into his room when no one was home and I'd just stand and stare in awe at these posters. It felt like such a sacred place to me, his room. And he handed it all down to me — the vinyl and the posters — when he got into CDs. He told me, "This is the good stuff." He knew how important it could be in shaping who I was going to be. And I'm forever indebted. Music plays such a huge role in who we are. With a different brother, I could've ended up listening to hip-hop and I wouldn't be here today.

MC: It has been reported that the first tune you could play on the piano was the theme song from the TV soap opera, *The Young and the Restless*.

Flowers: (Laughs) That's how I ended up getting piano lessons. My mom and my four sisters were all big fans of that show, so it was on every day. And we had this piano and nobody played it. It just sat there in the living room. And I don't know, one day I sat down and started tinkering around and I figured out that song. My mom was so impressed. (Laughs) She got me piano lessons.

MC: What was the first cool thing you could play on the piano?

Flowers: I thought *that* song was really cool. (Laughs) But then I started learning Elton John songs. I think that's where I learned a lot about pop music. Before that, I didn't know what chord changes were. I didn't know much about theory. I didn't think about that. I'd just learn the songs and I'd know what made them great. They just *felt* good.

MC: Tell us about your first experience performing in a band onstage. What was that like for you?

Flowers: Most people talk about how they knew they were destined to be onstage, that it was meant to be. But I was literally looking for a place on the floor to throw up on the night of my first gig. It made me so nervous. I'm very self-conscious, and it's hard for me to get out there. Even now sometimes. But that gig, it was Las Vegas, and it was one of those places where everyone had their nose in the air and everybody was too cool. It had an art house vibe, and it was difficult to get out there and play for a bunch of holier-than-thou people. They think they've got a radio and some money and a couple of CDs and they know everything there is to know about music. That's where the (Killers) song "Glamorous Indie Rock & Roll" came from. It's from the way those people made me feel when I walked out there that night — and wanted to throw up.

MC: What are some of the obstacles young bands face today?

Flowers: People worry so much about their manager or their hair. You go see so many bands today; they're in a bar, they've got 20 fans, they've got this perfect hair, but they don't have a chorus. That's something that I noticed right away. You need to think of the 10 best songs you've ever heard and know that the chorus is probably the biggest reason you're thinking of that song. It's not easy to write a great chorus; I'm not saying that. But you can have the coolest clothes and the biggest hair and everything else going for you, but you need a chorus.

MC: Why did the Killers sign with Island Records?

Flowers: We had a lot of people interested in us, but when you're signing with a label, you're really signing with an A&R man. The guy at Island, Rob Stevenson, we felt really good about him. He's a good guy and he loves our music, genuinely, and that's the reason we went with Island. It was not about the big label. It was about the A&R guy. And Island has been great to us.

MC: Some bands start each day with a business meeting, and other bands turn it all over to counsel. What's it like for the Killers?

Flowers: We approve everything. We have weekly approval meetings where we all sit together and go over all the issues — will we play here, endorse this, how much will we spend on the show, what do we want the stage to look like, do we want to sit for a photo shoot with *Spin*, will we give our song to this movie, who do we want to direct the video. It's all very democratic.

MC: Have the Killers licensed your songs to movies, TV shows, or video games?

Flowers: No. We really haven't done much. I was really, really excited about this movie *Jarhead*. The producers wanted the song "All These Things That I Have Done" for the trailer. I was really reluctant, because I don't want people to see "All These Things" as a war song. I think everybody's jumping on that whole anti-war bandwagon and it makes me want to puke. But they took the song and cut a trailer and it was really tasteful and really powerful and they didn't even use the part of the song:

"You need to think of the 10 best songs you've ever heard and know that the chorus is probably the biggest reason you're thinking of that song."
—Brandon Flowers

"I've got soul, but I'm not a soldier." I thought that was cool. The guitar line, the song, it was mixed with all of these amazing images. It was incredible. It felt like what Oliver Stone did taking Creedence or Stones songs and cutting them over Vietnam images. It really worked. I was very excited about it. But the studio ended up going with "Jesus Walks" by Kanye West, because they wanted to track more urban. (Laughs) That upset me a little bit.

MC: There's such a visual sense to your music and to your image. It has been reported that when you're writing you've actually got movies in your mind. Can you elaborate on that?

Flowers: I've always been a fan of story songs and I've really gotten into the music of Bruce Springsteen. You take the beginning of the song "Thunder Road" — "the screen door slams and Mary's dress sways." You're hooked. Everybody in the world, no matter who hears it, sees Mary and her dress and how it moves. It's a different girl and a different dress and it's moving differently in your mind than it is in mine, but it's right there. I think that's such a cool thing. A song can start with just one line. I see a person or a place and that can start a song for me. It is visual.

MC: There's a real tension in a lot of your songs — faith and temptation, jealousy and aggression, and sexuality. There's a lot of conflict. The easy reductive thing to assume might be: Vegas Mormon. Is that too simple?

Flowers: (Laughs) No. That's actually pretty good. It makes a lot of sense. It is a strange thing, the Vegas Mormon in a rock & roll band, but I've never felt too awkward about it. It's just who I am. But you know where a lot of that tension comes from? I actually am a very jealous partner, boyfriend, husband. I've been known to be that way, and it comes out a lot in the songs. It's really easy to write about things when they deeply affect you, so a song, like "Mr. Brightside" comes naturally. I am "Mr. Brightside." I wrote that when I was very upset after a really bad experience. You take those dark things and you turn them into songs.

MC: Are these songs autobiographical, then?

Flowers: I'd say they're 50-50. I'm not spilling my guts out in every song. I still like the prospect of making something up out of nothing, but a lot of these songs do come from my life.

MC: You wrote "Mr. Brightside" very quickly and on your first meeting with Dave Keuning. What can you tell us about that?

Flowers: Dave gave me this little cassette that he had. There were four songs on it and in between there were these guitar riffs and little fragments. I don't think he even meant for me to hear a lot of the fragments, but on that tape there was the "Mr. Brightside" guitar line — a little bit of a verse and a pre-chorus, though it was all really just a sketch at that point — and that's what really jumped out at me. So we got together and he played it and I sang over it and the lyrics all came really quickly. I slapped a chorus at the end of the pre-chorus and it was done. We didn't know how good it was.

It felt good, but we didn't have a drummer and a song like "Mr. Brightside" without drums is only half-done. With the whole band, it's a great song. The Killers are a great band because we have a great rhythm section. They've got really strong hands. (Laughs)

MC: You guys have been on the road forever. The tour ends soon. What then?

Flowers: We just picked producers for the second album, Flood and Alan Moulder. We've got a bunch of songs together. We've been writing a lot and I'm really excited about them. We're going to record in January.

MC: Bono supposedly told you to "spare us the interesting second record." Are you going to heed his advice?

Flowers: (Laughs) That is good advice. (Laughs) No matter how many records the first one sold, it's not time for us to get all weird. We've got a lot left to prove. We can't just go out there and forget our choruses. There are a lot of people out there who hope our second album is the worst album ever. That's just how the human brain works. But I think it also works where a lot of people are hoping we make the best album ever. There's a lot of pressure, but it's going to be great.

MC: How will the new songs differ?

Flowers: They're a lot more mature. They have better chord changes. I love a hit song that isn't necessarily verse, pre-chorus, chorus, verse, pre-chorus, chorus, bridge, and so on. I like the idea of putting a song out there that mixes it up a little bit. The Talking Heads are great like that. They're not just weird; they're doing things their own way. Their songs are not perfect things. They're not just about perfect structure. That intrigues me. "Somebody Told Me" and "Mr. Brightside" and "All These Things" are really great at following a structure, and that opened the door for us a lot, but I think we're going to push a little bit on the next album. That's important to us.

MC: Lyrically how are the new songs different?

Flowers: I have one song called "Why Do I Keep Counting." I think it's my best lyric. It's a good story. My favorite line is, "if all my days are numbered, why do I keep counting?" I think that's a really good song. But a lot of the new songs, they kind of make you feel dirty.

MC: What does married life mean to a guy who's in a hot rock band?

Flowers: (Laughs) It's hard, you know. (Laughs) But I love my wife and I'm excited to have a family. I need to stay grounded. But the guys in the band think I'm crazy.

MC: How do you pass time on the road?

Flowers: Watching *The Sopranos*. I'm totally addicted. I bought all the boxed sets. I'm in season five right now, and I'm totally sad that it's almost over.

MC: It has been a wild couple of years for the Killers. When you look back at it all, what does it mean to you?

Flowers: It has all happened so quickly. I know one day I'll enjoy looking back on it all, checking out the photographs and all of the press, but right now I can only take it as it comes. Today, it's all unreal. We're living a dream that so many bands have and we feel fortunate to be here. We take it very seriously, the hard work and the great songs that are required if we're going to be around for a long time. That's what we want, to be on top for a long, long time.

Contact Anil Foreman, Island Records,
Anil.Foreman@umusic.com

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World Radio History

COLDWELL BANKER
PREMIERS
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Shocknina

L.A. Band Scores Via Sports TV



by Bernard Baur

“Our website went from about 30 hits to over 1,200 hits a week,” Bruce Somers revels. Not bad for a band so new, they’ve only played five shows. What provokes that kind of attention? For Shocknina it’s being a featured artist on iTunes and — oh yeah — national exposure on a weekly basis.

Every Saturday of the 2005 college football season, fans are treated to a new video that highlights Shocknina as the featured artist for Fox Sports Net’s *College Football Saturday*. That score led to the band’s launch on iTunes, which led to an outpouring of interest from all quarters.

Of course, the fact that the band’s singer, Nina, is drop-dead gorgeous, as well as a model, actress and dancer, didn’t hurt. But, even so, this act’s

good fortune prompts the question: How did an unsigned, relatively new act get so lucky? Some say, “you make your own luck,” and that’s precisely what Shocknina did.

It all began with the Kidneythieves, an act that sold around 100,000 records on two different indie labels before each label went belly up. Somers explains, “We knocked around for awhile trying to get a third deal, when our lead singer quit.” It was then that a friend introduced him to Nina as a possible replacement. “I knew immediately that she was ‘it.’”

Nina knew too. Raised in Denmark, she traveled Eastern Europe with her Russian Gypsy grandmother. As a teenager she studied drama in London and ballet at the Moscow Bolshoi. At 16, she furthered her studies at Juilliard, NYU and the Magic Circle of Opera. That prestigious resume got her spots on concert tours (as a dancer) for artists such as Prince. Acting roles followed on Broadway, daytime soaps, MTV, *The Tonight Show* and E! Network. However, despite her classical background, Nina claims, “I was a punk kid at heart. Rock moved me more than anything else.”

That caused a conflict, because producers wanted to mold her into a pop princess. “But, at the time,” she recalls, “I was willing to do anything to get into music.” In fact, she inked deals on a Universal imprint and another on a Euro-dance label. But, Nina wasn’t happy. “It’s not what I wanted to do,” she sighs. Consequently, when she met Somers they both were ready for change, and a new start.

With former Kidneythieves on board (bassist Fijt and drummer Sean Sellers), guitarist Somers knew that Nina completed the dynamic. They feverishly started composing new songs for the group and recorded an EP. Their sound has been compared to Garbage, Evanescence and NIN.

The difference for Shocknina is in their networking skills. “You have to find the right people to work with,” Somers maintains. As such, the band networked at ASCAP, and made significant connections. That led to a meeting with Neil Portnow, president of the Recording Academy (*The Grammys*). Portnow and ASCAP took a liking to the band and turned them on to opportunities, like the Fox Sports gig. “That kind of networking is crucial in this business,” Somers affirms. Indeed, Shocknina have now made contact with an array of industry, including *Music Connection* (which invited them to perform at the magazine’s “Best Kept Secrets” showcase).

While Shocknina may have friends in high places, that scenario didn’t happen randomly. They worked at it and didn’t rest on their derrieres expecting success to come to them. Instead, they went to it — where it lives; and, their insights are a lesson for all artists.

“I knew that we had to make things happen for ourselves,” Somers explains. With that in mind, Shocknina are pursuing the independent route and aren’t waiting for a label to make them. “We’ll survive and succeed on our own,” Nina declares.

Contact www.shocknina.com

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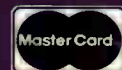
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8 Film / TV Placement Companies

By Tom Kidd

Most indie musicians are aware that opportunities in the record industry — especially in terms of label signings — have been shrinking. Chalk it up to a number of factors: corporate mergers, label rosters being slashed, distributors folding, and the popularity of illegal downloading.

The opposite, however, is occurring in the world of film and television. "You're seeing more and more hours of programming," says Marc Ferrari, head of MasterSource, which places songs in films, TV series and video games. "You're also seeing more networks. Now you have all these other entities with their own original programming. That's why [song placement] is still an arena where songwriters can make some decent money."

