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FEATURES



NEKO CASE PHOTOS BY VICTORIA RENARD

38. Neko Case

This singer/songwriter has been bubbling under for some time, releasing acclaimed albums and EPs that have gained her a small but devoted following. Now with her latest, *Fox Confessor Brings The Flood*, Case is suddenly making inroads to the mainstream despite a sound that is difficult to categorize.

By Dan Kimpel



42. 20 Things To Do With Your CD

If you've picked up this issue because of our exclusive Directory of Replication/Duplication Services, you will soon have hundreds, maybe thousands, of copies of your CD to offer to industry reps and music fans. But before you start sending your discs out blindly, you owe it to yourself to check out these expert tips.

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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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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

MUSEXPO 2006 will take place in West Hollywood, April 30 - May 3rd. Designated "a united nations of the music industry," MUSEXPO will showcase more than 24 undiscovered global musical talents for four consecutive nights at Key Club, The Roxy and The Viper Room. MUSEXPO 2006 will be headquartered at The Bel Age Hotel on the Sunset Strip where entertainment heavyweights, such as Chris Gorog (CEO, Napster), Jason Flom (Chairman/CEO, Virgin Records - U.S.), Ken Lombard (President, Starbucks Entertainment), David Goldberg (Vice President/General Manager, Yahoo! Music), and many more will unite to participate in a series of timely industry forums kicked off by a roundtable keynote event moderated by Emmy Award-winning CNN host Larry King. For a full list of participants or for additional information on the panels, please visit www.musexpo.net.

A six-day Home Recording Boot Camp will take place May 1-6 in Culver City. This is a new kind of recording school that offers an affordable recording education program taught by top producers and engineers. The programs are designed to enable musicians to make better recordings in their own studios. The camp was founded by world-renowned producer/mixer, Ronan Chris Murphy. The total cost for this session is \$1,000. For additional information, visit www.homeRecordingbootcamp.com.

Recaps

UCLA Extension is now offering a variety of music industry courses for the spring quarter. "Music

Supervision for Film" covers the role of the music supervisor, and presents the principles and procedures of music supervision. The course meets Tuesdays, 7-10 p.m., May 2-June 6, in UCLA's Bunche Hall, room 2209A. Tuition is \$395.

There is now a one-day seminar titled "Composing for Animation: A Seminar with Michael Giacchino." For a full listing of all of UCLA Extension courses, visit www.uclaextension.edu/entertainmentstudies, or call 310-825-9064

GINA and LAWIM are holding a Singer/Songwriter Contest for the Missing at Kulak's Woodshed in North Hollywood. The event will take place May 19 and May 20. For more information, visit www.411gina.org/GINAEntryForm2006.html.

To our dear customers:

On April 3, 2006, the office of Music Connection was burglarized. Among the items taken, was a file box containing information regarding products purchased with checks and credit cards during the calendar year 2005. If you purchased any products from Music Connection magazine during the calendar year 2005 and used a check or a credit card, please check your statements carefully for any suspicious activity. If you discover any foul play you should immediately contact your local law enforcement agency.

We sincerely regret any inconvenience this may cause.

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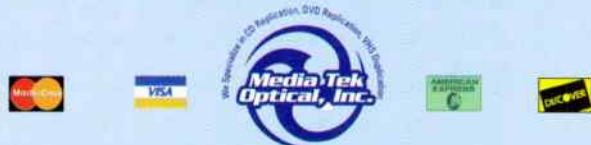
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Mary Mary, Stephen Paulus, Monty Powell, DJ Quik, John Stephen Schwartz, Jill Scott, John Alex Shapiro, Morton Subotnick, Timbaland, Jaci Velasquez, Jimmy Webb, Matthew Wilder, Paul Williams, Doug Wood

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HEART & SOUL —MICHAEL MOLLURA

If you or your organization is making a constructive difference in the music community, please fax (818-995-9235), mail (16130 Ventura Blvd., Suite 540, Encino, CA 91436) or e-mail our Heart & Soul columnist at MichaelM@musicconnection.com.

**Steps For Living
Offers Sounds of Hope**

Steps For Living founder Matthew Zachary made a rare L.A. appearance at a Whole Foods-sponsored gathering of the West Coast artists featured on the *Sounds Of Hope: Volume One* compilation CD. The album is part of the Art Of Survivorship Toolkit, a comprehensive resource guide encouraging cancer survivors and their caretakers to get busy living, and includes inspiring songs by Kyler England, Michael Tiernan, Eliot Popkin, Mara, Asha Mevlana, Barenaked Ladies' Kevin Hearn, and many more. More information and opportunities to help are available at www.stepsforliving.org.

**Sweet Relief
Musicians Fund**

Sweet Relief Musicians Fund is launching a ground-breaking campaign that will allow cell phone users a new means to support the organization through text messaging. Working together with Mobile Accord and Music for Charity Productions, Sweet Relief will use Mobile Accord's mGive platform to enable a direct wireless-based giving solution. From April 28-July 28, cell phone users can simply text the keyword "heal" to short code 50555 to pledge \$4.99 to the organization. Each pledge allows the donor to download limited edition real tones directly to their cell phones. Visit www.sweetrelief.org.



WARWICK FIGHTS FOR MUSIC EDUCATION: Dionne Warwick and Peabo Bryson recently met up with Dennis Houlihan (President of Roland U.S. and Chairman of NAMM, the International Music Products Association) and former U.S. Secretary of Education Richard Riley on Capitol Hill to discuss critical issues regarding music education. Pictured (L-R): Dennis Houlihan, Peabo Bryson, Dionne Warwick, and Richard Riley.

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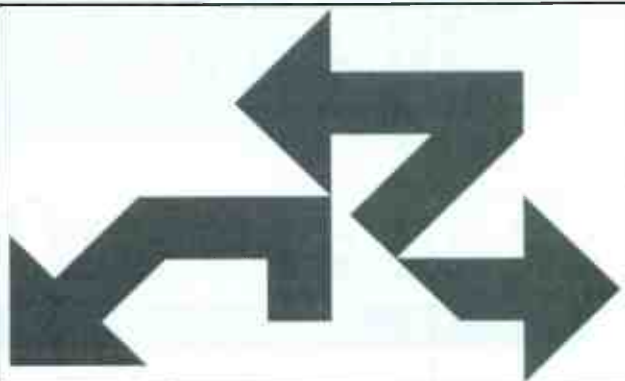
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CLOSE-UP

A To Z Media



By Jonathan Widran

Living up to the promise of comprehensive services implied in its name, A To Z Media is truly a one-stop media shop for large corporations, independent record labels and up-and-coming artists alike. Its motto, "We're only as good as our last job," applies to CD manufacturing, duplication, replication, CD-ROM creation (including menu and chapter design), mastering, DVD formats, Dual Discs, offset printing (folders, labels, digipaks, etc.), graphic design, and even vinyl formats.

This diversity has led the company to become a beacon in the independent music-making world, ranking No. 3 on CD Baby's recommended manufacturer's list. A To Z's eclectic clientele includes the Beggars Group of America (one of the largest consortiums of indie rock labels, including Matador), Domino Records, Troma Films, the San Francisco Museum of Modern Art, various schools and universities, and major corporations like Coca Cola, Dodge and Absolut Vodka.

"Our core clientele is divided among two music-related groups," says A To Z President Scott Pollack. "There are viable labels with good distribution which are engaged in the process of trying to break acts, and there's also what we call the musician on the street who needs 1,000 CDs pressed for his band to sell and distribute. We are really dedicated to individualized customer service that treats these two types of clients exactly the same way. We pride ourselves on being great brokers, and make no bones about our status as a middleman. Some companies like to hide the fact that they are outsourcing the bulk of their work, but we are proud of the role we play."

The New York-based company's history extends back to the mid-80's, when founder and CEO Sarah Robertson created what was known as A To Z Music Services, one of the first CD brokers in Europe. Since expanding Stateside in 1994, A To Z has found itself in the unique position of being both international and regional/local.

There is a regional office in Milwaukee, and the company has strategic relationships with vendors and manufacturing plants all

across the country. In other words, California-based labels and bands who become clients can pick up their finished orders at a facility in Santa Monica, or have them shipped from there. A To Z has warehousing on both coasts with sophisticated management, which can drop-ship orders anywhere.

"Clients who come to us know that we have been thriving and expanding our services in America for 10 years now," Pollack adds. "At the end of the day, small to midsize customers receive more honest service and better prices than they would receive if they approached our vendors directly. Some of those vendors wouldn't want to deal with smaller clients directly, because of volume concerns. That's why our company was set up, to serve as that bridge between large, impersonal printers and optical media plants, and small to midsize labels, artists, filmmakers and corporations."

For each client, the process begins with a quote, which is obtainable by entering information about your project on the company's website, www.atozmedia.com. This helps pinpoint the exact package the client needs, and a sales rep immediately takes the case. It helps if the client starts the process with a completed master, but if there isn't one, A To Z will initiate contact with any one of numerous mastering engineers across the U.S. The client can submit artwork through templates on the website, or on site graphic designers can assist with that process.

"Before working here, I used to run a record label, and was actually a client of A To Z," says Pollack. "Nearly all of our employees has a musician or record label background, and that helps us fully understand everything from the client's perspective. Manufacturing plants are large and impersonal, but we know that the projects we help create are the dreams, hopes and aspirations of artists bottled into a very important package. It's exciting to us when we know we've done a good job, and this helps people in their creative pursuits."

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ASSIGNMENTS



Dana M. Harris

Napster has promoted Dana M. Harris to Vice President of Corporate Communications and Public Relations. Prior to joining Napster, Harris was an in-house communications staffer at pressplay, a joint venture with Sony Music and Entertainment and Universal Music Group, subsequently purchased by Roxio. At her new desk, Harris continues to manage all corporate communications and media relations initiatives for the company and effectively participates in the positioning of the Napster brand. For more information, call 310-882-4000.