Though major labels still recognize film and TV placement as an important promotional tool for their artists, today's leaner budgets sometimes leave little room for big MTV songs. For example, when writer actor/director Zach Braff looked for soundtrack songs for his *Garden State* feature film, "Let's just say you could buy a small house for what some of the songs cost," he says.

That scenario leaves the door open for indie artists to fill in the blanks, whether providing a soundalike song or a work of their own. How generous the money paid to the indie artist depends on how well-financed the film, ranging from no-budget student films to high-budget Hollywood blockbusters such as MasterSource's placement in *The Sixth Sense*. Most film and TV placement companies take a percentage of the fees that are paid for the placements, generally 30-40 percent. Some companies may take part of the artist's publishing, as well.

Though many artists these days are choosing to forego the use of (and costs associated with) a company to help them get placements, those are generally artists who already have developed relationships with music supervisors, who help film directors and producers find and acquire songs for soundtracks. Any artist can do the same by using *Music Connection's* annual list of Film/TV Music Supervisors [see p. 32]. Placing songs in film and TV is ultimately a combination of timing and connections.

Most placement companies — and the ones listed below are perfect examples — have their own relationships with music supervisors, to help them cut through Hollywood's infamous red tape.

True Talent Management

Jennifer Yeko

9663 Santa Monica Blvd., #320
Beverly Hills, CA 90210
310-560-1290
www.true talentmgmt.com
mc@true talentmgmt.com

Consideration Cost: NA
Percentage Split: varies
Submit: full press kit

True Talent Management has had success placing songs in shows including *The OC*, *Sex and the City* and, most recently, MTV's hit show *Laguna Beach*. The company's Jennifer Yeko currently handles five management clients including Highwater Rising and Elysia. It is those management clients, naturally, who receive the lion's share of Yeko's attention, but that doesn't mean those are the only artists she will help place.

Credit Yeko's ongoing successes to her cadre of contacts. "I've been told by just about every music supervisor and film and TV executive that I'm really good at what I do,"

she says. "I understand what the different supervisors need and find the right material for them. I don't provide anything sub-par. I'm also good at looking out for the artist and their interests."

The artist can look after his or her own interests by being aware of what the placement company needs. Go the extra step and call or e-mail first. It does you no good to send your indie pop vocal when music supervisors are asking for a solo harp instrumental.

And, according to Yeko, there may be a place for that solo harp tune of yours. Yeko maintains a database of independent artists of all stripes and genres. She can access any song whenever she has a music request. "I'm in the position right now where I have a lot more requests for things I can't fill."

5 Alarm Music

Cassie Lord

35 West Dayton St.,
Pasadena, CA 91105
626-304-1698 ext. 503
www.5alarmmusic.com
cassie@5alarmmusic.com

Consideration Cost: NA
Percentage Split: varies
Submit: 4-5 songs, full
promo package

As the artist approaches a company to represent their work, it is important to identify what the company will be expected to do. At 5 Alarm Music, for instance,

Cassie Lord points out that the artist is assigning the company the right to speak on the artist's behalf. Like most companies, 5 Alarm gets paid on the back end of the deal, though that percentage will vary from project to project.

Part of what a film and TV placement company does is make sure the legalities are in place before a song is offered to a film or TV show. That's why the artist must own the recording 100 percent and must have control of the rights. If the music is co-written, both writers have to agree to the terms of its eventual usage. "At times composers may think that they own the song, but they may not own the recording or may have co-wrote it and think they can speak for it when they can't. There can also be a liability if all the music isn't properly cleared before the supervisors get it," Lord says.

Cassie Lord wants all artists who are submitting to her to be sure their CDs are properly labeled and to have all tracks listed accurately on the jewel case, as well. 5 Alarm also likes artist to include any promotional material that's available (including photos), as the more the artist has accomplished, the higher the fee 5 Alarm can negotiate.

Luke Hits

Luke Eddins

615 N. Rossmore Ave., #203
Los Angeles, CA 90004
310-236-5853
www.lukehits.com
info@lukehits.com

Consideration Cost: NA
Percentage Split: varies
Submit: full press kit

Television is helping to strip away the layers of insulation between bands and the public, notes Luke

Eddins from LukeHits.com, whose company has helped place indie artists' music in films including *War of the Worlds*. That is also true of film and, increasingly, video games where a top-selling game can gross more than a big Hollywood production's opening weekend. "It's almost like a paradigm shift where featuring an artist that's too mainstream is all of a sudden uncool," he says.

That said, Luke has found a place where tracks don't need to be mastered. Production value remains important in film and TV, but there are two camps to production values. "There's the over-produced mainstream-style production and there's the lo-fi, garage style of production. Depending on what the project is, it could call for either of those. I've been able to help out and place artists who literally recorded in their bedrooms with no mastering or anything," says Eddins.

That said, Eddins advises artists to keep things simple. He needs to hear a CD that tells him who the artist sounds like. Producers could look for popular songs to use in their productions, but getting a big name will cost them a lot of time in securing permission, as well as a big part of their budget. Timing is important, because music is usually one of the last elements added to a film or TV production. Cost is an issue because the typical film budget only allows 1 percent for soundtrack.

The rules for approaching film and TV are the same as in marketing generally: This is what I have, this is why you want it and this is what I want you to do with it. Keep it simple and keep the emphasis where it belongs. "Folks are inundated with press releases, photos, etcetera," says Eddins. "The first order of business is: less flashy is better. I get stuff that's way over-produced and it blows my mind on the amount of money that a band must have spent when they didn't get the basics down, like vocal lessons. It's like an actor spending \$3,000 on headshots before even having a single acting lesson."

MasterSource

Marc Ferrari

28030 Dorothy Drive #201
Agoura Hills, CA 91301
818-706-9000
www.mastersource.com
info@mastersource.com

Consideration Cost: NA
Percentage Split: varies
Submit: master quality CD

At MasterSource, a music library that began with material wholly written by independent artists has become more of a traditional music library. Former Keel member Marc Ferrari now runs a business built on creating new material, hiring a writer and then paying him or her to write for a specific project.

There are a couple of different revenue streams. If a song is used or "synchronized" in a show, a *synchronization fee* is usually paid to whoever owns the copyright on the song. An additional fee is paid to use the recording, a *master use fee*. That means if an artist demos an original song, they own both sides — the publishing and the master recording.

What is a typical fee that's paid? If an artist owns both the song and the recording, the fee can range from \$1,000 to \$5,000 for TV usage. "I've heard of indies getting more, and this is just for the fee to use the song," says Ferrari. "There could be an additional fee for home video rights; a home video buyout. Sometimes the license includes that right and sometimes it doesn't, depending on the studio."

There are also fees paid to the writers and publishers through a performing rights organization (ASCAP, BMI, SESAC) once the show airs on television. "The beautiful thing is that you get paid every time that episode airs," says Ferrari. "I'm still making money on placements I did in 1993 and 1994. So one song in one TV show can generate tens of thousands of dollars over time given the right circumstances."

"I've been able to help out and place artists who literally recorded in their bedrooms with no mastering or anything." — Luke Eddins

IndyHits.com

Mike Galaxy

P.O. Box 4102
Hollywood, CA 90078
323-276-1000
www.indyhits.com
mgalaxy@bandpromote.com

Consideration Cost: \$10
without referral, otherwise N/A
Percentage Split: 30-70
Submit: master quality CD

Keeping deals straight isn't easy for creatively minded musicians. Mike Galaxy prides his company, IndyHits, on helping to educate artists about the terms of the deal. "Not only are we working out contracts and agreements with the artists," he says, "but I'm explaining about what we do and how it works. You're not going to get that with a lot of publishers."

The types of deals offered to composers are extremely varied and often confusing, especially when dealing with the low-budget projects that indie artists may use to launch their careers. In the film world, those could range from the *straight fee*, where the composer is paid once for the one-time usage of a piece of music, to a *deferred payment* where the composer gets a share

of a film's future profits. Such a deal promises to compensate him or her for a low or non-existent initial fee.

In terms of television placement, IndieHits takes 30 percent of the artist's initial licensing advance (low for the industry), which is when a deal is struck with a production company or TV show. Such was the case in the company's recent success placing some 50 percent of the songs in the soundtracks to the *Monster Garage* series.

WEB RESOURCES

Craigslist.org

Features occasional listings looking for film, TV submissions under TV/Film/Video category. Varies by city, but Los Angeles and New York tend to be best.

Crimsonuk.com

British, European and North American productions looking for various services, including music.

CueSheet.net

Twice-monthly listing of TV and film projects specifically looking for music.

FilmMusic.net

The main organization for film and TV composers. Provides a "Jobwire" with info on TV and low-budget features seeking composers and songs to license.

HollywoodReporter.com

Tuesday edition lists film projects in production.

InHollywood.com

Database of North American film and TV projects in development or production.

Mandy.com

Great place to find low-budget indie features or short films in need of music.

New on the Charts

(www.notc.com)

Monthly subscription publications detail various opportunities for music copyright holders.

ProductionWeekly.com

Like *Hollywood Reporter* listing, but more advanced. Lists U.S. films in production.

Training4Music.biz/resources

Comprehensive up-to-date listing of film, TV, labels and talent searching for submissions.

If the TV show later goes to DVD, what usually transpires is a buyout of an amount equal to the initial licensing figure. The placement company takes a similar percentage of that, as well. "If it's a film that goes to cable TV, let's say they pay \$1,000 to use the song in the film. They'll pay another \$1,000 to go to cable and an additional \$1,000 to go to DVD or video after that. We get 30 percent of each of those, just like any publishing company out there," says Galaxy.

Visual Music

Tom Seufert
 310-266-8524
 www.planetpoint.com/visualmusic
 visualmusic@socal.rr.com
Upfront Costs: NA
Percentage Split: varies, but generally 50/50
Submit: master quality CD

Visual Music provides custom music to the worlds of film, TV, commercials and interactive gaming. The company offers 13 distinct DVDs to music supervisors, each organized by potential thematic usage. The pay scales a Visual Music signee can expect to enjoy can vary widely depending on a wide variety of factors.

Creative Director/composer Tom Seufert, who recently placed songs with the Fox series *Casino*, explains that while the fast-growing interactive world is open to new music, the pay isn't quite there. "Even when they want

music, it's \$1,500 a minute. That sounds like a lot, but it isn't unless you get an hour's worth of work," he explains. "TV commercials are paying \$5,000-\$20,000 for 30 seconds depending on whether it's a local spot, a regional spot or a national spot for a big advertiser. Some spots go up to \$50,000 if it's a big orchestral spot." The ideal, he says, is to write the title credit for either a TV show or a film.

It's all about timing and relationships. Those relationships, based on trust and quality of product, may well take three to four years to build. "I know a number of film and TV supervisors personally, and have for many years. They only listen to things to the extent that I don't waste their time," says Seufert. "It's about finding the right piece of music for the right price. If they like something, you have to have all your ducks in a row. If they ask how much it will cost to license, you have to know this in advance."

"I'm still making money on placements I did in 1993 and 1994. So one song in one TV show can generate tens of thousands of dollars over time, given the right circumstances." —Marc Ferrari

Transition Music Group

Jennifer Brown
 11288 Ventura Blvd., #709,
 Studio City, CA 91604
 323-860-7074
 www.transitionmusic.com
 onestopmusic@sbcglobal.net
Consideration Cost: NA
Percentage Split: varies
Submit: master quality CD

In today's market, music companies that were previously happy to concentrate on record sales have to find new avenues of income. Most major music publishers and record companies, plus an increasing number of independents, have film and TV personnel whose sole job is to find suitable projects to which they can license their music.

Such is the case with Transition Music Group, which provides the music for the *Byron Allen* series as well as the new cable station called TV1. "We have a collection of music that we own, so we sign up music from indie artists," says TMG's Jennifer Brown. "We accept music from indie artists. We lis-

ten to it and if we like it, we start the paper work. When we ask for music, it's for music to be signed with us, not just placed."

Like many of the companies involved in placement, TMG is decidedly indie friendly. The company is black female owned, with Dawna Ross-Jones and David Jones coming from broadcast into the record industry, so they're experienced in both. Brown came to the company from producing commercials and independent films, so she has a frame of reference. Transition Music Group needs material that is master quality only.

Taxi

Michael Laskow
 800-458-2111
 www.taxi.com
Consideration Costs: \$299.95/year plus submission fees
Percentage Split: NA
Submit: varies, usually individual songs

Every successful business is based on relationships. You can't have a quality relationship with someone you don't know. People love Taxi, because they get individual attention. The filtering process helps to get material considered as opposed to placed on a desk somewhere and overlooked.

Among Taxi's services, the company provides listings twice a month of film and TV shows looking for songs. A typical listing gives members four weeks to submit. A screening through the company's A&R process adds another two to three weeks to the process.

Not all films and TV shows have that kind of lead-time, which is why Taxi has just launched Taxi Dispatch. For an additional \$149.95, this service seeks to streamline the process of getting material to the film studios.

There are companies similar to Taxi, most notably Richard Jay's The Music Broker (www.themusicbroker.net), a UK-based service which also offers the excellent primer *How to Get Your Music on Film & TV*. The company's costs range from \$95-\$495 per year depending how many songs are being represented and whether the artist wants advice on improving them before pitching.

No matter the path you choose, film & TV placement offers a great opportunity to get your music heard.

ME

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MAKING THE MOST OF A MUSIC CONFERENCE SHOWCASE

By Panos Panay

I get many inquiries daily from members from around the world who ask me if it's worth it to apply and ultimately showcase at any of the multitude of music conferences out there (almost all of which are listed on Sonicbids).

Well, like just about anything else in life, I tell them that it's all an issue of expectations. If you are hoping that your showcase at conference XYZ will be your chance-of-a-lifetime to reach hundreds of A&R guys who, after your show, will come knocking with pen in hand, my answer is, "Don't bother."

By this I do not mean to imply that A&R guys do not go to any of the music conferences out there (the cynic's view), because a handful of them do. However, it would be utterly naïve to think that in this new world order of the (much more complex) music business, getting signed to a major or even indie label deal will be the product of just one superbly executed showcase.

While this is the stuff of movies, novels, and legend, my approach to life has always been a lot more pragmatic: do your homework, work hard, be opportunistic, stop waiting for others to do your job, and good things will happen.

So, what can a music conference showcase do for you? Quite a few things if you go into it prepared and with the right mindset. Here are some tips that will help you make the most of your next showcase:

01 FIRST THINGS FIRST: A "SHOWCASE" IS REALLY JUST ANOTHER GIG FOR NO PAY.

That's right. Don't expect others to do your job in promoting your show. Since chances are that it will be you and another 300 artists performing during the same weekend, you will need to hit the ground running. Are there any bookstores, coffee shops, record stores that are close by the club you will be playing in? Would they be willing to post some flyers on your behalf or distribute some postcards? If necessary, offer them some free CDs or t-shirts and get them to help you with your promotion. Badge holders at music conferences have a million people to go and see that night (and a million favors to return). Local music lovers do not.

02 TREAT YOUR SHOWCASE AS A GREAT WAY TO REACH A BRAND NEW AUDIENCE IN A NEW MARKET OUTSIDE OF YOUR LOCAL CITY/AREA.

Being able to expand beyond your local scene is paramount if you are hoping to make a career out of your original music. A music conference gives you the chance to play a venue that under most circumstances would not bother booking you, as you have no following in their local area. Treat the showcase as your chance to gain a foothold in a brand new market. It's a big world after all!

03 ONCE YOU FIND OUT WHAT VENUE YOU'LL BE PLAYING, DO YOUR HOMEWORK.

What area of town is the venue in? What is the type of people that normally frequent it? What type of music does it usually showcase? The more you know about the venue, the better prepared you will be about your showcase. It's all about gearing your message to the audience; plus, remember that your "targets" are not just the badge-holders and the wristband-wearers, but also the booker and the owner of the club (see below).

04 GET TO KNOW THE OWNER OF THE CLUB OR THE BOOKER: THEY CAN BE YOUR BEST FRIENDS.

If you consider your musical message as a "virus," these are the people who you want to infect. Not only will they be willing to book you the next time around, but they can also tell you about other venues in the local or immediately surrounding area that you should perform at. Call them in advance, introduce yourself and ask them if they can recommend other clubs in the vicinity that you can contact for a booking (see # 10).

05 ASK IF THE CLUB YOU ARE PLAYING HAS AN E-MAIL LIST.

Perhaps for a small fee they'd be willing to do an e-mail blast on your behalf, which would only benefit them (more beer sales). Remember, your mission (if you are to gain a foothold in a new market) is to "infect" as many local people as possible, and a club will most definitely have access to these folks. Music conference badge-holders will leave within a day or two after the conference is over, so they do no good in terms of local market "penetration" (though they can act as carriers of your musical virus to other locales).

06 GET TO KNOW THE LOCAL BANDS THAT ARE PLAYING ON THE SAME BILL AS YOU.

Ask the conference if they would be willing to give you their contact info in advance. Call them up, introduce yourself as a fellow musician, and ask if they would be willing to swap e-mail lists with you, or do an e-mail blast to their local list about the showcase and also highlight your act. In exchange, you can do the same thing for them when they are visiting your market.

07 ACT LOCALLY, THINK GLOBALLY.

Once you are done with your show, go around the audience, introduce yourself, thank them for attending, and politely ask people if they are interested in being on your e-mail list (most people are too polite to say "no"). If you are diligent about doing this after every show, not only will you amass a large and diverse e-mail list, but you will also be able to

follow up with these folks and sell them your CDs, tickets for your next show in their area, etc. Don't forget that these early "infected" audiences can carry your message far and wide.

08 SELL, SELL, SELL.

If you successfully implement suggestions 5 to 7, then the people who attend your showcase will not just be industry guys who demand free CDs and treat music like yet another commodity waiting to get sampled (think coffee or wine tasting). I know artists who make a lot more from selling CDs after a show than they do at the actual gig. Go around the room and ask people if they would be interested in buying your CD with songs that they just heard. Don't be greedy: sell your CDs for less than the cost of the latest superstar release (after all, it costs less to make your record than theirs; a price of \$7.99 is cheap enough to be an impulse buy). If you offer to give them a signed copy, they'll love you even more. And, don't wait for them to show up at your merch table; be assertive! (Remember, most people are incapable of saying "no.")

09 USE YOUR SHOWCASE AS A TOUR

"ANCHOR DATE." It's true that most showcases don't pay. However, that does not mean that your trip needs to be a money loser. Do some research and find clubs within a 30 - 200 miles radius from the location of your conference that are compatible to your style of music. E-mail them your Sonicbids EPK, explain that you are playing XYZ conference on Friday or Saturday and ask if they have openings on Monday, Tuesday, etc. Since all conferences take place over a weekend, and most clubs look at Mondays and Tuesdays as dead days anyway, they would most likely be willing to take a small risk on an out-of-area band. Or, see if you can share the bill and split the door with a local band. Do the same for as many surrounding cities/towns that are within driving distance from the conference locale as possible. Since your biggest expense will be flying yourself and your band to the conference, amortizing your costs over as many dates is a good and profitable practice.

10 FALL IN LOVE WITH WHAT YOU DO (AND THAN MEANS EVERYTHING YOU DO).

It would be great if the life of a musician was just about music but, hey, that's not the case with any other profession either (actors, medical researchers, plumbers, they all deal with things that are outside their comfort zone too). Learn to relax and enjoy every step of the process, including the drudgery of schmoozing, promoting, cold calling, cajoling, etc. They are not as fun as getting onstage but they are what will ensure that you will be able to make a living out of what you love. Learn to enjoy the process, and the rest will follow. As Confucius said: "The journey of a lifetime begins with a simple step."



Panos Panay is the Founder and CEO of Sonicbids.com, which helps artists get their music out to the world.

MC



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.



Lindsay Mac

Contact: 617-686-4411;
lindsay@lindsaymacindoe
Web: lindsaymac.com
Seeking: Label/Distrib.
Style: Singer/Songwriter

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

A sweet voice and an expressive delivery that conveys an ethereal smile is what permeates this disc from Mac, who accompanies herself on cello, backed by sensitive supporting players. The tunes we heard ("Lucy," "Nowhere," and "Pale Reflection") are characterized by an intelligent, observational, and highly verbal sensibility that, at times, echoes Alanis Morissette and Dar Williams. Lindsay Mac's artful story-songs will appeal to the KCRW crowd.



Doug Gochman

Contact: Dennis Magoffin,
818-439-0526; magoffin@
brokenwavemusic.com
Web: brokenwave
music.com
Seeking: Label, Distrib.
Style: Americana/Folk

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

Gochman is a skillful songwriter and he delivers his homey material in a way that recalls the folksy appeal of classic country popsters like Glen Campbell. The nicely mounted "pickin'" song, "Fool For Love," has a dexterous banjo threaded through it and the singer's voice is likeable and true, allowing the song's hook to sink in. "Nothin' To Lose" switches to a vibrant blues-pop-with-horns approach. The delicate ballad, "Tell Me Something I Don't Know," rounds out the disc.



Lori Carpenter

Contact: 661-284-6735;
RCKU@yahoo.com
Web: loricarpen.com
Seeking: Label Deal
Style: Rock, Pop

Production.....	8	
Lyrics.....	6	
Music.....	6	
Vocals.....	7	
Musicianship.....	7	

Carpenter's self-produced disc possesses sparkling sound quality, especially on the guitars, and the whole package shows her voice is strong and note-perfect. Original material ("Soul Searcher," "Have A Heart") is clearly influenced by the top Eighties rock divas (Pat Benatar), and that might hamper this talented performer's chances. "Angel..." impresses us most; this pretty ballad is lushly realized and suggests Carpenter should hammer out a few more of them.



Marlena Randall

Contact: 951-764-3928;
info@marlenarandall.com
Web: marlenarandall.com
Seeking: Label, Mgmt.
Style: Pop, Rock

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

This performer's vocal delivery shows years of study and she hits her notes with assurance. Like numerous other artists these days, Randall is writing originals that harken back to Eighties divas (Heart, Benatar) and these attempts ("Fading Star") come off sounding stilted and dated in this alternative era. Randall really shines as a ballad singer, and her original song, "Just To See You There," is very good, an inspiring powerhouse of a production.



Rob MacMullan

Contact: 310-962-7733;
rmacmullan@yahoo.com
Web: robmacmullan.com
Seeking: Label, Distrib.
Style: Pop-Rock,
Singer/Songwriter

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

Heartfelt and sincere to the max, MacMullan has a set of original songs that emphasize romantic relationships and human honesty. "Free Again" is a statement of the artist's ideals and inspirations. "All That You Are" is a heart-on-the-sleeve pledge of love. Sadness and loss are everywhere in "Wake Up (Gone)." While MacMullan has a voice that has limited range and resonance, his sincerity as a songwriter could pay off for him in the end.



Dirty Kings

Contact: 323-702-4502
Web: dirtykings.com
Seeking: Label Deal
Style: Rock
Via Sonicbids EPK Submission

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

L.A.-based trio Dirty Kings are a straight-ahead, shot-n-a-beer rock band whose material and attack will have you recalling stellar influences from rock's hall of fame. Fans of classic Stones, ZZ Top, and GNR will jump on these tunes (featuring "Blanket of Snow," "Dirty Brown," "Just For Shots") like a wolfpack on a meat patty. Lead singer B.B. Cox has a good vocal tone for this material. Overall, these recordings suggest that the Kings might rule in a live setting.



CI Productions

Contact: 518-505-9440;
adam@CIProductions.com
Web: CIProductions.com
Seeking: Label Deal
Style: R&B, Funk, Hip-Hop

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

The duo of Adam Cichetti & Jermaine Wells have a reach that exceeds its grasp. "Troubleman" is an old-school R&B/funk influenced number with cliched lyrics. "NJ" is a hip-hop tune a la Everlast, complete with a mournful acoustic guitar track. The moody "Underneath" tries to integrate a xylophone into the mix, but it just doesn't work in a track hampered by even more bizarre choices, including Sixties psychedelia and a Santana guitar hook.

DEMO SUBMISSION GUIDELINES

Music Connection reviews both EP-length demos and full-length albums that have yet to connect with an established distributor. The two ways to submit to us are:

- Snail mail a package to: Demo Critiques c/o Music Connection, 16130 Ventura Blvd., Ste. 540, Encino, CA 91436. Include a photo and a high-resolution jpg image on disk, brief bio, current contact name and phone number, and a music CD. Indicate three songs for review and include lyrics to each. Or you can:

- E-mail an EPK by visiting Sonicbids.com's special Music Connection area.


If you are chosen, we will contact you by the phone number you've specified. The package or EPK you send us should be the same you send to the A&R community, management firms, publishers and attorneys. All submissions are randomly selected and reviewed by an executive committee. All submissions become the property of Music Connection and will not be returned. Because of the amount of submissions we receive, we cannot guarantee that every demo will be reviewed. (If your music does have distribution with an established distributor, it is not eligible for Demo Critiques. Instead, it is eligible for our occasional Disc Reviews area.)

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CLUB REVIEWS



Tonya Watts: Heartfelt country music that is downright enjoyable.

Tonya Watts
 Key Club
 West Hollywood

Contact: Hotline, 818-601-3432; tonyawatts@aol.com
Web: www.tonyawatts.com
The Players: Tonya Watts, acoustic guitar, vocals; Shawn Nourse, drums; Paul Marshall, bass, backup vocals; Al Bonhomme, lead guitar; Bob "Boo" Bernstein, pedal steel; guest vocals, Waylon Payne.

Material: Tonya Watts combines traditional country twang with the California lifestyle to create a sound that preserves country music's heritage while seasoning it with those great California virtues, like traffic, fast food, fast times and bad relationships. Watts and Deana Carter (for whom she was opening at this gig) are childhood friends, as well as musical colleagues. And, it clearly shows in Watts' musical sensibility.