Audio-Technica has named Larry Estrin to the position of Strategic Technology Specialist. At his new post, Estrin works closely with the company's sales, marketing and promotion Departments, employing his extensive knowledge to help increase brand awareness and reinforce Audio Technica's image in the marketplace. In addition, Estrin provides insight and guidance regarding industry trends in Audio's Technica 2019's current and future market sectors. For additional information, send an e-mail to info@neilsonclyne.com.



Max Nichols

Zomba Label Group has promoted Max Nichols to Vice President of Video Production. In this role, Nichols oversees video production for a wide range of artists within the Zomba Label Group. For more information, call 212-824-1780.



Rob Stevenson

Island Def Jam Music Group has promoted Rob Stevenson to Executive Vice President, A&R. At the same time, Stevenson has also been named President of Stolen Transmission Records, his new joint venture label imprint with IDJMG. For additional information, call 212-333-8533.

The Recording Academy has appointed David Grossman Executive Vice President. In this newly created role, Grossman serves as a senior partner responsible for managing business development, artist relations and long-range planning for The Academy. Not only is Grossman responsible for evaluating and creating strategic initiatives to achieve The Recording Academy's mission and vision, he is also operating as a key external interface with the music industry in order to develop collaborative partnerships and generate additional goodwill and support for the organization. For additional information, please call 310-392-3777.



Denise Roberts

Show Dog Nashville has named Denise Roberts as Vice President of Promotion. At her new post, Roberts is responsible for radio promotion of all the label's artists. She will also oversee the regional promotion staff and radio syndication. For more information, call 818-385-1051.

Warner/Chappell Music Inc. has promoted Jane Dyball to Senior Vice President, International Legal and Business Affairs. In her new role, Dyball is responsible for forging international music publishing agreements as well as continuing to supervise business development for Warner/Chappell Music's international companies. For more information, call 212-275-1375. 



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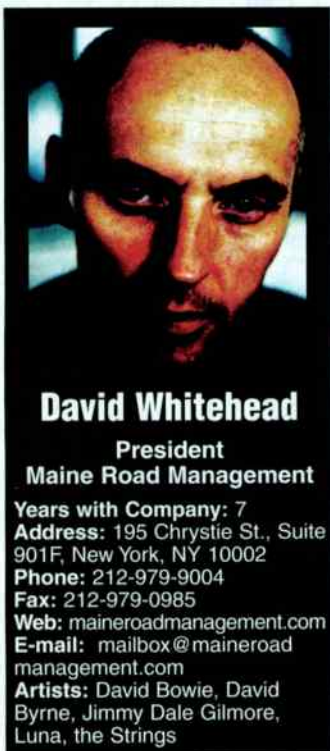
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having the ability to make music for film and soundtrack, and the ability to have a touring career that's successful. It's also about the ability to write books or present a radio show or the ability to collaborate or be a record producer and develop a career in that area. There are a lot of real and interesting things going on with the people that I work with.

What Doesn't Do It:

A lot of newer music that comes out in this country, the generic pop music, is not something that I'm especially interested in. But it's fascinating to me how successful artists and labels can be with some of that stuff. Much of it is built around one or two tracks that are successful at radio rather than somebody expressing something that's unique that will have any sense of longevity. I couldn't [work with those artists] because the music itself is something that I'm not really interested in and I don't really know what I could offer to folks that have that level of ambition and need that level of guidance and devotion.

Manager and Muses:

It's impossible for anybody but the manager to have an overview of what's going on in an artist's life. Whether we are talking about an artist's morality or how they approach their work, their environment, their personal situations or relationships with their band members. Nobody knows about any of that stuff except the manager. So that's why the manager's role is so crucial.

A good manager can also be a muse as much as anything else. They can come to the artist at any given time and say, "How about this?" or "How about that?" The artist might not ever think of that stuff, but it's something to bring to the table and talk about. Something valuable might come out of that. If you're an artist who doesn't look for that, or thinks that you only need someone to work with you when you think you need somebody to work with you, I would definitely question that.

Create a Core Group:

It's not necessary for an artist to have a manager to get a record deal, but it's important for an artist to have a good team around him, and that starts with the manager. If you have a business affairs manager or a booking agent, that's also part of the circle. If you have a valuable relationship with someone at a

publishing company, that's part of the circle as well. Having a consistent tour manager is another part of the circle that isn't really recognized. Having that key core of people around you is crucial to having a business machine that performs effectively and functions well.

Demos and Development:

We receive a lot of demos and we listen to everything that comes our way. But we explain to them that we're a relatively small company and we don't take on many clients and we're not looking to develop an artist. It's very difficult to take on developmental clients. If you're starting from scratch with someone and they don't have a record deal and need a lot of help with things like songs and finding a band and what kind of record to make, that's really a full-time job and I wouldn't want to dabble in that.

What is Important:

Lyrics are very important to me. A lot of the general public listens to music to do the dishes to. But to people who take music seriously, which is an older clientele and people in the music business and the artist community, it goes beyond that. They seek it out as a source of comfort and inspiration. So having something to say is important. How you express your point of view through music and your arrangements, even if it's in pure demo form, is important. Melody is the most elusive thing in music. So if someone has got an ear for melody, they're on their way. Anybody can write a progression. Anybody can come up with three chords that sound okay together. But to come up with a top-line melody and lyrics that are important is a *real* talent. And that's what I look for.

Get it on Paper:

There's a trust element there with bands, because you're working with three or four of your friends. Why do you need an agreement among yourselves? Because if you don't you'll regret it years later when someone in your band argues with you about the publishing or who wrote what or who owns the band name or who has control of merchandise. It's a lot easier to agree on things like that when you're friends, in case you're not friends in five or seven years. Artists who don't have those kinds of things in their deals should get them in place.

Pursue Participation:

If you're an artist signed to a record company, you should have certain expectations about what they can give you. And they should be up front and realistic about what they can give you. A lot of what you need from the record company is for them to just participate and offer the ability to implement what you want to do. But it's becoming more and more difficult to even get that from record companies. So the most important job for a manager is to make sure you get that participation from the record label.

The Pros of Publishing:

If you're a new band, you've got to roll the dice. You've got to think whether it's worth your while signing away your publishing rights on your material, perhaps for life. You're giving away 50 percent of your publishing income, but in return you're getting something like a hundred thousand dollars now that you may never get. So to some people it makes a lot of sense to do a publishing deal. There's a lot that you can do with the money that you get from a publisher. And a publisher would argue that they're not just a bank. But to a lot of new artists, they are a bank because they don't understand what a publisher can do. A good, active publisher can also help exploit your work.

Think Outside the Box:

Your work is part of your trust fund, so take some money now and spend it by all means, but chances are that it's gonna be gone in about a year. So think about what it's gonna be like in five or 10 years. The rhythm of the business is that most artists don't stay very successful. They may have an imperial phase where they're very successful, but things may level off and things may change. Nobody is immune to the problems that the business is confronting, whether it's an independent record company or artist, a major record company or artist, a country artist, an R&B artist or a rock artist.

Advice for Aspiring Managers:

If you want to represent somebody accurately, try to find a mentor or a management company that can put you in a position where you can learn from them. It's very difficult for someone to come into management and think they can have a command of it within one or two or even five years.

BACKGROUND:

David Whitehead got his first taste of the music business as a motorcycle messenger for a London-based indie label Stiff Records back in 1978. From there he worked his way through various record labels, distribution companies, and a music consultancy company before eventually starting up his own artist management company, Maine Road Management, in 1999. Putting his decades of industry experience to work for a list of pioneering artists, including David Bowie and David Byrne, Whitehead continues to help modern musicians make the most of their careers.

Daily Duties:

When I talk to new artists, they look at who I'm working with and they think, "Gosh. That's an awful lot of clients." But my clients are all at different stages in what they're doing at any given time. This year there are only two releases coming out with artists that I'm working with. So the daily activity is pretty much split in two. One part is to have an overview of any particular release or activity the client has impending. The other part is more strategic things like looking at different ways to develop an artist's career in the long run.

Diversify or Die:

My clients make music that has very little to do with what's going on at a popular radio level. So the success and failure of my clients isn't based around the notion that every record you put out is life and death. It's much more than that. It's about





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

• World Music acts are needed for live performances in Hollywood. Maylin Pultar reports that one to three bands will play each event. The booking company is looking for unique performers who are dedicated and hard working — in other words, acts who are willing to promote themselves through mailing lists, flyers, blogs, etc. Pultar says they will be booking a wide variety of genres, with the exception of salsa. Otherwise, any-

thing goes including performers who sing in foreign languages or play unique ethnic and indigenous instruments. A compilation CD of the live shows will also be sold to the public and all the performers will share in the profits. If interested, send a promo package with material to Maylin Pultar, 8205 Santa Monica Blvd., No.1-176, West Hollywood, CA 90046.

• Steve Tramposch, Senior Director of A&R for Virgin Records in New York, checked in with the *A&R Report* to see if there are any new unsigned or indie artists in particular that he should know about. If your act has been working hard and would like the ear of an A&R rep at a major label, let him know. You can contact Tramposch (who was profiled in *MC's* A&R Roundtable earlier this year) at steve.tramposch@virgin-records.com.

• Bodog Entertainment is on a nation-wide search to find America's best unsigned indie band. Bodog's founder and CEO Calvin Ayre is marching into mainstream entertainment with the launch of the Bodog.com \$1 Million Battle of the Bands. It doesn't matter how many gigs you've headlined, Bodog says they want to make you famous. The winning band will receive a \$1,000,000 contract with Bodog, including international distribution, touring, promotion, and marketing services.

Over a hundred regional battles will be held in 17 major U.S. markets. Each local winner will move on to the semifinals and the top performers will reach the finals. Voting will be conducted online via the Bodog website. Bands can register at the official www.BodogMU

KCRW SAYS HALOU

L.A.'s most influential radio station, KCRW, is supporting Halou's *Wholeness and Separation*, the San Francisco trio's third album. Described as a delicate balance of organic and electronic music, its sonic collage crosses the spectrum of human emotions. The record was produced by Count, who's best known for his work with notable acts including Blackalicious, DJ Shadow, the Velvet Underground's John Cale, Run DMC, New Order, No Doubt, and numerous others. The band is releasing the album on Vertebrae Productions in May via Bayside Distribution. For details, please contact Wendy Weisberg at 818-762-7063.