Musicianship: Watts' music is heartfelt, compelling and downright enjoyable. Her well-seasoned band of studio musicians truly came to play. Sporting an acoustic guitar signed by Hank Jr., Watts proves she is equal to the en-

dorsement. Her bandmates blended nicely through most of the set, although Bonhomme's lead did become overpowering at times, especially when the vocals were not as well mixed as they should have been.

Performance: Watts sang songs that combined her deep Texas twang with topics everyone in the audience could relate to. This songwriter's music also reflected her love of the history of country music, from the dynamic collaboration she did with Deana Carter to her inspiring tributes to Hank Jr. ("The Day Hank Jr. Came to Town") and Willie Nelson ("Texas Twister"). Watts kept the audience involved in the show and they responded with a rousing ovation. Watts' closing duet with Waylon Payne brought down the house and was the perfect segue for all the other musical acts that followed.

Summary: Watts' songwriting skills are apparent, as is her respect for, and acknowledgement of, country music. While her delivery may be too country for the West Coast brand of alt-country, the songs themselves are true gems. In fact, it would not be surprising to hear a few of this artist's songs recorded by some of Nashville's elite.

—Bob Leggett

Collin Herring
 Hotel Café
 Hollywood

Contact: Tom Mureika or Versa Manos, Gorgeous PR, 323-658-9146
Web: www.collinherring.com
The Players: Collin Herring, lead vocals, acoustic guitar; Ben Roi Herring, pedal steel, backup vocals; Jeremy Hull, upright and

electric bass; Billy Walters, drums, percussion.

Material: Singer/songwriter Collin Herring is a Texan from a country-music family. His music spans the alt-country spectrum from traditional roots (the tastily titled "Sinkhole of Love") to Southern gothic ("Lazy Wind"). Considered a prodigy back in Fort Worth, he's making headway into larger cities after an acclaimed show at this year's South by Southwest. His rock track, "Back of Your Mind," has even gotten airplay on Indie 103.1's country pit-stop *Watusi Rodeo*.

Musicianship: Herring's tight backup group rolls smoothly over tough transitions. The real stand-out performance is from Herring's father, Ben Roi Herring, on pedal steel. A professional keyboard player who learned the instrument in order to join his son's band, his warbling sound added the perfect accent to his son's guitar-driven ballads. There were even extended country rock jams; and, though fun and energetic, the freestyle jamming sounded a little too similar from song to song.

Performance: Herring's sincere style reflected his intimate material and *sotto voce* singing. His lowered eyes and soft-spoken growl worked well in the cozy Hotel Café, and he showed potential to be even more enigmatic, if he had a larger audience. Father Ben proved to be the talkative one as he entertained the crowd with stories from back home. Herring the younger exuded a kind of gawky indie-rocker charm.

Summary: Collin Herring clearly has the heartbreak, talent and musicianship of Lyle Lovett or John Mayer, but not yet the finesse. His songwriting is strong enough to distinguish himself from the Jeff Tweedy wannabes, but all in good time young Jedi cowpoke.

—Lauren Horwitch



Collin Herring: A real country artist with talent and musicianship.

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"[Jennifer Adan is a] talented songwriter with great melodies!"

~Robb Hanna of MCM Productions <http://mcm.r8.org>

In addition to writing songs, Jennifer's love of writing includes poetry, novels, short stories, children's books, and screenplays.

To contact Jennifer, visit her website at

www.jenniferadan.com



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3. Recording Equipment	15. String Players	24. Bassists	33. Producers Wanted
4. Music Accessories	16. Keyboardists	25. String Players	34. Engineers Wanted
5. Guitars	17. Drummers/Percussion	26. Keyboardists	35. Misc. Prod
6. Bass Guitars	18. Horn Players	27. Drummers/Percussion	Business & Services
7. Misc. Strings	19. DJs	28. Horn Players	36. Agents/Managers Wanted
8. Keyboards	20. Specialties	29. DJs	37. Investors Wanted
9. Horns	21. Vocalists	30. Specialties	38. Distributors Wanted
10. Percussion			39. Employment
11. Computers/Software/Etc.			40. Music Personals
12. Trades/Freebies/etc.			41. Misc. Business

When placing your free ad follow these simple guidelines:

- 1) State the category you want your ad to appear.
- 2) State your ad in 25 words or less.
(Please remember to spell equipment, band names, etc.)
- 3) State your name, area code and phone number, Email, Web site address
(Remember, each of these count as one word).

• Free ads must be 25 words or less. • Your name counts as one word, your area code and phone number count as one word your email or Web site count as one word. • You may leave up to three ads per issue, but only one ad per category. • Please do not place the same ads with different contact info. • All ads placed are final and cannot be canceled or changed. • Ads placed will run for one issue only. • To renew your ad after it's been published, simply repeat the procedure. • For questions or comments about a free ad, please send an email to FreeAds@musicconnection.com or call our office directly at 818-995-0101.

Always be vigilant of people attempting to make a "fast buck" off unemployed musicians. If you encounter difficulty with an individual listed in this magazine, or if you are confronted by a dishonest or "shady" operation, drop us a note informing us of the details. No phone calls please. MC is not responsible for unsolicited or annoying calls. MC reserves the right to edit any ad, or not to publish ads that we declare are in poor taste, or do not fit our guidelines.

2. PA & AMPS

Modeling stereo guitar head by Behringer. 120 WATT HEAD! NEW. 32 amp models: Mesa Boogie, Marshall, Fender, etc. 16 effects. Amazing live or can record as POD \$180. Joe, 818-205-2004, rockbassist@webtv.net
Beringer MX-9000, 48 channel, 8 bus mixer, with power amp. Good condition. Moving and must sell. \$900.00 OBO. Chris, 818-468-4785, brotherlatham@gmail.com
Vintage 65 watt MUSIC MAN 2x12. Reverb/vibrato. w/footswitch & wheels. Excellent Condition and LOUD! Amazing Tone! \$650. Martin, 323-301-6247, info@gliss.tv
For sale! Amp half stack, Hartke! HA3500 head and cab. \$700 works like a charm. George, 213-503-5100, ledwoot@yahoo.com
Fender keyboard amp xkr200w 16"spkr w/horn good cond. 4 inputs, sweep eq xlr In/out, reverb/comp, fx loop \$225. Skylar, 818-915-4397, SKYLAR@OTWMUSIC.COM
Hartke HA7000 350 X 2 Wtts Amp XL series 2.5 and 115 Bass cabs, Furman pwr cond w/ lite, Korg 1000 digi tnr. SKB hardcase, used 3 times, k new. Pd. \$1800, \$1300 obo. W-LA. Don Ogden, 818-825-8423, deedeoh1@comcast.net
YAMAHA EMX 860 PA SYSTEM - \$500. 8 channels (1/4 and XLR inputs) 300 Watt, Phantom Power, Built in Reverb and Limiter BEST OFFER! Todd, 818-437-0753, tsapio@hotmail.com
Marshall 1960B Straight Cabinet -

\$400 I bought this 4x12 cabinet for a head I was thinking of buying and decided against it. It has Celestion speakers. Make me an offer. Todd, 818-487-3052, tsapio@aol.com

3. RECORDING EQUIPMENT

Peavey lipstick cardioid condenser. Like new, phantom pwr. W/ hard case And clip \$75.00 burbank. Skylar, 818-915-4397, SKYLAR@OTWMUSIC.COM
Octava mk012 and mk219. Alesis Nanoverb, Alesis SR16 drum machine. Also small Berhnger mixer will trade. I also have some car audio stuff. Andy. heavyshit@psydefact.com
Omnirax Mix Station - \$600 brand new, lots of spaces for computers, outboard gear. mixing board, email for complete details. Station is on wheels for easy mobility! Kathy, kathleen.mazzola@wholefoods.com
Focusrite Trakmaster mic preamp \$200. Micki 310-402-6497, mina-inc@101freeway.com
AKG MICS (2) - Condensers C1000S; Studiophile BX5 Speakers (2) 75 watt bi-amped. Mint on everything. Crystal clear and quality = Mics - \$150; Speakers - \$300. Chris, 818-425-9265, FNALCUT@aol.com
RECORDING STUDIO - PORTABLE. Boss 1070. 64 Tracks. Record guitars, drums, mics - EVERYTHING. The PERFECT home studio. CD burning, too! \$650.00. Chris, 818-425-9288, CBSax1@aol.com
Trident 4T Celebration Preamp-BRAND NEW! Built in EQ. Makes cheap mics sound like U87's. Used

only once in studio. Retail at Guitar Cnt. for \$999.00. Yours for \$500. Lisa, 310-559-4566, songmagic@mac.com
MXL 2001 Studio Condenser-Recording Microphone. Brand New! Never Used. Includes case & manual. Great for professional recording. Retail \$150. Yours for \$69. Lisa, 310-280-8510, iambright@mac.com

4. MUSIC ACCESSORIES

For sale \$425.00 (cash only) - I have one 1200 m3d techniques turntable in mint condition. Please contact me. Delleon, 818-954-0098, delleon_weins@hotmail.com
BOSS pedals: Phase Shifter \$60, Chorus \$50, Distortion \$25, Digital Delay \$80, EQ \$80, Noise Suppressor \$60, Pedal carrying case \$40. All in boxes, no shipping. I'm in simi. R, 818-269-7450, ruthlessrta@aol.com
Toneworks KORG single rackmount digital tuner. Working shape. \$85.00 OBO. George, 818-430-4966, aml17476@hotmail.com

5. GUITARS

Fender 12 string acoustic guitar cut-away with hard shell case, great condition. \$300 - Ibanez 5 string bass, great condition \$200. 323-462-4722, james@jameslugo.com
Gordon Smith UK Edition SG, brand new. Burgandy. w/ case. Has pull-knobs for coil-splitting. \$400. Christian, 323-828-0442, dagob-lue99@yahoo.com

Ibanez AE series, acoustic electric-2 jacks 1/4 inch-pickups-purple/black half bowl! Hardshell case. Low hours! excellent live & studio! big sound! DK, 323-468-8025, crypt33studios@yahoo.com
Hot fem. rocker/writer Id. voc/rh.guit/piano, yng. Stevie N, C Hynde covers kck-ass lead guit to col-lab/form cover/orig band-Zep, Janes, Steve M, etc. for LA gigs, exp. Kate, 818-326-3629

6. BASS GUITARS

Ibanez 5 string bass, great condition \$200. 323-462-4722, james@jameslugo.com
Gibson epiphone EBO bass black near mint cond \$145.00 Peavey patriot bass white extra neck pv hsc grt cond. \$150.00. Sid Rock, 818-549-9039

8. KEYBOARDS

Yamaha PL100-VL plugin board for keyboards \$135, breath controller BC3a, \$85. Micki, 310-402-6497, mina-inc@101freeway.com
M-Audio Keystation 49e. Brand new! Never used. USB midi keyboard for Garageband. Full Size 49 note velocity. Lists 99.00. Yours for 49.00. Lisa, 310-559-4566, songmagic@mac.com

9. HORNS

Selling a new 2006 gold sand -blasted cecilio trumpet. Original price on this horn is \$1399, i am selling for \$349. Makes a great gift for christ-



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mas! Email For pics. Mike Fisher, 440-590-2751, michaeljfishertrpt@cashette.com

10. PERCUSSION

Drumset plus cymbals! Cheap! i'm selling a used black atom 5 piece drumset along with cymbals and hardware for only \$400. Call me for info. it's a great deal. Gabe, 562-665-8836, eternaldrum@verizon.net PDP drum set 4 sale. I bought it for my 10 yr old dgthr. last 4/05, she stopped playing in 6/05. This drum set is brand new. Paid over 1000 but will accept 750. Email 4 pic. Olga, 323-708-0843, thezentuary@comcast.net Zildjian z. Custom 18" med. Crash. Brand new. Must sell \$120. Skylar, 818-915-4397, SKYLAR@OTWMMUSIC.COM Sabian 17" Hand Hammered crash cymbal. Rare prototype from this summer's vault tour at West LA Music. Full, smooth sound - must sell ASAP. Will sacrifice for \$100. Don, 310-677-5407, talkingdrum@juno.com 5 pc. Yamaha - Mint condition. With hardware, DW pedal, throne and cymbals (Zildjian / Sabian) = WHOLE THING! Ready to go. EXCELLENT DEAL! Must sell - \$700 firm. Chris, 818-425-9265, FNALCUT@aol.com

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12. TRADES/FREEBIES, ETC

need a garage band garage for a photo shoot. Will pay at least \$250 for the right space for a few hours. Please email me a picture. Jill, 310-392-0855, lms9@earthlink.net