SIC.com website. Once signed up, a profile is created and made available to the public.

• Cheddar Gettas Multimedia is presenting *Go Hard Or Go Home* — a four-hour live showcase featuring the hottest artists competing for a prize package consisting of a 60-second drop on the radio, three songs worth of studio time and a half-hour set on Public Access TV. Artists will be judged on creativity, originality, stage presence, and overall performance. After the competition, there will be a battle for \$150 on the spot. This event starts on May 15, and will continue every third Monday of each month at the *Mixed Nuts Comedy Club* (www.mixednutscomedy.com) in Los Angeles, CA. To sign up or for additional information, call 818-357-4207.

• The ASCAP and Myspace.com Showcase Series has been expanded to highlight local songwriters and bands in regional music scenes across the country. The program is designed to provide local up-and-coming artists with an opportunity to perform at high-profile music showcases in their hometowns, while offering them a way to share their music nationwide with millions of MySpace users.

Artists can submit their music for consideration by becoming a friend of specially created ASCAP MySpace.com "City" pages.

ASCAP's Pop/Rock Membership Staff will select one songwriter or band in each market to fill that showcase's opening slot. For additional information and updates on submission guidelines, visit www.myspace.com/ascap.

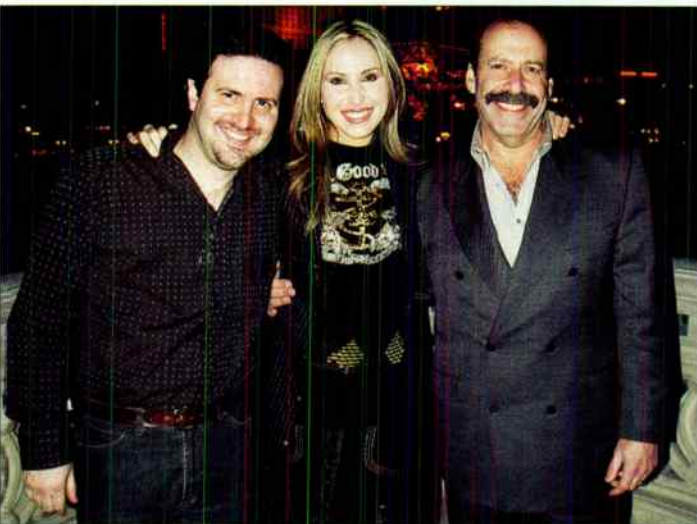
LABELS ~ RELEASES ~ SIGNINGS

• Former major label recording artists have joined forces with a Los Angeles entrepreneur to launch Evermore Records. This new independent label just opened its doors. Formed by the Sacramento, CA, band *Headrush*, the label is artist-centered. The basic strategy of the company encompasses grass roots and guerrilla promotional efforts as well as heavy leveraging of technology, mirroring recent trends for independent labels. But while online sources will be a primary focus for distribution, Evermore Records releases will also be available in record stores. Visit www.evermorerecords.com for more information.

• Katharine Whalen, former frontperson in the swing band *Squirrel Nut Zippers*, is planning her return with her first solo album in seven years, *Dirty Little Secret*. The album is slated to hit the streets June 6 on M.C. Records. *Squirrel Nut Zippers* had worldwide success with *Hot*, which sold more than a million albums on the strength of the hit single "Hell."

Riding high on that success, Whalen found she wanted to explore her inner jazz chanteuse, forming *Katharine Whalen's Jazz Squad*. Producer/musician David Sale produced the album. Sale also added his musical talents on the piano and guitar to the project, which was recorded in Hillsborough and Efland, North Carolina, and in San Diego. Whalen will tour this summer in support of the album. For more details, visit www.myspace.com/katharinewhalen.com.

DIAZ DOES VEGAS



Music retail execs from all over the country converged at the Bellagio's Fontana Room in Las Vegas for the pre-record release party of Dian Diaz's self-titled debut album from Strip City Records, distributed by RED. "Colour Everywhere," the initial single from the album, is one of the Most Added at A/C radio. Pictured (L-R): Alex Norbert, President Strip City Records; Dian Diaz; and Jeff Brody, President of Brody Dist. Group. For further details, contact info@luckmedia.com.



• **Bastards of Young**, the definitive DVD documentary and concert film chronicling the rise of the modern punk, emo and hardcore music scene, is set for release June 6 via **Image Entertainment**. The comprehensive concert film and documentary was created and produced by **Michelle Caputo** and directed by **Shannon Hartman of Art and Industry**. Throughout the film, the bands and fans at the forefront of the "DIY" independent scene tell the story of how they built a following from basement gigs to arena shows, one fan and one friend at a time. For more information, visit www.bastardsyoung.com, or contact Libby Henry at MSO, Lhenry@msopr.com.

• **Darrin Pfeiffer**, drummer for the U.S. pop-punk band **Goldfinger**, has announced the launch of **High 4 Records**, which will be operated out of Toronto and distributed by the newly formed **Fontana North Distribution / Universal Music Canada**. Goldfinger, best known for their hits "Here In Your Bedroom," "Counting The Days" and their cover of "99 Red Balloons," achieved gold status twice in both the U.S. and Canada. "Starting a label was not an easy decision," Pfeiffer says, "but after being a recording and touring musician for 15 years, I wanted to start a label that had real passion for what we are signing and give

young bands a fair shot at success." To find out more about the label, go to www.high4records.com.

PROPS

• **SonicBids.com** featured "Cookie Cutter Girl" as the No. 1 "Most Booked Artist" out of over 52,000 featured on their website. **Lynn Julian** (aka Cookie Cutter Girl) is a superhero for our times who packs her girl power pop with a punch. CCG is freeing women from the mold in which society holds them captive. Endorsed by **Minarik Guitars**, CCG's, self-titled CD is currently receiving airplay on over 500 TV & radio stations internationally, and her band, **Spirit of Sunday** performed over 150 times in the past year. To find out more about CCG, visit www.CookieCutterGirl.com, or www.MySpace.com/CookieCutterGirl to join CCG's Girl Power group.

• **Freebird Lives!** We couldn't resist giving a prop to the long surviving **Lynyrd Skynyrd** band. It took seven nominations, but the classic southern rock act finally made it into the **Rock & Roll Hall of Fame's Class of 2006**. To celebrate, the band performed "Sweet Home Alabama" with former members **Bob Burns** on drums, **Artimus Pyle** on percussion and **Ed King** on guitar. Original backup

RAPPERS INVADE MILITARY INSTALLATION




First Kut rappers Canibus, Slick and their posse trekked to **Fort Irwin, CA**, to perform for military personnel who had returned from duty in Iraq. **Canibus** performed cuts from his debut album **Def Con Zero**, while **Slick** pumped up the crowd with beats from his debut album **Elements of the Game**. **Canibus** is a military veteran, having spent time with the U.S. Army's **Stryker Brigade**. Pictured (L-R): **MTV's Sam Sarpong**; **Ft. Irwin base commander Colonel Philbreck**; **Canibus**; **Def Con Zero Executive Producer Dewey Cooper**, and **Slick**. For more information, contact **Steve Levesque** at **310-860-9170**, or e-mail info@luckmedia.com.

singers **JoJo** and **Leslie** were there, too, along with **Kid Rock**. For more information on these good ol' boys, go to www.lynyrdskynyrd.com.

INSIDE THE BIZ

• **Warner Music Group** recently announced that it has entered into a definitive agreement to acquire **Ryko Corporation**, a leading independent music and

entertainment company. In making the announcement, **Lyor Cohen**, Chairman and CEO of **U.S. WMG**, said, "We recognize **Ryko** as a leader in independent music with a diverse catalog spanning many musical genres and eras. **Ryko** is a perfect complement to **WMG's** existing businesses."

For additional information on this transaction, please contact **Will Tanous**, Warner Music Group at Will.Tanous@wmg.com. 



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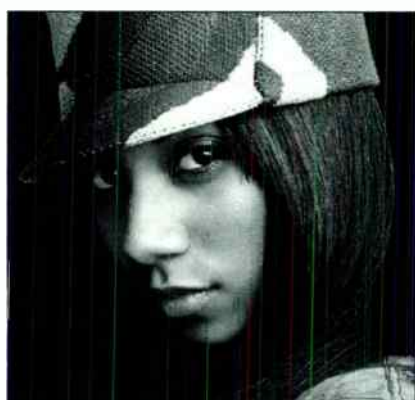
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Ak'Sent

Date Signed: August 2004
Label: Capitol Records
Type of Music: Hip-Hop

—CONTACTS—

Management: Michael Mavrolas / Genuine Music Group, genuinemusicgroup.com
Booking: NA
Legal: Ed Shapiro
Publicity: Judi Kerr / Capitol Records, 323-462-6252
Web: www.aksent.com
A&R: Julian Raymond, 323-871-5260

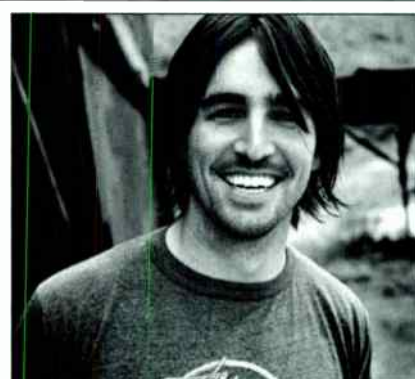


Carey Ott

Date Signed: June 2005
Label: Dualtone Records
Type of Music: Pop
Band Members: Carey Ott, Satchel Paige Welch, Kai Welch, Geoff Sprung, Nate Spalfa

—CONTACTS—

Management: Gary Taylor / Gary Taylor Management, 604-931-7759
Booking: Gary Taylor / Gary Taylor Management, 604-931-7759
Legal: Wofford Denius / Law Offices of Wofford Denius, 310-821-9000
Publicity: Annissa Mason / The Brookes Company, 310-558-3000. Ex. 204
Web: www.careyott.com
A&R: Scott Robinson



Jake Owen

Date Signed: September 2005
Label: RCA Records
Type of Music: Country

—CONTACTS—

Management: Morris Management / Clint Higham, 615-321-5025; 818 19th Ave. So. Nashville, TN 37203
Booking: Dale Morris & Associates / R.A. Clint Higham and Mike Betterton, 615-321-5025
Legal: Jess Rosen / Greenberg Traurig, 3290 Northside Pkwy. Suite 400 Atlanta, GA 30327, 678-553-2100
Publicity: Wes Vause / RCA Label Group
Web: www.myspace.com/jakeowen
A&R: Renee Bell / RCA Label Group, 615-301-4300

Musicians should help themselves, but it is not bad to have a mentor. For rapper Ak'Sent, that mentor was her manager, Michael Mavrolas, of Genuine Music Group.