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13. GUITARISTS AVAILABLE

Ld gtr/d vox looking for work. Know tons of songs, quick learner, easy to get along with, great gear,trans. Will take sub or perm. Will travel! Paul, 562-237-0247, zmail32@gamil.com Guitarist with great chops, as well as great image. Play in the styles of guitar riff rock with melody. As long as its

loud, energetic, and moves people its for me. Reagan, 310-798-7680, regotheadmigo@yahoo.com Rock, metal, and blues guitarist with session experience available for band situation, recording projects, or just plain jammin! Ramone, 213-700-8200, Riff7400@aol.com Pro 4 35 yrs. Play blues, funk, latin, rock, dixieland and traditoinal jazz. Played with Buddy Miles, Al Hirt, King

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21. VOCALISTS AVAILABLE

30's singer/songwriter looking for band that's ready to play live and record original music. A Perfect Circle, Foo Fighters, System, Korn, and Rage. Joe, 818-765-5979, jtksteadfast@earthlink.net
Female vocalist in the style of R&B/neo-soul/jazz available for background, studio, demo work. Visit myspace forward slash the soulstress. Erin, the soulstress@allinpro.com
Frontman available. Like to mix it up. Hedpe, Biohazard, Hatebreed, Downset. Seeking aggression, riffs & groove. Lets make the crowd Bounce! SFV area. jdawgmix@yahoo.com

GUITARIST / SINGER available for "PYNG" & PRO situations only please. I am versed in many styles, energetic, reliable, easy to work with. neil-smith. Neil, 818-754-0828, neil@neil-smith.com
Rock singer looking for work. Super powerful, into all styles of music Infl. The Cult, Glenn Hughes, Priest (Screams too.) tattooed image serious only please. Tony, 714-738-6042, shesellssanctuary@hotmail.com
Pop/rock/r&b singer available. See my website on the world wide web at myspace DOT COM /losangeles-sopsinger. Austin, la_singer1975@yahoo.com
A lead singer looking for a band with good songs. Infl. Plant, Cornell, Morison, Axl Rose. Jimmie, 323-384-3492, wspimpthreat@yahoo.com
Enthusiastic young singer avail. Infl. janes addctn, velvet revolver, stp, nirvana, sabbath, strokes, dio. Work very well with people, very co-

operative. Brent, 323-376-5194, heigold1@excite.com
Female vocalist looking for new singing opportunities, experience singing in a pop/jazz band, willing to try almost anything, luv ani difranco, alanis morissette style. Kelly, 310-795-7879, kfletcher65@yahoo.com
Prof. fem. for demo work with pay. County/ rock/ pop/ R&B ect. Available ASAP. Hear me at myspacecom(/slash)bgayle. Breann, 818-507-7664
Pro Front Vox + sks pro org sit ala audioslv U2 Cldply, Bonn, ACDC, Vel Rev, Met, AIC, STP, Radiohd, PJam, Filter, etc. Startup w/rtr Gtr.+30 versatile talent ONLY Rt covers ok. Steven, 818-202-3195, splintersell202@hotmail.com
Singer just off the B'way tour of rock musical RENT. Looking to join a melodic rock/punk band in the style of Dashboard/Story of the Year. Email me for link to my music. Joe, Joe@joe-donohoe.com
19,f,vox 2start/join band. Hardworking and focused. I write songs but looking to collaborate. Infl. SOAD, A7fold, Mars Volta, Saosin, Disturbed, One True Thing, Dep. Mode. Christina, 818-653-9622, pinkpanther493@aol.com
Hi, I am a 20 year old vocalist looking for management. Lots of experience, loyal, honest. Great tone! I just need to meet the right person to make my dreams come true. Amanda, mandy-candy2003@hotmail.com
Singer looking for producers to create a new sound of HIP HOP/House/R&B/Jazz. Ready to start

project for ASAP. Mook, 323-309-1148, poeticstorm7ent@yahoo.com
Stunning professional male R&B, Hip-Hop baritone/tenor vocalist avail 4 sessions & tours. Range from Nate D-Luther V. Toured world w/R.Kelly, Jaheim & Mary J. Fox, 626-797-8556, T_RAW1@yahoo.com
Pro singer 20 years experince, Album credits, many live gigs, looking for signed, or very taleted band to hook up with. Vocals are stong,on pitch.great tone! Jack, jackonvox@yahoo.com

22. VOCALISTS WANTED

I'm looking for new female vocalist for future business, i'm accepting demo's so give me a call so u can get mailing information. Kevin, 845-667-2631, axkid211@netscape.net
Female vocalist needed (cover) - young image, tasteful singing, versatile sound, and desire to travel. Gig is a 3-6 month 5-star hotel residency in Asia! \$1800/month. Morley, 310-717-5521, rippinradio@yahoo.com
Your band could be seen on Letterman, Leno and Kimmel if you have the #1 hit song with "Kissing Day (In The USA)." Brian Litman, 310-278-2439, kissingdayintheusa@comcast.net
SILENTROOM is an established heavy progressive rock band from Los Angeles looking for a singer. Infl: Story of the Year, Thrive, Blindsid, ect. Check out our MYSPEACE page. Greg, 310-824-2813, sruitar21@yahoo.com

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Band & recording project seeks 18-25 ish female/m vocalist. HQ video gear, paid shows. Wide variety of keyboard & dance friendly genres. my space needvox. Email for info. hifi@xrs.net

Metal/HR vocal needed. Est. band w gigs, songs, motiv and bus/mrkt plan. Must have gr8 melody, scream, and xlt pitch. Deftones, APC, Mudvayne, Incubus, myspace/aramae. Rick, 310-346-7559, info@aramae.com

3-piece band searching for singer or singer/guitarist. Influ. are Doors, Soundgarden, Nirvana, Jane's Addiction, among many others. We have prac. room and gig 1/month. Derek, 310-702-1907, DJSSound@hotmail.com

plus. Project starting in Dec.: think Sting, Gabriel, S.Dan. mail MP3s 4 details. Zach, gurutweak@yahoo.com

Frontman/Woman Vocalist Wanted-Rage-Audioslave-Sabbath-Queens of the Stone Age myspacekillthepainband. JB, jason@herolocations.com

Experienced, complete band looking for open minded, talented frontman. S.F.V. area. Influences: Tool, Rush, Buckethead, RadioHead, Boingo, Etc. Serious prospects only. J, campus-inc@adelphia.net

STUDIO PRO WANTED! Need FEMALE black gospel singer to record an original song (mid-tempo). Need raw soul Yolanda Adams type. PAID GIG. Must have MP3. Email Link. Beatfetish Studio, 310-859-4629, heyla2063@yahoo.com

Back up vocalists needed for original female solo project. Vibe: Jill Scott, Amel Larue, Erkah Badu. We look forward to hearing from you. Sabrina / JMJ Urban Ent., 909-331-7494, jmj_urban@yahoo.com

Christian vocalist needed. Guitarist and drummer with mostly written tunes -style of old school Anthrax meets whatever you bring to the table. sqint7@gmail.com

Solful singer who can lay it down, under 30 years wanted for funk, rock, soul project. Sly Stone, Zeppelin, Marley, Blair, 310-838-1847, blairdarcy@hotmail.com

For metal/classical fusion. Think dynamic acoustic to balls out metal. Infl: Tool, BS, Zep, Floyd, Rush, Bach, Holst, Hayden, Yanni. myspace/sonicresurgence. dannylehrer@sbcglobal.net

Vocals needed for demo work. Not much money but you get exp. & finished track. Both male and female. Be able to sing really great in studio environment! Tony, anthonyapaci@netscape.net

Looking for bilingual singer or at least in spanish. To record album in Miami. Only serious musicians. Male or female 24-30. Able to tour Latin America. Armando, 626-281-2720, oralesi@aol.com

Male or female lead singer needed for Rock band. CD

ready/gigging/pro/pro gear. Check out hard eight on yahoo music. CD's won't be mailed out, so please don't ask. Frank, 661-803-4120, rockhardstayhard@socal.rr.com

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18-25fem/m. Shows booked + record opps. Pop, dance, electronica or R&B. Send photo/link. Develop Right Person, q2u8@yahoo.com
Producer/Songwriter seeks female singer/ songwriter, 20-25, prof. Image/Voice. Influences; Sarah McLachlan, Lisa Loeb, Sean Colvin, Paula Cole. 98.7 Pop Rock. Rick, 818-887-4778, rmm3113@pacbell.net
I need a female vocalist (r&b, hip

hop) I need a female vocalist who can flow. I need a female vocalist who can background and lead. I need u two weeks ago. Adon, 323-759-7021, heart_tears_entertainment@yahoo.com
Looking for a real good female front person to write and collaborate with/ must play and write together on guitar and have similar influences/please email thank you. Riko, equinescion@yahoo.com
Looking for african-american males ages 18-28 to start R&B / hip hop group. Have connections and studio time. Need dedicated individuals who have incredible vocals. AJ, 323-314-6976, musiq21@yahoo.com
Inff: Jesus Lizard, Melvins, Slayer, Shellac, we have a studio and are hoping to find someone with an intense dedication to a life of touring/recording. Boys/gir. Dvd., 310-594-6248, pigsorama@gmail.com
MALE singer (songwriter?) wanted for (Pop/Rock) Country, writing/ recording project. Toby Keith, Keith Urban, Tim

McGraw, etc. Pros only. Must have demo. 30+. John, 818-557-0722, jpm5243@earthlink.net
Looking for a metal vocalist that can sing and scream. We been featured in Revolver Mag and have dist thru Revelation records. Inff: Pantera, Kilswitch, Soilwork, etc. Dave, 714-313-3115, Dave@endall.us
BEACH BOYS tribute seeks bassist/vocalist ala Brian Wilson. Must have strong harmony vocs & falsetto and be willing to travel. Keyboard chops a plus! Mike, 818-241-3866
I am a 15 year old guitarist. 4 years training, lots of exp. songwriter, etc. looking to form band in Ventura County area. 14 and up. Peace. Travis, playboyjobs@hotmail.com
13th FLOOR seeks vox w/ grt. stage presence, power, pitch and dynamics. Showcase, recording & deal ready. Ala Disturbed, Godsmack, Lo-pro, Taproot. Joey, 818-262-2330, rqrk@aol.com
Modern rock band with label showcase coming up, major label producer set to record. Must have great stage presence, strong voice (scott Weiland,

Thom York Peter Murphy). Gabriel, 323-397-8555, nelson_ca_101@hotmail.com
System of Down, Queens of Stone Age, Deftones, Tool, Incubus. Wide range of styles, 18-30, natural ability, ethic, creativity, and drive. Very solid and professional band. Mike, 310-850-7241, side_project@hotmail.com
Female vocalist wanted for colaberation w/guitar/mandolin duo in Thousand Oaks area. Into Tony Rice/Peter Rowan, AKUS, and starting on some originals. Paul, 818-597-9374, kelpman@aol.com
AC/DC tribute band seeks vocalist - we're going 'pro' so please be 'pro' yourself, no druggies. LOVE and KNOW AC/DC and be somewhere between 30 and 45. Let's ROCK! Nigel, 310-872-9713, bigfatrosie@yahoo.com
Soul singers sought by guitarist for recording. Pay is \$70 per song. Peabo-Aretha STYLE. Must learn fast. David, 213-482-8443

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23. GUITARISTS WANTED
Groove oriented alt. rock band seeks lead guitarist. Great original Material. Vocals a plus. Inff.: Beck, Nirvana, Prince, Gorillaz, Hendrix. Doug, 323-376-5919, thewayout2005@aol.com
Fem. vocalist/writer looking for musicians to form band. Serious - with vision & dedicat. Some influ are: Bauhaus, Depeche Mode, Massive Attack, Cibo Matto. Manik, manikmuse@comcast.net
Looking for rhythm/ lead guitarist with skills. Listen to tracks on sites and get back to us. myspacePopiKok. PopiKok, kok@popikok.com
Bilingual/ melodic singer/ songwriter

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Singer/ songwriter seeks players/creative partners for recording gig-ging. Infl: Wilco, Bright Eyes, Damien Rice, Elliot Smith, Whiskeytown. Solid songwriting/ studio. Shawn, 661-877-2166, shawn@shawntacy.com

Original band searching for guitarist. We are in Van Nuys w/ studio, ready to play out. Kravitz, Stones, T Rex. Eloy, 661-297-3045, eloymusic@excite.com

Solo artist needs guitarist for major label showcasing and touring, influ- Weezer, must play songs exactly as is on demo, if interested email pic with age. Mario, 562-947-5832, Okcomputer357@yahoo.com **Christian** lead guitarist needed for visionary rock project. E-mail me for web-site address and music samples. There is nothing like this in the industry. Contact me! Avie Reece, 760-961-8543, unweiling@aol.com

Ralph Oyaga looking for local Valencia Saugus musician. NO PAY, just rock for fun. Must be over 18. Send me link to your music. Infl. Filter, Benjamin, MCR, U2. Ralph, ralphoyaga@yahoo.com

Modern melodic guitar hero needed. Be under 30 w/ backing vox. Band has CD, contacts, following. Infl: Bon Jovi, Goo Goo Dolls, Van Halen, 3 Doors Down. Madison Paige, 310-659-1972, rockband12345@aol.com