"I met him through a producer that I'd worked with," says Ak'Sent. "He loved me."

"When she walked in the room," says Mavrolas, "I knew she had star quality. I put a track on from one of our producers for her to freestyle on top of it, and I ended up puling the track off in about 20 seconds because she was 'killing' it. I said, 'Let's get her a contract right now.'"

Ak'Sent had been raised by her grandparents in a "church home" where everyone sang and listened to gospel. In her teens she'd performed with several singing groups, but became really tired of trying to hold the groups together. She became more interested in hip-hop and worked independently with local producers. After Mavrolas signed her, however, Ak'Sent's development as an artist hit the fast track.

"We gave her the pick of the litter in terms of the tracks by all the producers in our camp," explains Mavrolas. "Then she started writing songs and we ended up compiling a 20-song demo really quickly." After slimming the demo down to eight songs, Mavrolas shopped the disc to various labels. Capitol Records was the first to bite, requesting that Ak'Sent do a showcase.

"The first time I did a showcase was for the A&R department," says Ak'Sent. "I was just so worried at the time. I didn't know if they had liked me because the A&R department said: 'We'll call you.'" Mavrolas assured Ak'Sent that she had been "great" and his confidence was confirmed when Capitol asked that she do a second showcase, this time for label president Andy Slater.

"After that," continues Ak'Sent, "They called me and asked me to come to the office. I did the showcase that Wednesday and by Friday I was signing the papers."

Ak'Sent's album *International* will be released nationwide on May 16th.

—Lynne Bronstein

Sometimes bands get signed very early in their careers. Other times a label deal can be a long time in coming. For singer Carey Ott, the latter was the case. "It's been a long road," he says. "There were many years of getting rejected by labels with my old band Torben Floor. Several years ago we were flown out to L.A. to meet with Atlantic Records. They said they didn't hear a single, so nothing came of that."

But even in rejection, there's often a lesson to be learned. Ott opted to pay for his recordings out of his own pocket. He offered Atlantic the right of first refusal, but they balked at the idea. "I wanted to retain ownership, in case they decided to pass on me," the singer says. "That way I wouldn't work hard on something I cared about only to have Atlantic turn me down, but still hold on to my songs."

That's when a new label on the indie scene called Dualtone came into the picture. "They're predominantly bluegrass and country, but [label heads] Scott Robinson and Dan Herrington wanted to break into pop-rock," Ott notes. "About a year ago, my manager Gary Taylor got in contact with [producer] Ray Kennedy, who knew Scott and Dan. He was enthusiastic about my music and got them to come check me out in Chicago." Soon after, Ott was offered a deal.

The young singer came to work with Gary Taylor more than 10 years ago when his brother, a writer with Northern Illinois University's student newspaper, brought them together. "Gary was very positive and Chris soon realized that we needed someone with his intensity," Ott says. "I played him one of my earlier songs, called 'Green,' which had a heavy Smashing Pumpkins sound to it. He liked it and came on board pretty quickly. We've had our ups and downs, but he's more of a co-manager now, since we share management responsibilities. He's the only guy who ever got me anything worthwhile. Everyone else seemed to make a lot of empty promises."

Dualtone Records will release *Lucid Dream* on June 27th.

—Rob Putnam

When country singer/songwriter Jake Owen moved to Nashville he wasted no time. On the second day the Florida native arrived, he opened a bank account and handed the teller his demo. The following day, Warner/Chappell called after they heard the demo Owen had given the teller. Owen didn't take that publishing deal, but Warner/Chappell had introduced him to the man who would become his mentor and, eventually, producer Jimmy Ritchey.

"After meeting, we didn't really have any intentions of working together," says Owen. "We just hit it off as buddies. He believed in my writing and my way of singing and started hooking me up with different writers around town, like Bob Regan, Kendall Marvel and Chuck Jones. Those three guys really changed my life as far as writing songs."

Owen soon developed a buzz at BMG Music Publishing, where Ritchey worked, and they too offered him a publishing deal, which he turned down.

When Ritchey took Owen to meet a group of Nashville publishers called Chicks with Hits that elusive record deal soon followed.

"These ladies in one meeting just changed things for me drastically," says Owen. "Jimmy took me there as though we were looking for songs for my record. He wanted me to let them know who I was. These ladies, who are all really successful publishers, have had the biggest songs recorded in the last 15-20 years. We figured what's the worst that could happen? I play to 15 women and they like what I do and start gossiping like a beauty shop. And sure enough, what we planned worked out pretty well."

Ten minutes after the meeting, Owen received a call from Curb Records, followed by Sony and eventually RCA, the label Owen signed to for his debut *Startin' With Me*.

—Tina Whelski



SOME VILLAGE NEWS: The Village Recorder in West Los Angeles has maintained a busy schedule of post-production audio projects recently. The facility's Studio D, featuring an automated Neve 88R analog mixing console, is popular for film music scoring sessions, while the all-digital, 5.1-capable Studio F, featuring the latest ICON technology from Digi-design, is kept in demand with long-form and commercial audio post-production projects.

During the past month, Roger and Scott Wojahn of the Santa Monica-based Wojahn Bros. Music commercial music production house were at The Village Recorder working on various and sundry advertising spots.

Studio F hosted mix sessions for the film *Down in the Valley*. The

full-length feature film was written and directed by David Jacobson for Element Films. It stars Edward Norton, who also produced the movie.

Jessica Simpson came by The Village to record a song for a Pizza Hut commercial for agency of record BBDO (New York, NY). Simpson worked with engineer Ian Cross in the Digi-design ICON-equipped Studio F.

KNIGHT & GIBSON TURN IN SOME SESSION TIME: Jordan Knight and Deborah Gibson recently recorded a song called "Say Goodbye" at the Tainted Blue Productions facility in New York. The tune is for Jordan's new album *Jordan Knight Love Songs*. For more information, contact Heather Muhleman, 212-981-5173. **MC**

BAXTER & BELL MASTER SOME PROS



Producer and engineer Bryan Bell recently mastered two albums at Paul Stubblebine Mastering & DVD facility in San Francisco. The first project featured the group Strange Angel featuring some fierce guest tracks by Herbie Hancock, Steve Porcaro, Ron Carter, Wallace Roney, Branford Marsalis and Vicki Randle. The second project was for Fynsworth Alley Records' newest artist, Tiba. Pictured in the mastering studio is Bell (Left) with Paul Stubblebine.

STARWOOD GETS TERRORIZED



The Hollywood-based rock band Starwood has been hard at work on their follow-up album to *If It Ain't Broke, Break It* at Terrorizing Studios in North Hollywood. The album will be out this summer. Pictured (L-R): Marten Andersson, Joe Steals, Lizzy and Joey Scott.

HYMAN ROLLS INTO THE BARBER SHOP



Engineer/producer Dave Hyman was recently in session at The Barber Shop Studios in Hopatcong, NJ, with dancehall star Elephant Man. Hyman booked the Barber Shop to provide a remix and additional production for Elephant Man's hit, "The Way We Roll." Pictured is Hyman (Left) with the Elephant Man in front of the studio's 72-channel Solid State Logic XL 9000 K Series console.

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Michael Becker

Dr. John, Peter Frampton, Little Richard, Bird York

By Andy Kaufmann

When Michael Becker studied jazz at Boston's famed Berklee College of Music, he didn't foresee recording albums by Disney characters. Yet that's exactly where Becker found himself when the opportunity to engineer at Paramount Recordings connected him with Harold Kleiner, head of A&R at Walt Disney Records. Under Kleiner, Becker helped birth discs like a Grammy-nominated *Winnie the Pooh* album and the cross-over hip-hop hit *Mickey Unrapped*.

"We were making children's records," admits Becker, "but we were trying to make them sophisticated, so parents and adults could tolerate them as well." These sessions provided an extra challenge beyond merely appealing to both young and old. Disney has strict guidelines regarding the use of their famed properties. This means that Disney representatives, whom Becker jokingly refers to as "Character Cops," would monitor the recording process to enforce the rules, particularly regarding use of language.

Because of his previous experience working on R&B and rap, Becker was tapped as co-producer for the *Unrapped* album for which he wrote seven of the 12 tracks. Once the avenue of producing opened up, Becker became more interested in composition. While helping out on records that were follow-ups to popular films, original songs were needed in addition to the cover songs, which allowed Becker to steadily expand his composition experience. "I got a handle on different genres through engineering," he says. "And then I started realizing that I can write for specific projects."

Armed with this revelation, Becker met engineer Nick Wood, who invited him to apply his trade on commercials at SYN Productions, the Japanese facility he founded with Duran Duran's Simon LeBon. Things were different outside of Disney's magical world. "That was a great experience," divulges Becker, "because it was much more pop-oriented and cutting-edge." To date, Becker has contributed to advertising campaigns for everyone from Maybelline and McDonald's to Charles Schwab and Johnnie Walker.

Becker's reputation regarding composition for commercials aided in the creation of NuCircle, a production company he formed with producer Marco Marinangeli, a fellow engineer he met through the Disney sessions. "I really love the collaborative effort," explains Becker. "It helps having somebody to share the experience with."

Though Becker understands the importance of creating salable tracks, he's in it for the love of music. So when the burden of chasing down projects became greater than the pleasure of creating sound, he began a second career: photography. Becker's been exceptionally adept at this new-found skill. Since he loves working with musicians, many of his snapshots have become album covers.

Then the movie *Crash* was released, for which Becker collaborated with singer/songwriter Kathleen "Bird" York to create the song for the film's final montage. After the tune was nominated for an Oscar, it generated enough interest in Becker's services that he's making a full-fledged return to recording. Becker and York were casually introduced at a party and then didn't speak for six months, whereupon York called the producer, whose number had been scribbled on a matchbook. The two artists met at Becker's home studio and began recording. "We didn't have any particular goal," says Becker. "We just had some similar sensibilities and started putting together songs." When York provided director Paul Haggis with the results, he was impressed enough to use the tracks for his television show, *Family Law*. Knowing they could provide him with the song that he wanted, Haggis gave the duo a peek at the *Crash* screenplay. Based on what they read, Becker and York created the Oscar-nominated tune for the picture.

Contact Staness Jonekos / Krystal Productions, 323-654-3003, krystalprod@earthlink.net



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The Complete Pro Tools Shortcut

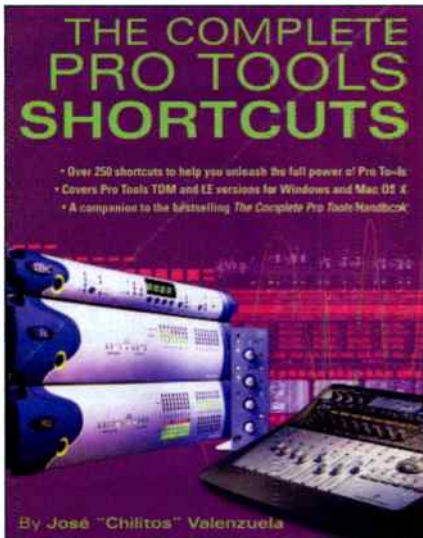
Who better to write a book of ProTools shortcuts than the author of *The Complete Pro Tools Handbook*, Jose "Chilitos" Valenzuela. Culled from that master book, *The Complete Pro Tools Shortcuts* is a great collection of 250 shortcuts — keystroke combinations of commands that'll take you from a "mousing around" punter to an extreme power user in no time.

Having all of these "cheats" in one book makes a lot of sense and, unlike the Digidesign ProTools manual; nobody ever questions it when I pull it out during the heat of a session. I find everything I need quickly without having to wade through an index.

The book is divided into sensible sections: Function Keys; Record and Playback Options; View Options; Show/Hide Options for quickly launching and hiding windows; General Options; a huge section on Edit Options; Mix/Edit groups; MIDI; and MIDI Event Lists; Numeric Entry Options; and Command and Focus Modes.

Shortcuts are given for both MAC and PC platforms and there are before and after pictures to show you the shortcut's effect. In addition, any pop-up dialog windows awaiting your decision that would be triggered by the shortcut are shown and fully explained — including any caveats.

Excellent for beginners to confident pros, *The Complete Pro Tools Shortcuts* sells for \$19.95 from Backbeat Books at www.backbeatbooks.com. My new year's resolution is to try referring to and memorizing a new shortcut from this book during every ProTools session.



Peavey Generation Series

There are four new Generation Series electric guitars in the Peavey guitar line. The top-of-the-line Generation Custom EX features a special reverse-wound humbucker in the neck position (Keith Richards-style) and patented ACM® Analog Acoustic Guitar Modeling circuitry.

The Generation Custom EX, Generation Vintage EX, Generation Triple/Single EX and Generation EX guitars all have vintage-wound pickups and vintage tuning keys, three-way pickup switches, ash bodies, 25-inch scales with 21 frets, maple necks and rosewood fingerboards.

The ACM circuitry replicates an acoustic guitar's tone and resonance through a patented analog process. The vintage pickup and ACM tones can be blended with fully adjustable knob controls for an unusual hybrid acoustic/electric tone. The traditional pickups can be adjusted via volume and tone controls and toggle-style selector switches.

Prices range from \$249 for the Generation EX with maple neck to \$699 for the Generation Custom EX. All guitars are available in solid and transparent colors. Visit www.peavey.com.



OtterBox 1900 PDA Case

OtterBoxes are specially designed ruggedized outer cases for fragile PDA (personal digital assistants), GPS (global positioning system), tablet PCs or other handheld electronic devices such as an iPod or HP's 6500 iPaq. The 1900 case at \$99.95 provides complete protection for any PDA (such as a Palm, iPaq or Axim) from water submersion, crushing, dropping and all other harsh conditions you may encounter in the great outdoors. It does all this and still allows complete functioning of the PDA without removal from the OtterBox.



The OtterBox 1900 I received has tight-working latches that split the case in half for insertion of the PDA. There are straps and cushioning inside to protect the unit and locking screws are included to hold down the latches for extra security. Typically OtterBoxes are made from injection-molded glass-reinforced, polycarbonate shells with the addition of thermoplastic over the moldings. They come with a latched removable top for access to the CF or SD memory card slot; removable bottom panel for sync and charging access; a waterproof plug cover for connecting a headphone cable; a WL Gore membrane vent so PDA sounds can be heard without dirt and water entering; a hinged screen cover flap that reveals an internal, clear (replaceable) membrane that allows you to use your stylus on the PDA's screen — even in the rain.

On a recent camping trip the OtterBox saved my PDA from certain death when they fell off the roof of my car when unpacking. I like the tough construction and the quality of all the materials. All the latched parts fit tightly and have gaskets to insure against moisture intrusion from snow or rain. The 1900 also comes with a stylus holder slot and a stretchable strap with Velcro™ for wearing it on your belt or attaching it to your backpack.

Learn more about the different OtterBoxes available at otterbox.com.

M-Audio Pro Keys 88sx



One of the most popular keyboards at the recent Winter NAMM Show was M-Audio's ProKeys 88sx digital stage piano. This unbelievably lightweight keyboard (less than 20 pounds) has semi-weighted action and plenty of memory to handle its seven onboard sounds. That's right, seven sounds. The ProKeys 88sx's multi-velocity layer stereo grand piano samples of a Yamaha C7 uses 17-MB — more than some keyboard's total memory for all sounds.

I especially liked the Piano 2 sound and the electric pianos include: classic Yamaha DX7, a darn good Fender Rhodes and a vintage Wurliizer. There's also a percussive Hammond B3 organ and a funky clavinet. On-board reverb and chorus are available along with two 1/4-inch stereo headphone jacks right up front.

Coming from M-Audio, you know that the ProKeys 88sx has to also double as a USB MIDI interface and controller for recording and playback with PC or Mac. A standard MIDI Out jack allows control of outboard MIDI gear and three velocity curves plus fixed velocity are provided to optimize the playing feel of this keyboard. M-Audio leads the way in class-compliance with Windows XP and Mac OS X systems supported without the installation of additional drivers. The ProKeys 88sx also incorporates MIDI performance controls including pitch wheel, modulation wheel, two footswitch inputs (both sustain and sostenuto), and expression-pedal input. The unit ships with an M-Audio Sustain Pedal.

In my opinion this was the must-have new instrument and best deal at the NAMM show. The ProKeys 88sx sells for \$449.95 MSRP. More information can be had at www.m-audio.com.



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SONG BIZ

SONGWRITER PROFILE

NOTTING HILL

music

Global Positioning

by Dan Kimpel

In the complex worlds of brokering words and music, international ingenuity is a prerequisite for survival and success. "Publishing companies are more creative," observes Notting Hill Music president Peter Chalcraft. "We have to be, because we don't put the music out, we have to find the exits for it: records, film and TV."

A diverse stable of writers operating in a wide variety of styles keeps Notting Hill's business flowing, and with over 15,000 copyrights, publishing, sub-publishing, international administration and territorial publishing representation are all under their umbrella. In addition to an expanding catalog, Notting Hill also structures tailor-made publishing arrangements.

At last year's ASCAP Pop Awards, Notting Dale Music (the firm's ASCAP moniker) nailed four Most Performed Works, three of which were awarded for Robert EST Waller's contributions to Beyonce's smash solo release. "We got a bigger percentage of Beyonce's first record than she got herself," notes Chalcraft.

The five person Los Angeles staff includes Director of Creative/A&R, Qiana Conley, formerly an A&R executive at Epic Records, who explains, "Notting Hill affords me the opportunity to work on the creative aspects of publishing: soliciting talent, pitching songs to labels and artists and working in television and film."

As their name would indicate, the company is founded and headquartered in London. Created in 1990 as the international repertoire division of the Japanese Nippon Television Music Corporation, it evolved into Notting Hill Music after a buyout that included Chalcraft in the cadre. "Three of us did a management buy in 1993 and we've been going solo since then," he says. "Some firms in the UK and Europe don't think about America. We do. Without it, we'd be doing parking lots at night. A lot of our writers come here, a lot go to Europe, and we try to blend projects as much as possible. Very few projects in Europe sell one million plus, now the number is more around 200- 250 thousand units. It's an expensive trip for someone to sell that amount."

The straight talking Chalcraft illustrates this conundrum. "The big problem in terms of record companies and artists is they might find a 17-year-old singer with a couple of good songs and think, 'We could really produce this guy.' There is this assumption that if you sign this kid he's a songwriter, too, but he may not be. What would be wrong about putting this guy together with other songwriters? For every artist, there are two or three managers, and they're more concerned for the sake of the money that's coming in the first 12 months, rather than the money that's going to be coming in for the next 20 years."

Notting Hill is heavily invested in hip-hop and R&B, and Chalcraft observes that those genres are ideologically parallel to metal and rock. "Rock bands and rappers, there is a definite part that crosses, the same kind of anti-establishment 'We hate politics' world. Rock and rap are both about rebellion. In England it happened big time. Rap artists came over and were put in rock venues. The kids were into it because it was hardcore. I thought we were too heavily involved in urban music so I signed Motorhead. I've known Lemmy for years. They are the best flag you can wave: Everyone is a fan of Motorhead." Consequently, younger fans of the band Killswitch Engage, Shadows Fall and As I Lay Dying came into the ranks as Notting Hill artists.