Guitarist/ songwriter/singer wanted for psychedelic rock band. Infl. Doors, Soundgarden, janes addi., Stp, nirvana, and many more. Have lockout room and Already gig. Derek, 310-702-1907, DJSSound@hotmail.com **Female** singer w/ 2 CD's seeks rock

lead guitarist ala Zakk, Blackmore, for local shows and more. glasswolfe.com, philandmaria@earthlink.net

Need 2nd gtr. Some songs have gtr. parts recorded; others open for creativity. Please know and like M. Ward; D. Martsch; J. Santiago; S. Malkmus; S. Stairs; I. Brock. Andrew, 310-721-4310, acspits@hotmail.com

I'm looking for players for a pop rock type project. It's a pop project with influences of Bon Jovi. David Michael, 949-677-4033, Miked76892@aol.com **Working** Heart tribute band

"Lovealive" is looking for a guitarist/singer. If you can sing, great, but not required. No flakes or egos. Patricia, 805-796-5590, patriciamorales03@hotmail.com

Guitarist opportunity. Amazing female neo-soul singer seeks guitarist. Pro rhythm section and strong industry contacts in place. Call for mp3's/photos. Chad, 805-579-8140, chad@lexingtonworld.com

Need a full time ready to tour rythm/lead guitar for an established, signed rock band. Want a young look and good attitude. Music is from Zeppelin to The Black Crowes. Terri, 310-457-0054, inmylife920@hotmail.com

Need guitarist for acoustic shows. I am back from NY making first record and need to be playin out! Cody Marks, 213-361-0837, codymarks@mail.com

Popular Los Angeles band seeks lead guitar player. Looking for some-

one dedicated, young (20/30s) and willing to commit to regular shows in and about the LA area. Brittany, 323-876-4000, brittany@pcalliancegroup.com

Lead guitar needed for shows. Paying gig if it works. Band has album, mngmnt shows. Lennon, Bowie, U2, Strokes, Radiohead. Part driven melody, atmosphere but raw. vintage-butn. Chad, 213-481-2702, chad.cande1@gmail.com

Old school punk bassist w/ songs seek like minded guitarist ages 13/16 Into: adix,tsol, misfits, DK's, angry samoans, blackflag, circle jerks, wasted youth, bad brains. Tyler, staragram_666@yahoo.com **I LOVE THE STONES!** love them like

they love jimmy reed and i want to play their songs, live at jam sessions with a full band, and then move on to paying gigs. Jessica, rockandrolling-stone@hotmail.com

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The Horror Punk/Rock group, The White Coffin Terror is looking for a permanent guitarist. Play shows, recordings etc.. Infl. The Misfits, T.S.O.L, The Dwarves, Jerry Terror, 323-650-9589, thewhitecoffinterror@yahoo.com

Hey! 26/M/W, vox/rythm guit. needs lead guit. (in 20's) w/ own stuff/car. Don't suck! No junkies! 30+ songs dying for another gtr. Infl: Rhead, NIN, Doors, Weezer, Reggae. Mario, 818-943-4549, darthmariusz@hotmail.com

Looking for players to form and complete a Led Zeppelin cover band, outfit and everything! Call if you are tal-

ented and are between 18-30 LAX, SM areas. Alberto, 310-462-6727, beats172003@yahoo.com You are Smokin Rock Guitarist-Sabbath, Zep, Skynard to BlkLabelSociety, VelvetRevivr, Shinedown. Star talent, gear w/bad habits leashed. Visit site-if u can delvr. 818-353-4010, bigh@thehell-raiser.com

Established indie rock band seeks guitar w/ bkg vox & sngwrng. ability. Must have stage & tour experience. Volta, Fugazi, Radiohead myspace.com/hisorange. Marcel, 310-710-4898, sel1@earthlink.net Lead guitarist needed for touring with hot new contemporary Christian artist. Group will be based in Austin, TX. Serious players only. Marty, 512-506-9190, mmarmor@sbcglobal.net A1 kickass guitarist wanted. Must have songs written (music and lyrics), but be willing to cover GNR, Ozzy, Offspring, etc. at clubs and parties until we make it. John, 818-780-2655, faakkit@sbcglobal.net

Female artist looking for collaboration for writing, gigs, etc. Inf. Dido, Sade, Fiona Apple, Jonatha Brooke. Rachel, contact@rachelmgogy.com

Female pop/ rock singer/ songwriter with good image and sound looking for a guitarist to accompany me and play shows with. heartprod@yahoo.com

M / F can apply. Rock in Spanish and English. Looking for rhythm and lead, also some vocals. Influences:

Transplants, Misfits, Mana, Voodoo Glo Skulls, Union 13, Thrive. Maia, 818-723-5383, maiapenn@ucla.edu

Looking for pro Mandolin or Bouzouki player for world music acoustic project in the LA area. Visa, knoup@experiencevisa.com

GUITARIST WANTED. Band need a good guitar player to play pop/ rock/ catchy/ corny songs w/ strong hooks. No dramas please! No hired guns/no money. Mat, 213-509-4872, vaderetroinfo@yahoo.com

FEMALE Guitarist. Pref. ages 16 to 23. Infl. include Avenged, System, Odd Project, Deftones, Tool, etc. Email me for more details. Tina, 818-618-8320, nothingbutazero@hotmail.com

Semi-pro jazz drummer looking for working or forming group. Contemporary, bop, fusion, latin, funk, straight-ahead styles. Serious players, studio and equip. Alan, 626-833-9796, ahanslik@earthlink.net

SEEKING talented pro-level LEAD GUITARIST for ACOUSTIC COVER SET who sings harmony extremely well. Heart, soul, integrity, cool image, and 25-35 please. Kirk, 818-635-5475, kirkalexandersings@yahoo.com, http://www.soundclick.com/kirkalexander

Rhythm guitar (M, 5'10 or less) upbeat hardpop rockband, Pink

meets Blink, need bandmember, mid20's, good player, audition. Missy, 323-839-7625, missyvision@hotmail.com

I am a 15 year old guitarist. 4 years training, lots of exp. songwriter, etc. Looking to form band in Ventura County area. 14 and up. Peace. Travis, playboyjobs@hotmail.com

Hi, I am a 20 year old vocalist looking for a band. Lots of experience, loyal, honest. Great tone! Ventura County Area. Amanda, mandycandy2003@hotmail.com

Published singer/ songwriter, over 50, looking to form "Family" band. Styles, POP, Jazz, R&B, Rock. Must have day job! Talent a plus. Jack, 818-903-2078, MUSWRISONG@SBC-GLOBAL.NET

Four piece band looking for lead guitarist. Back up vocals a plus. Alt/ Rock genre: kinda sound like Dave Matthews, Counting Crows, Matchbox 20. Joe Orlando, 310-590-8780, ejband1@gmail.com

Female guitarist wanted. Electric player, who knows the feel of a song, and loves an eclectic mix of styles. Chris, cjackzen@yahoo.com

Hollywood hard rock band needs 2nd guitar player. check out our site. call if interested. Gunner, 626-675-1134, GUNSDIEYOUNG@AOL.COM

LA rock band seeks ripping lead guitar player, mid 20's. Style: Foo Fighters, Green Day, Nirvana, QOTSA. 11-track CD complete. Email for more info, MP3s. Eric, 310-445-1152, elb@number6theband.com

Great opportunity for a guitarist to join a world/ new age band for a signed artist. Must be able to read, have own gear and willing to travel. Omar, 562-964-1860, omarsplanet@hotmail.com

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musicians to form band. Serious with vision & dedicat. Some influ are: Bauhaus, Depeche Mode, Massive Attack, Cibo Matto. Manik, manikmuse@comcast.net

Established gigging female-fronted rock band in the vein of Elastica & Garbage seeking experienced bassist to join band. Send URL/mp3s/photos to set up an audition. RED HOT ROXY, auditions@redhotroxy.com, http://www.redhotroxy.com

Bassist wanted for band to play shows,into bands like Zeppelin, Tool, NIN, Janes addiction. We have studio and contacts, new CD out, and want to tour soon. Hollywood area. 323-860-9984, spirit_vision@hotmail.com

Established L.A. band seeks bassist that can impress us. Listen to the tracks and get back at us if interested. PopiKoK, kok@popikok.com

Singer/ songwriter seeks bass player/ creative partner for recording gigging. Infl.: Wilco, Bright Eyes, Damien Rice, Elliot Smith, Whiskeytown. Solid song-writing/studio. Shawn, 661-877-2166, shawn@shawntracy.com

Band needs bass player to complete band. Spiritualized, Voyager One, BRMC, The Verve, Radiohead, Dylan, Mars Volta, Sigur Ros, etc. Andy, 323-868-1058, And328@sbcglobal.net

Bassist wanted for original rock band. Serious Inq. only. Studio and stage experience a must. (Closest band to describe sound: Mad Season). Dan, 323-363-0038, dan-meier@comcast.net

Female fronted, melodic rock band seeks a pro level bass player with style. For showcases and recording.

4, 5 & 6 string + fretless a bonus. Rehearse in W.L.A. Gary, x58corvette@yahoo.com

Looking for third distortion. Good songs, huge pocket, great tone, streamlined parts, nothing extra. Very coherent sound/ art values. gigs, radio, cd, tours, etc. Send mp3. Ward, 323-937-3919, contact@thedistortions.com

Ralph Oyaga looking for local Valencia Saugus musician. NO PAY, just rock for fun. Must be over 18. Send me link to your music. Infl. Filter, Benjamin, MCR. Ralph, ralphoyaga@yahoo.com

Melodic Bassist needed. Be under 30 w/ backing vox. Band has CD, contacts, following. Infl: Bon Jovi, Goo Goo Dolls, Van Halen, 3 Doors Down. Madison Paige, 310-659-1972, rock-band12345@aol.com

MAJOR ROCK BAND seeks bassist to finish album and tour. Email photo and resume. No photo no response. (Jet, Oasis, Velvet Revolver, Killers, etc.) tjmlr@hotmail.com

I'm forming a trip hop project. I have drummer. I play guitar and synths. Portishead, Mono Formica style jams. Dark, acid jazzy, gothic type stuff. Still lookin for a singer. Chad, chaddy-mail@yahoo.com

Ultra-melodic LA rock act with major financial backing, hit songs, charismatic frontman, management, debut album out this year, seeks skilled bassist w/ vampy, sexy rock image. BassistAudition@aol.com

Female Singer w/ 2 CD's seeks rock bass player ala Harris, G Lee, for local shows and more. Philandmaria@earthlink.net

Need bass player with experience in playing blues. We play covers and original music, needs to be available for rehearsal, gigs and recording. Robert, 661-857-1676, muneca4@sbcglobal.net

Exp. Bassist needed for Original Modern Rock Band. Think Soundgarden/ QOTSA/ Mad Season/ AIC/ STP. Serious Inq. Only. Contact Me Now. Dan, 661-284-5969, bass@theroyalmusic.com

Need bassman. Original blues rock band. Management team, publicist, booking agent, manager. South Bay. Paid gigs when parts are rehearsed. Lv. e-mail if possible. Shane, 310-782-4386, shameshameshame@hotmail.com

New band, The Noise Majestic, looking for bassist. Check out myspace thenoisemajestic for our rough acoustic demo. Influences Buckley, Radiohead, Beatles, etc. Duane Allen, 714-642-7211, duaneallen72@hotmail.com

Christian bass player needed. Guitarist and drummer with mostly

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written tunes style of old school. Anthrax meets whatever you bring to the table. squint7@gmail.com For metal/classical fusion, think dynamic acoustic to balls out metal. Infi: Tool, BS, Zep, Floyd, Rush, Bach, Holst, Hayden, Yanni. Myspace/sonicresurgence. dan-nylehrer@sbcglobal.net The Serpent & The Shadow seeks bassist for paid rehearsals and shows. Small budget, big sound, great musicians for local gigs. Joseph, 310-367-8923, theserpentandtheshadow@verizon.net Bass player wanted for rock band. Zeppelin, RHCP, Hendrix, Janis Joplin. Samples at myspace.engineanimalpeople. billyastro@hotmail.com Looking 4 BASSISTS to form + complete a Led Zeppelin cover band, outfit and all! MUST BE talented and are between 18-30 LAX, SM areas. Alberto, 310-462-6727. You are a earth quakin rock bass,