While classic soul has found new life in hip-hop via sampling, the question remains whether in a catalog-driven business, hip-hop will have similar longevity. Chalcraft envisions that it may. "We represent a lot of the Shalamar and Whispers catalogs for instance. Whenever it gets on big records it almost becomes part of another catalog. Rap or urban music is so young — maybe 20 years. Look at Motown; everyone wondered how long that would last.

"Great songs last," he concludes. "Maybe rap is the same. It's always going to be down to the public. There will be a major event, good or bad, related to music that will forever be part of that time whether it's reggae, rap rock or country."

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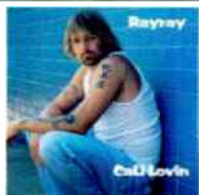
JOSH - "Feel Good"

Don't let the stern face fool...this boy can blow! "Feel Good" is a club banger whose production definitely adheres to the title; clear-eyed piano breaks, crisp percussion taps, and sharp bass licks will definitely make you want to groove. Josh's sexy and soulful voice hypnotically lures you to your feet. A true R&B connoisseur that can also deliver a ballad that would make you want to just melt.



LAST PAGE FIRST - "Overdosed"

A slamming guitar intro, followed by fresh and crisp vocals give "Overdose" that classic pop sound that you could never overdose on. The melody is cinematic, while the beat alters between a relentless slam and a balladesque crawl. This feel good song could easily be an on soundtrack for a Reese Silver spoon, Drew Barrymore or any other suburban teen flick. Looks like we found our next pop boy band!!



RAY RAY - "Life Gets in the Way"

The gentle yet powerful vocals of Ray Ray display passion, soul and emotion. With the first note you can feel the desperation in his voice as he contends that he wants to believe in love but sometimes "Life Gets in The Way." A solid arrangement with a sultry tempo that holds you and moves you at the same time. Ray Ray brings true substance and soul, music you can really wrap your ears around.



TIFFANY WILSON - "Happy"

An effortless blend of current R&B with a classic soul feel, "Happy" is an infectious groove that is impossible to ignore. This is one of those songs that once it finds its way into your stereo you won't want to take it out. The lyrics "Follow the rose petals to heavens door" and "my pearly gates are open wide," paints a submissive picture of a woman aiming to please her man. Soulful, tasteful and oh so contagious!



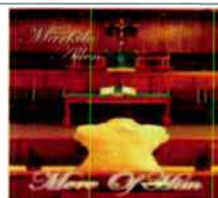
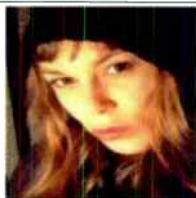
STEPCHYLID - "My Life"

A fresh voice to come into the hip hop scene. Stepchylid lays down honest and true to the soul beats and rhymes that some artists would sell their soul to produce. Surreal storyline hooks depict the mental and spiritual liberation of a tormented young boy coming to terms with the abuse suffered at the hands of his stepfather. No hollow rhymes here. Stepchylid is the true heart and soul of hip hop.



THANE ST. THOMAS - "Love Roller Coaster"

Great mix of moods and tunes. Quick and consistent guitar riffs pump all kinds of energy make this a fun, summery, finger snappin' pop song that's not processed. Paired perfectly with a steady bass line and crashing drums, Thane metaphorically compares his love and life to rides at an entertainment park thus the name of the song "Love Roller Coaster." You won't be able to get the hook out of your head.



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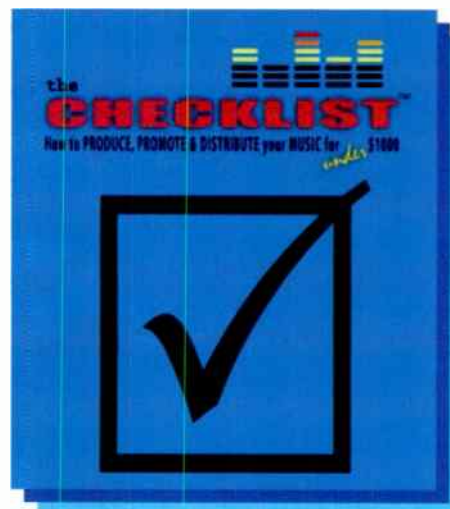
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Did you barter for your music, your photos or even your promotional items?	<input type="checkbox"/>	<input type="checkbox"/>
Does your music match your image?	<input type="checkbox"/>	<input type="checkbox"/>
Do you follow up on all submissions?	<input type="checkbox"/>	<input type="checkbox"/>
Did you plan a budget for this project, and if so, are you sticking to it?	<input type="checkbox"/>	<input type="checkbox"/>
Do you know 4 P's of marketing?	<input type="checkbox"/>	<input type="checkbox"/>
Do you know the value of a record pool?	<input type="checkbox"/>	<input type="checkbox"/>
Is your music barcoded?	<input type="checkbox"/>	<input type="checkbox"/>
Are you out networking at least 3 to 4 times a week?	<input type="checkbox"/>	<input type="checkbox"/>
Are you communicating on a regular basis with your fan base?	<input type="checkbox"/>	<input type="checkbox"/>
Do you have distribution?	<input type="checkbox"/>	<input type="checkbox"/>
Were you able to produce, promote and distribute your music for under \$1,000?	<input type="checkbox"/>	<input type="checkbox"/>



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FORD IS IN GEAR WITH GOMEZ: Singer/songwriter David Ford, who has received much acclaim from the UK press, will tour North America in May, providing support for the British rock band Gomez on the Mercury Prize-winning group's upcoming summer tour. Ford's shows will support the independiente/Columbia Records release of his album, *I Sincerely Apologize For All the Trouble I've Caused*, in stores on May 2 and originally released in the UK late last year. Ford and Gomez will be at San Diego's House of Blues on May 20, and in Hollywood on May 23 at The Avalon (1735 Vine St.; 323-462-8900). To find out more about this artist, go to his web page at www.david-ford.com.

BLOOD ON THE WALL

Blood On The Wall and **Psychic Ills** are poised to take another swing at audiences across America, and will perform together at **Spaceland** (1717 Silver Lake Blvd.; 323-661-4380) on May 9th. Both bands have already been touring extensively, sharing the stage with acclaimed acts such as the **Yeah Yeah Yeahs** and **Animal Collective**.

Think your band is hip enough to play Spaceland? The bookers prefer to be contacted via e-mail at Booking@spacelandtv.com. You should include links to mp3's, but do not send mp3 files. You can also snail-mail a CD to 2658 Griffith Park Blvd. #391, Los Angeles CA 90039, Attention: Booking. Include a press kit, photos, bio, venues played and bands you've played with. If you're a local band, let them know. More details can be had at www.clubspaceland.com.

STIMULUS X

Artsy Austrian cyber-emo band **Stimulus X** are currently touring the U.S. in support of their first full-

length album, titled *Wir Lachen in Ihren Gesichtern*. The band have been gaining recognition in Europe ever since their record was released in the of fall 2005 on UK indie label **X-Day Records**. The word is that they are now courting U.S. distribution, as well, though at present you can only buy their CD online or at shows. Stimulus X will



Blood On The Wall will play Spaceland

roll into Los Angeles on May 8 to play at **The Smell** (247 S. Main St.). Sharing the stage that night will be raucous O.C. industrial band **Dr. Longknives**, and obscure Bak-ersfield punk rockers **the Gurps**. Get acquainted with Stimulus X on the internet at stimulusx.com/de/home.

THE COUCH RETURNS

After a year-and-a-half hiatus, monthly music collective "The Couch" is returning to the **Lava Lounge** (1533 N. La Brea Ave.; 323 876-6612). Led by music manager **Graham Kurzner** (**Trespassers William**), with a little help from **Joanne DeVault** (**Sabre Entertainment**), **Jon Hershfield** (actor/DJ/host of **Killradio.org** show *...Is Good*), and **Siria Contreras** (**Kiss or Kill Club/Buzzplay.com/Propeller Productions**), the monthly showcase will feature musicians and DJs handpicked by Kurzner and his team.

Past DJ and musical guests include: **Killola**, **Biirdie**, **Meho Plaza**, **Division Day**, **Todd Clifford** (**Sea Level Records**), **Mark and Wendy** (**Under the Radar**), and **Kevin Bronson** (*LA Times*).

Schedules are available at www.myspace.com/thecouchnight. Kurzner & Co. are currently booking future nights and you can connect with them directly through MySpace as well.

QUINCY'S UNVEILING

On May 9, **KCRW** will present the CD release party for Los Angeles singer/songwriter **Quincy Coleman** at the **Hotel Cafe** (1623 1/2 N. Cahuenga Blvd.; 323-461-2040). Always a popular musician in Los Angeles (in part due to years of support from **KCRW**), Coleman's popularity has surged and word-of-mouth buzz has increased since landing a track on the **Crash** soundtrack and touring the East Coast with her new songs.

Though Coleman describes her music as a mixture of "Israeli, surf punk, and gypsy swing," the new record is actually different from her



Quincy Coleman

description, adding jazz and country elements to the mix. You can hear Coleman's music at www.myspace.com/quincycoleman.

NEW SHP OPENINGS

Sean Healy Presents booker **Max Wesley** has announced that he will need an opening act for the **Young Dubliners** at the **Normandie Casino** on May 12th. He is also looking to fill another opening slot, this time for **Gary Hoey**, on June 11 in Los Angeles, with the venue to be announced. If your band is interested in playing either of these slots, you can call Max Wesley at 323-651-1582 for more info, or e-mail max@webookbands.com.

As always when booking a show through SHP, be prepared to bring as large a draw as possible, and promote the show non-stop as soon as you have it confirmed. For further details on upcoming opportunities, log on to www.webookbands.com.

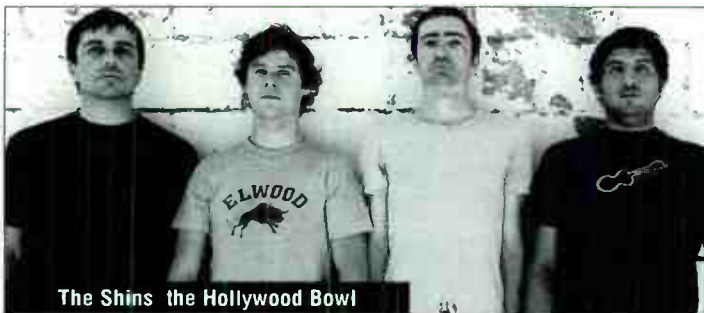
LATEST IN ANARCHY

The Anarchy Library (13250 Woodruff Ave.; 562-803-9134), in Downey, long known as one of the best punk rock venues in California, has been branching out a lot these days, booking lots of other genres besides punk. Expect even more variety in early May, including blues on May 2, comedy on May 3, "**Psychobilly Night**" on May 6, and the recurring theme night "**Metal Monday**," on May 8th.

This club has a fantastic reputation for treating bands well, is only a short drive from L.A. proper, and always welcomes new acts. In fact, any band that contacts the club will get to play there eventually. Best way to get in touch is to e-mail booking@theanarchylibrary.com, or call the booking line at 323-717-9163. Their website is www.theanarchylibrary.com.

GALLAGHER'S GIGS

Gallagher's Pub & Grill (113 Walnut Ave.; 714-536-2422) is the place to go in Huntington Beach if



The Shins the Hollywood Bowl

you're in the mood to listen to music in a Dublin-flavored Irish pub and enjoy a meal while you're at it. Gallagher's books original acts, comedy, and hosts karaoke nights.

A popular event is "Acoustic Mondays," where resident artist Sterling can often be seen. There are bands playing nearly every night, and artists in all genres are encouraged to submit demos. Be forewarned: there's some turnover with bookers, and the club's website is not always kept up-to-date, so the best way to get a booking is to call the bar in the afternoons. If you'd like to see the web page anyway, check out www.gallagherspub.com.

SUBPOP'S HELIO

The SubPop Records name is synonymous these days with acts like the Elected and Band of Horses. In other SubPop news, the Shins open for Belle & Sebastian at the Hollywood Bowl on July 6th. You may not have heard as much about the label's act the Helio Sequence. They don't get as much attention, but are beginning to build a following, playing at Spaceland (1717 Silver Lake Blvd.; 323-661-4380) on May 11th.

The Helio Sequence's sound is described as "a mixture of neo-psychedelic and indie rock that falls somewhere between Mercury Rev and the Flaming Lips, with a few quirky Nintendo sounds thrown in for good measure." The band will be performing with Crystal Skulls (www.crystalskullsonline.com) and Polyvinyl Records' Aloha (www.myspace.com/aloha). You can catch Helio Sequence at www.heliosequence.com.

STEAMERS JAZZ CLUB

Fullerton has a great spot for audiences to enjoy all kinds of jazz, from big band to Latin to dixieland, and everything in between. Cal State Fullerton Ensembles play regularly at Steamers Jazz Club (138 W. Commonwealth Ave.; 714-871-8800), and food is served until closing every night for the convenience of the patrons. Some really high quality performers have played on this stage, and you can be among them.

To get in touch with the bookers, simply e-mail bookings@steamersjazz.com with links to your electronic press kit. Include information

about ensembles you have played with, as well as other venues. You can get more details at www.steamerscafe.com.

THE CONGO ROOM

The Conga Room & La Boca Restaurant (5364 Wilshire Blvd.; 323-935-0900) is a Latin-themed club and live concert venue located in the heart of Los Angeles. The club hosts all kinds of music, special events and even spoken-word performances. It's an upscale environment, and to be considered for bookings you will want to get in touch with Evelyn Amaya, either by phone at extension 103, or via e-mail at Evelyn@CongaRoom.com.

This is a large place with a dance floor, and the best candidates to play here are Latin acts, jazz acts, and other lively, sophisticated genres. It's not really known as a rock venue. You can get additional information about the Conga Room at www.congaroom.com.

ACOUSTIC REDONDO

C&D's Welcome Cafe (1808 S Pacific Coast Hwy.; 310-316-9270) is a coffeehouse in Redondo Beach that hosts acoustic performances from solo artists and bands who strip their performances to the bones. The space is intimate with a small PA, and it seats about 40-50 people. While the venue likes to keep sound down to 'reasonable' levels, bands are allowed to perform with a tiny drum kit and brush.

The venue is currently booking Saturday nights, about three performers a night who play for 45 minutes each. A complete calendar is available at www.welcomecafe.com, while bookings can be scheduled through Christina at the club's main number or via e-mail at christina@welcomecafe.com.

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

PROMOTER PROFILE

Mark diPiazza

diPiazza's Restaurant

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mark@dipiazzas.com; www.dipiazzas.com

The Long Beach scene has its very own "mom and pop" rock and roll restaurant / nightclub, located steps from the beach on the Pacific Coast Highway. diPiazza's Restaurant, Lounge and Niteclub is owned by Mark and Maralyn diPiazza and over time has become a staple in the community. It's also a friendly Italian restaurant that caters to well-known clients. Some of these clients include the Special Olympics, Cal State University Long Beach, Long Beach City College and the Long Beach Unified School District.

Music Connection: What are your club's regular events?

Mark diPiazza: Every Sunday we have a show called "Rock and Roll Church." We've been doing this for a while, and very successfully; it's an all-ages night, so many times whole families will come out, watch the bands and have dinner. It's fun for everybody.

A lot of bands that return to play on other nights of the week get their start at "Rock and Roll Church." I love music, and it's always been important to me, so it really matters that kids under 21 have a safe, friendly place to play.

MC: What's the minimum draw to play the club?

DiPiazza: It depends on the night, though it would be great if each band brought at least 30 people. More is always better, but sometimes you have to take a chance. If a new band hasn't built a draw yet, but they play great music, there's no reason why they can't open for a band that's more seasoned and can show

them the ropes. And if bands stick around for the later sets and promote themselves, maybe they will have a larger draw the next time they play.

MC: What kind of music do you usually book?

DiPiazza: We like all kinds of music here, from quiet singer/songwriter stuff, to blues, to loud punk rock or metal. We get local acts and touring acts, too. If it's good music and maybe also an interesting show, I'll put it on.

MC: Are there any kinds of acts you will not book?

DiPiazza: I try to handle genres on a case-by-case basis. There's so much crossover in music these days, especially with some of the younger bands that we tend to get coming in, and I don't think it's fair to stereotype them by genre without hearing what they do. Obviously, if a band doesn't handle itself professionally, they won't be asked back.

MC: Does Maralyn get involved in the booking, too?

DiPiazza: Maralyn is very involved with the kids; we both are. Maralyn has been honored by the California Restaurant Association, in fact, for working with young people and teaching them restaurant skills. But I do all of the booking myself. It's easier to keep track of everything that way.

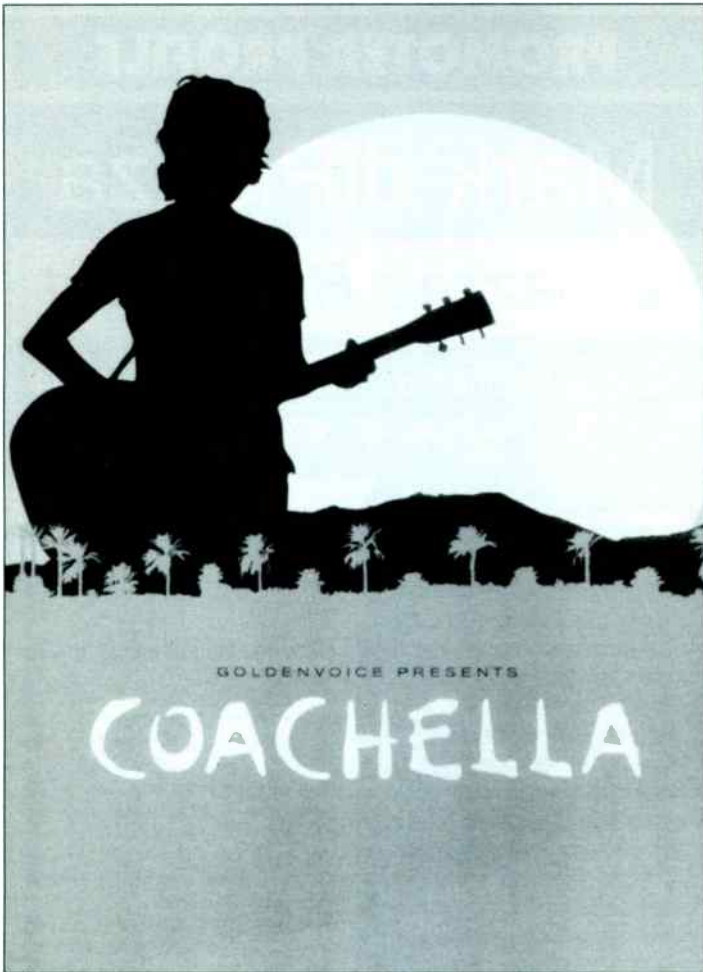
MC: What's the best way to approach you?

DiPiazza: E-mail is probably the best way. Phone is okay, too.

MC: Do you prefer to see hard-copy press kits with CDs, or electronic press kits / MySpace links?

DiPiazza: Electronic press kits are great, especially if I haven't spoken to a band on the phone or in person yet. But they can just as easily drop a CD off at the restaurant, or mail it to my attention. I just ask that they don't forget to list their contact info!

MC



Following a successful limited run engagement in major markets across America, *Coachella* has come to the DVD market in an expanded format. Directed by **Drew Thomas** and produced by **Goldenvoice**, the *Coachella* DVD includes performances by a wide range of performers including **Rilo Kiley**, **Björk**, **Morrissey**, **Mos Def**, **the White Stripes**, **the Chemical Brothers**, **the Pixies**, **Oasis** and **Radiohead**. For complete information about this *Anti-* release, go to www.coachella.com or contact Marcee Rondan at MSO, 818-380-0400 ext. 248.