Sabbath, Zep, Skynard to Bk Labl Society, Velvt Revlvr, Shinedown. Star talent gear w/bad habits leashed. Visit site-if u can delvr-call. 818-353-4010, bigh@thehellraiser.com BASS PLAYER for band needed ASAP. Music is melodic pop/rock. Please email for more information. Band, 818-509-7510, babyondarun@yahoo.com Paid tour on bus, no van. Modern country artist. Tour leaves Nov. 2, return before Christmas, picks up after New Year. Check brianstace for music. Nelson, chels6@msn.com Age 21-30 ish, our Influences: Radiohead, Fugazi, Smiths, Pixies, Velvet U nderground, Zeppelin. Must be dedicated, creative & easy-going. We play good venues! Brian, 562-715-9095, brian@albinocafish.com Interested in playing bass in an already established ACDC tribute band? We play both Bon and Brian era songs. Stiff, 818-731-6595, stiff@adhdband.com Looking for bassist, 20's for rock/punk band, no flakes, drugs, own tanspo, we have gigs, demo, website, connections, ready to rock just need final piece. 323-717-1947, thereaction@msn.com Female bassist, pref. ages 16 to 23. Influences include Avenged,

System, Odd Project, Deftones, etc. Email me for more details. Tina, 818-618-8320, nothingbutazero@hotmail.com BASSIST WANTED. Band need a good bass player to play pop/rock/catchy/corny songs w/strong hooks. No dramas please! No hired guns/no money. Mat the Drummer, 213-509-4872, vaderetinfo@yahoo.com Christian drummer (30, in Burbank, rock but diverse) seeks band and/or players (around same age and location) to collaborate with. MDHEAVEN@AOL.COM BEACH BOYS tribute seeks bassist/vocalist ala Brian Wilson. Must have strong harmony vocs & falsetto and be willing to travel. Keyboard chops a plus! Mike, 818-241-3866 I am a 15 year old guitarist. 4 years training, lots of exp. songwriter, etc. looking to form band in Ventura County area. 14 and up. Peace. Travis, playboyjobs@hotmail.com Soulful singer/songwriter ala Bob Dylan meets Kurt Cobain with amazing songs ala Buckley, Radiohead, U2. Have incredible guitarist. Need Bassist Now! Jeff, 323-574-7421, jef-freybrianmusic@yahoo.com The Gravity Guild seeks talented bass players for gigs, recording, touring. E-mail or call for audition info. Check out our tunes @ myspace-the-gravityguild. Colin, 310-866-2461, the-gravityguild@hotmail.com

material to perform. Anthony, ANTS_TUNES@YAHOO.COM

26. KEYBOARDISTS WANTED

Groove oriented alt. rock band looking for keyboardist. Great original material. Rehearsals in Hollywood, gigs soon to follow. Infi: Beck, Nirvana, Prince, Gorillaz. Doug, 323-376-5919, theway-out2005@aol.com New band; CD out; FM airplay in LA, NY, Germany. Press/Fan base in US/Europe. Tour in 2006. You: classically trained; sing; looks in 20s. Local-no \$; tour -salary. Scorpio, scorpio.batford@gmail.com Keyboardist/ synth player wtd for jungle, reggae, rock. Latin Group. Infi: Asian Dub Foundation, Los Fabulosos Cadillacs, The Clash. Pete, 626-367-6920, rawskillz@earthlink.net I need a fast-learning, old obscure 60s Soul-loving player. Must be for love of the music; not a paid position, yet. Excellent gear and feel a must. B3/piano sounds. Eva, 323-309-1301 KEYS PLAYER w/vox needed 4 verstile R&B/ hip-hop/ funk/ pop band. Mostly covrs (Stevie, Marvin, JB, ToP, EWF, BEP, B. New Hives) + some orig. No flakes/drugs. Fun, positive envrnmnt. Bert, 818-884-4865, band@twelveinchremix.com MAJOR ROCK BAND seeks vintage keyboard/organ player, to finish album and tour. Email photo and resume. No photo no response. (Jet, Oasis, Velvet Revolver, Killers.) tjmlr@hotmail.com XInt fem singer sks kybrdstr to team up + do my fave songs: 60s ballads, stndrds, lounge music. Want paying gigs evenly, maybe non-paying at first. I'll lk for gigs. Megan, 310-281-7683, megan-music11@yahoo.com Tired of the same old #@!?! Accomplished, natural, versatile drummer seeks same in keys as core of collaborative band. Funk-jazz-rock style with mainstream appeal. Vince, 310-459-6740, jve@acn.net Working Heart tribute band "Lovealive" is looking for a keyboardist/singer. If you can sing, great, but not required. No flakes or egos. Patricia, 805-796-5590, patriciamorales03@hotmail.com Keyboardist opportunity- amazing female Neo-Soul singer seeks guitarist. Pro rhythm section and strong industry contacts in place. Call for mp3's/photos. Chad, 805-579-8140, chad@lexington-world.com Original project seeks keys for female solo artist. R&B, Soul, Hip Hop. Vibe: Mint Condition, Brand New Heavies, Groove Theory. Prep for Cable TV Show on 12/17/05. Sabrina, 909-331-7494, jmj_urban@yahoo.com Bass or keyboard player with vocals needed for full time house gig in Orlando. Good vocals and good personality a must. Looking for a team player. Good \$! Jason, 407-579-0906, jwoods@bellsouth.net Player/ programmer. We are serious and ready to gig, just need the right person. Must have pro gear and sing. No drugs and must love God. Kelsey, 928-225-0187, kelseydrayton@yahoo.com Need smokin' B3 player to tour with hot new Christian artist. Serious inquires only. Must be a person of faith and integrity. Band based out of Austin, TX. Marty, 512-506-9190, mmarmor@sbcglobal.net East Bay cover band, 30/40s age,

25. STRING PLAYERS WANTED

I am looking to record a local social cellist for my latest gothic ballad. Must be accomplished, female and attractive as I will take promotional photos for CD insert. Reverend Rocket, 323-936-7166, rocket@reverendrocket.com In search of pro violinist or celloist to join orchestrated dark metal band, think todays Queen. myspace/neurobox for music. Neurobox, neurobox@neuroboxmusic.com 24 yr old male r&b writer, vocalist, performer, needs acoustic player with flava, the desire to flow, vibe and create for a collaborative effort of

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need keys to play some covers. Rock, r&b, pop. No gigs now, maybe future, right now just jamming for some fun. E-mail for more info. Mona, RMaramonte3@comcast.net Busy OC rock top 40 cover band needs keys. Requires travel to OC/IE/LA areas. Unique opportunity. 80s-current material knowledge imperative. All paying. Tim, 949-294-2890, wileyellers@hotmail.com SEEKING solid pro-level KEY-BOARDIST, 25-45, a team player with heart, soul, and integrity for pro-level Lynyrd Skynyrd tribute band. Please enjoy southern rock. Kirk, 310-390-4590, kirkalexandersings@yahoo.com Keys needed - paid cover situation. \$1800/month in cash to play in Asia. Genres include rock, pop, R&B, hip-hop, soul, etc. Young, pro, with a good attitude/passport. Morley, 310-717-5521, rippinradio@yahoo.com Published singer/songwriter, over 50, looking to form "Family" band. Styles, POP, Jazz, R&B, Rock. Must have day job! Talent a plus. Jack, 818-903-2078

27. DRUMMERS/PERCS. WTD.

Fem vocalist/writer looking for musicians to form band. Serious - with vision & dedicat. Some influ are: Bauhaus, Depeche Mode, Massive Attack, Cibo Matto. Manik, manikmuse@comcast.net Drummer wanted for band into styles like Zeppelin, Tool, NIN, Janes Addiction, Ministry, Hendrix. We have studio in Hollywood area. 323-860-9984, spirit_vision@hotmail.com Hard hitting/energetic drummer needed for punk/metal band with label. Ages 22-29. Must be available to tour. For more info search New Dead Radio on myspace or google. Jesse, 323-445-2305, newdeadradio@yahoo.com Singer/ songwriter seeks player/ creative partner for recording gigging. Infl: Wilco, Bright Eyes, Damien Rice, Elliot Smith, Whiskeytown. Solid song-writing/studio. Shawn, 661-877-2166, shawn@shawntracy.com Looking for a tight blues drummer. With a good solid 1. Some funk 2. NO sleeping. High energy. Joe, 949-598-0577 Solo artist needs drummer to show-case for major labels and tour. Influence- Weezer, must play songs exactly as is on demo, please send pic with age. Mario, 562-947-5832, Okcomputer357@yahoo.com Auditioning drummers for a los angeles female fronted rock band with label interest, frequent bookings

and a strong fan base. Check out our sound on myspace. Seven Stitches, 310-339-3501, mftlmusic@aol.com Hard rock band seeks drummer, ala Korn, Deftones, 7 dust, etc. Contact for pics/music. Open auditions being held on Oct 15th. Contact for details. Jeff, 818-281-1368, waynemanor@gmail.com MAJOR ROCK BAND seeks drummer to finish album and tour. Email photo and resume. No photo no response. (Jet, Oasis, Velvet Revolver, Killers, etc.) tjmlr@hotmail.com Very serious rock/ psychedelic/ ambient band seeks a dedicated drummer age 16-25. Radiohead, Neil Young, Sigur Ros, Velvet Underground, myspace-devilinthebrightbluesuit. Cory, 626-290-1676, gallowspole08@yahoo.com Moaning Lisa is looking for someone along the likes of John Bonham, Dave Grohl, Tommy Lee, etc. Straight forward, hard hitting, energetic. David George, 310-696-1454, david@moainglisa.com Female Singer w/ 2 CD's seeks rock drummer ala Peart, Bonham for local shows and more. glasswolfe.com. philandmaria@earthlink.net Drummer wanted for real alternative band. We need someone who knows dynamics and can play steady without a lot of cymbals and fills. Must be dedicated. Jaysson, 626-437-6968, jaysson5000@yahoo.com Im looking for players for a pop rock type project. It's a pop project with influences of Bon Jovi, and you can hear the music on my site myspace-davidmichael. David Michael, 949-600-4033, Miked76892@aol.com DEAD WAVES seeks a drummer with a minimal approach, but someone who can really hit hard when the intensity rises. God speed You Black Emperor meets Black Sabbath. DEAD WAVES, 310-963-5215, info@deadwaves.com Female fronted, aggressive, commercial, melodic rock band seeks

pro, tasty, pocket drummer, ala Zak Starkey-Phil Collins. For showcasing and demos for labels. Need now! Gary, x58corvette@yahoo.com Need drummer, original blues rock band. Management team, publicist, booking agent, manager. South Bay. Paid gigs when parts are rehearsed. Lv E-mail if possible. Shane, 310-832-2430, sssjungle@sbcglobal.net Pro metal band looking for metal drummer, must be into extreme metal music style. Infl: Slayer, Kreator, Pantera. Pros only. Charlie Zeigler, 818-205-3040, militants@hotmail.com I LOVE THE STONES! I love them like they love Jimmy Reed and I want to play their songs live at jam sessions with a full band, then move on to paying gigs. Jessica, rockand-drollingstone@hotmail.com The Horror punk/rock group, The White Coffin Terror, is looking for a permanent drummer. Play shows, recordings etc. Infl. The Misfits, T.S.O.L, The Dwarves. Jerry Terror, 323-650-9589, thewhitecoffinterror@yahoo.com Rock N Roll Drummer WANTED! Under 30, dynamic, hard-hitting, record & play live. Social D, Stones, GNR, Zep, Sabbath, BRMC, etc. LIVE TO PLAY/PLAY TO LIVE/F#K! Joel, 818-535-7823, jreagan@socal.rr.com Solid drummer wanted for rock band. Zeppelin, RHCP, Hendrix. Samples at myspace.engineanim-alpeople. billyastro@hotmail.com

Drummer (double kick) needed for hard rock/metal band. Influences: Iron Maiden, Disturbed. Serious, no flakes. CD will not be mailed, so don't ask. Call for more info. Frank, 661-803-4120, rockhardstayhard@socal.rr.com Hendrix influenced pro band seeks stable and energetic drummer, covers & original material. George, 626-806-8804, jschro7376@msn.com Rock band searching for steady, click savvy drummer. Have rehearsal/recording studio on site. Med. rotation college airplay. Traveling soon. Audition through link. Mike Edwards, 818-503-2784, mike@krimzenmusic.com http://www.krimzenmusic.com/nz Drummer wanted by rock and roll piano player/singer. Punk/Jazz etc. Rehearsal space on Westside. Venice/Culver City area. Edan Serge Gillen, 310-396-2820, esg@edansergegillen.com I am a 15 year old guitarist. 4 years training, lots of exp. songwriter, etc. Looking to form band in Ventura County area. 14 and up. Peace. Travis, playboyjobs@hotmail.com Need drummer! Not looking for a hired gun, someone to be a band member, looking to record and gig in los angeles. N. H-wood rehearsals, modern rock-Switchfoot, QTSA, STP. iii_i@hotmail.com Orgnl band needs drmr/perc. Creatv, opn-mndd, passnt, exprmntl. No hard-htrrs/ego-maniacs. Senstv, gentl, aw are. Infl: Floyd, U2, Police,

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Softer Drummer Wanted 18-25 approx for paid shows. Oct 28 & 29, LA County. Pro exper/bio not req. Moderate volume playing req. (no hard rock). Send photolink or photo attachment. 9PM-1AM both nights. audio@netster.com
Soulful Singer/Songwriter ala Bob Dylan meets Kurt Cobain with amazing songs ala Buckley, Radiohead, U2. Have great guitarist. Need Drummer Now! Jeff 323-574-7421, jeffreybrianmusic@yahoo.com
Great Drummer wanted, with great attitude. If you're into an eclectic mix of styles, let us know. Chris, cjackzen@yahoo.com

28. HORN PLAYERS WANTED

Trumpet player needed to complete horn section. Memphis horns (bookerT/otis redding) meets beatles/faces/zombies meets wilco/arcade fire/blackheartprocession have charts. Paul, 714-606-9072, cash-machinemusic@yahoo.com
Great opportunity for a flutist to join a

world/new age band for a signed artist. Must be able to read, have own gear and willing to travel. Omar, 562-964-1860, omarsplanet@hotmail.com

29. DJS WANTED

Looking for a DJ who can play melow but eclectic music (possibly some Brazilian music) for an upcoming private party. Sean, 310-924-4646, questsean@yahoo.com

30. SPECIALTIES

Im forming a trip hop project. I have a drummer. I play guit, and synths. Portishead, Mono Formica style jams. Dark, acid jazzy, gothic type stuff. Lookn 4 the unusual. Chad, chaddy-mail@yahoo.com
Working Heart tribute band is looking for an alternate/or permanent female guitarist/singer. Patricia, 805-796-5590, patriciamorales03@hotmail.com
Im a new DJ at XRADIO.BIZ. Country. 8-10 AM (PST) We support indy music. Country bands wanting airplay, send me your CD. Emails get snail mail address and more info. David Beach, 626-356-3622, david@xradio.biz
BEACH BOYS tribute seeks bassist/vocalist ala Brian Wilson. Must

have strong harmony vocs & falsetto and be willing to travel. Keyboard chops a plus! Mike, 818-241-3866

31. SONGWRITING

Song writing contest submissions are being accepted. To 6 king drive, Middletown, NY, 10941, Att: Spades. Demo, lyric, bio in sub mission. Call first, winner gets \$1,000. Spades, 845-667-2631, axkid211@netscape.net
Looking to colab with serious female R&B/ hip hip songwriter who's hungry for a No# 1 hit record like me. Only serious people please! Lee, 323-466-3903
Accomplished gold-winning Danish lyricist seeking serious, ambitious Pop/Rock/ R&B collaborators who will dream up new hit songs with me. Mail me and let's begin. Morten Holm-Nielsen, 45-32 58 00 55, holmnielsen@phnet.dk
Leading Christian Music Company is seeking song submissions for upcoming projects. Great opportunity to get your music heard and distributed. Crossworlds Entertainment, 661-904-3375, jay@cross-worlds-entertainment.com
Female artist looking for collaboration for gigs, writing, etc. Inf. Fiona Apple, Dido, Sade, Jonatha Brooke. See website for more info. rachelmogoye. Rachel, contact@rachelmogoye.com
Great seductive cinematic songs looking to get my music in film/tv these songs will grab you. Seeking FILM/TV connex. Art, 732-229-0551, flesh4gordon@aol.com
Intern. wtd. immediately for Pro Songwriter/Producer. Major Credits - learn from the best hands on! 4hrs/week! No experience- good references a must! William, 323-650-3998, regenerati@yahoo.com

Great cinematic music very erotic at times-trying to get my music in HBO CINEMAX SHOWTIME please contact me for a sample of my music. Any contacts welcome. Flesh, 732-229-0551, flesh4gordon@aol.com
Songwriter/ composer seeking other songwriters or musicians who enjoy playing and would like to record songs that have potential on spec. Wade, 310-827-6026, marx@comcast.net

33. PRODUCERS WANTED

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

I'm looking for producers who are willing and ready to make money with there intrmentals and beats. My company promotes and sales beats so if you interested give me a call. Kevin, 845-667-2631, axkid211@netscape.net
Who can make Regatton music? \$ I'll pay for someone good, with great Regatton tracks. Email me, serious only. Roz, yanivroz@hotmail.com
Roots rock project- skng producer capable of contributing to instrumentation on tracks (guitar driven), personality and skills top priority. Please email links/intro. singersmiles@yahoo.com
I'm trying to get in contact with battlecat. Lost contact with him. Big Save, 626-367-3850, bigsave2005@yahoo.com
Pop singer songwriter with good image and sound looking for a pop/rock producer to collaborate with. heartprod@yahoo.com
Experienced r&b male (25) writer/performer to collaborate w/producers on soulful melody driven songs for material in development. Srs inq only. Anthony, Ants_tunes@yahoo.com

34. ENGINEERS WANTED

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

P.T. sound tech needed for wkly Thur eve. rhl & Sun am srvc, 8 hrs per week, paid to run sound, set-up mics & record - located in Torrance, resume to markandlea@lcs. Mark Emerson, 310-542-1649 x224, markandlea@lcs.net
R&B, pop, ballads, club joints, I can put music to your lyrics and melody. I play keys, very well, and I have the gear to make you sound good if you sound

35. MISC PRODUCTION

If you are a PRODUCER you must call our display ad dept.

I have great cinematic songs, very erotic at times, very catchy. I'm seeking a connection to help me get my music in HBO CINEMAX SHOWTIME like Red Shoe Diaries. GREAT FIT. Flesh, 732-229-0551, flesh4gordon@aol.com

32. COMPOSERS/ARRANG. WTD.

If you are an AVAILABLE COMPOSER OR ARRANGER you must call our display ad dept.

I'm looking for master quality Smooth Jazz for music services that I have a publishing relationship with in the vein of Dave Sanborn, Earl Klugh, Gerald Albright, etc. Frank Josephs, 661-253-3957, franklinjosephs@earthlink.net

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36. AGENTS/MANAGERS WTD.

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

Hot new R&B group needs REAL direction. Been managing ourselves and need help. Jayce, 707-235-1268, jc_venditti@hotmail.com
Im looking for a managers, agents who willing to work with a group. More Information contact are e-mail asap. Jean, 310-525-0975, ISLANDGURL06@YAHOO.COM
L.A band, Intercept, seeking new mangmnt. Check out intercepttheband or myspace slashinterceptmusic. New album available. Ready for tour. Jeff Knudsen, 619-865-6489, jkcali86@hotmail.com
Modern L.A.-based jazz quartet looking for representation. Media events, restaurants, clubs, receptions, corporate functions, etc. Emphasis on dynamics + style. jchandler@lafilm.com
Monster bass plyr, multi-inst, artist, writer. Hvy creds, McCartney to Stranglers. Moving to LA from UK. Seeks pro music contacts, band, work. Check site utfmusic. Mantfish, 323-873-1062, mantfishmusician@hotmail.co.uk
Male r&b vocalist (25) with pipes, the look and material is seeking new representation. Srs inq only. Must have solid hook ups with promoters local & national for gig. Anthony, ANTS_TUNES@YAHOO.COM
Manager needed with U.S. or Europe label connections for established young female artist with celebrity rappers on original pop hip hop material. Vikki 310-779-3498, vikkilizzi@aol.com
Top of the line drum show looking for new booking agent. Looking for person to book the group as entertainment at swap meets, festivals, birthday parties, auto shows. Ben, 213-383-6013, benbasat5@yahoo.dk
I am a 15 year old guitarist. 4 years training, lots of exp. songwriter, etc. I want to be the next great guitar player of our time. Can you help me? Thanks. Travis, playboyjobs@hotmail.com
Hi, I am a 20 year old vocalist looking

for management. Lots of experience, loyal, honest. Great tone! I just need to meet the right person to make my dreams come true. Amanda, mandy-candy2003@hotmail.com
Billboard top ten rap producer seeks attorney or manger for new rap project. Ten years in the making. Ready to make some money? Work a deal and we all will. Nyles, 310-980-4748, lil_ny63@hotmail.com
A&R connections is looking for the hottest Urban artists to come audition for major record labels. Please email to schedule an audition. Renee, 949-280-3973. Renee@anrnet.com

37. INVESTORS WANTED

Hello my name is Kevin, I'm looking for an investor that would willing to take a look at business plan i have prepared, Its a guarenteed return in triple times. Thanks. Kevin Ukoh, 845-667-2631, axkid211@netscape.net
We are booking elect/ noise. New jazz/ punkgarage/ ambient/ powerpop/ grunge/ indie/ alt/ at THE ROCKOTIT-LAN.art, gallery/noise. Lee, 310-833-9579, devegaseries@hotmail.com, http://www.myspace.com/la_buzz
Hot new R&B group needs investor to fund project. Professional business plan available. AWSOME investment opportunity. GUARANTEED future stars. Jayce, 707-235-1268, jc_venditti@hotmail.com
Band looking for investor, major opportunities ahead and we are poor folk! Nathan, 913-707-1593, Nathan@albinofly.com

38. DISTRIBUTORS WANTED

Seeking distributor for completed album. Immediately available in retail packaging with bar code. The Hedonites/Letting Go at cdbaby. Rod, 949-701-1942, rod-hans@sbcglobal.net
Independent christian artist with outstanding debut CD looking for distribution partner. Produced and mastered at The Plant Studios, could be one of 2006's big winners. Marty, 512-506-9190, mmar-mor@sbcglobal.net

40. MUSIC PERSONALS

Hip Hop Magazine seeks Sales Rep. Must have at least 2 yrs sales experience. Email resume. T.D., rapscene@hotmail.com
Want a stable 9-5 assistant position where you don't take your work home with you? Includes great salary, benefits, vacation. Great job for person with experience. Megan, 818-255-9607, megan.geraghty@fiserv.com
Telesales reps needed for home Improvement co. Flex. hrs, weekly pay, comm/bonuses, \$8-12/hr to start, actor/musician friendly! Training provided. Fun work environment. Red Man, 818-503-8000, nine_vaults@yahoo.com
Our Gift Of Music, Inc. is looking for salespersons to join our growing music company. Great earning potential. Lisa or Jay, 661-310-0394, employment@ourgiftofmusic.com
Intern for Indie Label artist management. Will learn how to expose artist music. Some money involved. Must be energetic and ready to hustle. E-mail resume. Geoff, gantonio2002@yahoo.com
Female hip-hop dancers wanted. Asian & Latina preferred, however open to those with great moves for October 23rd event. Aud: Oct 15th @ 4440 District Blvd, LA, 4-6pm. DJ Kidd, 626-219-6728, kidd20@hotmail.com, http://www.myspace.com/v

Motivated, 22 yr old looking to intern in a studio. I want to lean everything about studio life! Second hand work, setting up sessions, ect. Nuryah, 310-770-1284, musicnote4me@yahoo.com
Major Musical Equipment Manufacturer seeks office admin person with strong MS Excel skills. Some accounting background and a college degree is preferred. E-mail resume. Rob, rob0122@aol.com

41. MISC. BUSINESS

Lead guitarist with major credits seeking publicist for his group Firefly-1. Ruben De Fuentes, 323-665-7659, firefly1band@yahoo.com
Songwriter with extensive industry experience seeking partner to develop e-label and e-radio show to showcase unsigned acts and promote them generally, esp. Film/TV/N. Wade, 310-827-6026, marsx@comcast.net

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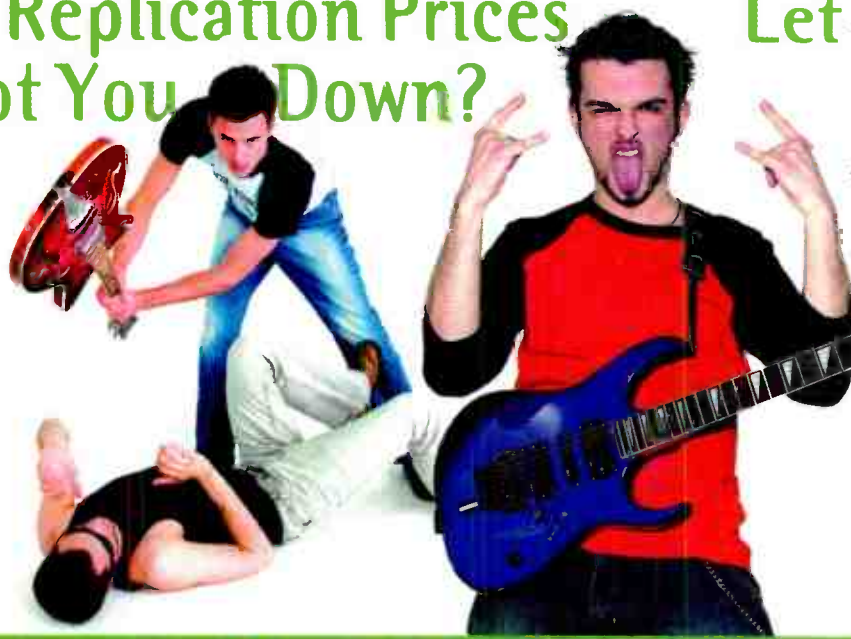
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