Video auditions for **MTV's *The Real World*** are being accepted until April 28th. If you are between the ages of 18 and 24, you can mail your 5- to 10-minute video tape to Real World Casting, Bunim/Murray Productions, 6007 Sepulveda Blvd., Van Nuys, CA 91411.

Northey Valenzuela, the debut album by **Craig Northey** (of the Canadian group, **the Odds**), and **Jesse Valenzuela** (**Gin Blossoms**) is out on **Fuel Pop** this month. The music might remind one of **Rockpile** or **the Traveling Wilburys**. Notably, it includes "Not a Lot Goin' On," the theme for Canada's **CTV** comedy show, **Corner Gas**. Credit the comedy connection to Northey, who wrote the musical

score for the 1995 feature film ***Brain Candy*** starring his friends **The Kids in the Hall**. He also wrote and recorded the score for **Bruce McCulloch's** first feature film ***Dog Park***, starring **Janeane Garafolo**, **Luke Wilson** and **Natasha Henstridge**.

Most recently, Northey scored and starred as musical director on the **Kids in the Hall North American Tour** in 2002. For complete information, visit www.craignorthey.com, www.jessevalenzuela.com or contact Anne Leighton, 718-881-8183.

A new Internet TV network is looking for composers with a modern or unique sound. The composer will help create a sound for our new micro-sitcom, ***Boss of the Glory***, an over-the-top twist on the classic sitcom. New episodes are slated to be produced every two weeks. Check out stimtv.com or stimtvmusic.com to learn more about the company. Send reels to BossOfTheGlory@gmail.com or to stimTVnetwork.com, Sound Reels, 4347 Raytheon Rd., Building 8, Oxnard, CA 93033.

► Prolific film composer **David Kitay** has scored ***Art School Confidential*** for **United Artists** and director **Terry Zwigoff**. The film, starring **Max Minghella**, **John Malkovich**, **Jim Broadbent** and

Anjelica Huston, had its premiere at **Sundance** and will open wide April 28th. This is the third collaboration of the composer and **Zwigoff**; they had previously worked together on ***Ghostworld*** and ***Bad Santa***. Kitay is also known for his scores to ***Clueless***, ***Scary Movie*** and ***Harold and Kumar Go to White Castle***, among others. For more information, contact **Costa Communications**, 323-650-3588.

VH1 needs ladies 21 and over who think they have the looks and personality to win over a hip-hop star. E-mail your name, age, phone number and photo to jcarollo@51minds.com.

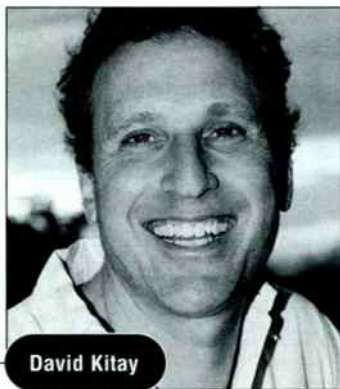
Pras, a member of the recently reunited group **the Fugees**, has signed on to appear in ***First Night***, a documentary about homelessness where he will attempt to live on the streets for nine days with \$9. **Pras** has starred in films including ***Careful What You Wish For***, ***Fastlane*** and ***Higher Ed***.

Stomp, the international percussion sensation, makes its return to Los Angeles at the **Pantages Theatre** for 16 performances only from May 9-21st. This engagement will mark the show's premiere at the **Pantages Theatre**.

The eight-member troupe uses everything but conventional percussion instruments (matchboxes, wooden poles, brooms, garbage cans, Zippo lighters, hubcaps) to fill the stage with rhythms.

Stomp is the result of a 10-year collaboration between its creators, **Luke Creswell** and **Steve McNicholas**. Tickets are available for purchase at www.BroadwayLA.org, by phone at 213-365-3500 or 714-740-7878, or in person at the **Pantages Theatre Box Office** and at **Ticketmaster** outlets.

The Black Crowes have just released their new live DVD for **Eagle Rock Entertainment**, ***Freak N Roll Into the Fog***. The DVD captures in Hi-Definition the band performing five sold-out nights at San Francisco's historic **Fillmore Auditorium** in August 2005 on a stage adorned with hundreds of electric candles. The DVD features originals from the band's six studio albums including an acoustic ver-



David Kitay

sion of "She Talks to Angels." For further information, contact **Kayos Productions, Inc** at 212-366-9970.

Endemol USA, the producers of the hit reality series', ***Extreme Makeover: Home Edition***, ***Big Brother*** and ***Fear Factor*** is looking for singers of all types to compete in a major network music show for **ABC**. Send name, occupation, phone number, hometown, picture, singing background, and why you would be a good contestant to sunny.foscue@lockandkey.tv.

Broadjam.com has partnered with video game company **Konamito** to search out songs for their popular game ***Dance Dance Revolution***. Unsigned artists are invited to visit **Broadjam.com's** song contest mechanism for consideration on the game's next generation platform. For more information, visit www.broadjam.com.

Jetset Sound has on ongoing search for music to be licensed to film and television. Song placement revenue is split 50/50 and all genres are accepted. Visit www.jetset-sound.com to submit.

Music producer and songwriter **Dave Waterbury** has the song "You Make Me Sweat," produced at his studio and written and sung by **Pink**, in the film ***The Zodiac***. Directed by **Alexander Bulkley**, this is a retelling of the mysterious San Francisco serial killer who confounded investigators for over 30 years. For additional information, contact **Waterbury Studios**, 818-505-8080.

Sumthing Else Music Works has the soundtrack release to ***Halo 2: Original Soundtrack Volume Two*** on April 25 through **Nile Rodgers' Sumthing Else Music Works** (www.sumthing.com). The CD features nearly 70 minutes of compositions by **Bungie Studios'** Audio Director **Martin O'Donnell** and his writing partner **Michael Salvatori**, the composers behind the best-selling ***Halo 2: Original Soundtrack Volume One*** and ***Halo: Combat Evolved Original Soundtrack***.

The signature guitar sounds of rock guitarist **Steve Vai** also make an appearance, courtesy of **Epic Records**, and the album is produced by veteran music producer and **Sumthing Else** label founder **Nile Rodgers**. For more information, contact **Greg O'Connor-Read** at **Top Dollar PR**, 702-407-0935.

Film, TV and video game composer **Garry Schyman** (www.garyschyman.com) has created the original score for the upcoming **THQ Inc** video game ***Full Spectrum Warrior: Ten Hammers***. The score blends Middle Eastern instrumentation with additional orchestral sounds to enhance the drama and emotional experience of the player's actions onscreen.



Schyman recorded with Hollywood's leading Arabic instrumentalists and vocalists. The composers previous video game soundtracks include the hit *Destroy All Humans*. For further information, visit www.fullspectrumwarrior.com, www.garyschyman.com or contact Greg O'Connor-Read at Top Dollar PR, 702-407-0935.

Multiple Grammy-winning bluegrass singer **Alison Krauss** will make her film-scoring debut with the fantasy feature *Bridge to Terabithia*, produced by **Walden Media** and **Walt Disney Pictures**. Based on the 1978 novel by **Katherine Paterson**, the film tells of two children who become rulers of a fantasy world. The film stars **Josh Hutcherson** (*Zathura*) and **AnnaSophia Robb** (*Charlie and the Chocolate Factory*).

Madacy Latino, producer of children's musical products for the Hispanic and English speaking markets, has partnered with **Scholastic Media** to produce and market branded music products based on the *Maya & Miguel* series on **PBS KIDS GO!** Madacy Latino plans to release several English and Spanish *Maya & Miguel* musical CDs in 2006. The initial releases *Maya & Miguel Best Friends*, *Party ¡Fiesta!* and *Favorite Radio Hits*, feature songs by the successful children's band **the Tweenies**, and will be in stores nationwide April 28th. For further information, visit www.madacy.com or contact **Andrea Blain** Public Relations, 847-933-9884.

Hoot, the film adaptation of Florida author **Carl Hiaasen's** Newbery Award-winning novel, has a soundtrack on **Jimmy Buffett's Mailboat Records** featuring five newly recorded songs by Buffett, including a duet with **Alan Jack-**

son of the classic hit, "Barefootin'." Also included is the original song "Good Guys Win," written especially for the movie by long-time Buffett songwriting partners, **Mac McAnally** and **Roger Guth**. Tracks also come from **Maroon 5**, **Toots & the Maytals**, **G. Love** and **Brie Larson**, who stars as **Beatrice** in the movie.

Filmed on location last summer, the mystery adventure revolves around a Montana boy who moves to Florida and unearths a disturbing threat to a local population of endangered owls. *Hoot* was produced by Buffett and **Frank Marshall** (*Seabiscuit*, *Signs*), along with **New Line Cinema**, **Walden Media**, and the **Kennedy/Marshall Company**.

Both film and soundtrack are in general release. For further information, contact **Candice McDonough**, 310-967-6991.

➤ Award-winning singer/songwriter **Mara** has licensed her song, "Busker," to the end-title sequence of tightly wound crime-drama *Ten 'til Noon*, which has been made an official selection of the **Newport Beach Film Festival**, running April 20-30 this year. More information, and a trailer of the film cut to Mara's music, can be found at www.tentilnoon.com.

Lemonade Productions presents a world premiere adaptation of *Miss Julie*, written by **August Strindberg**, adapted and directed by **Craig Carlisle** and featuring **Fielding Edlow**, **Larry Clarke** and **Lizzie Peet** and a live string quartet.

In *Miss Julie*, when the Count's entire estate is left in his daughter Julie's hands, tradition and class are disregarded for the servant's midsummer party. Amid the celebrations however, Julie meets the charming **Jean** — her father's foot-

man — and both must now face a decision that will change their lives.

Miss Julie, widely regarded as the most important drama to come out of the literary movement known as naturalism, is scheduled to run for six weeks through Saturday, May 20 at **The Lillian Theatre** in Hollywood. For ticket reservations, call 323-960-1056 or visit www.plays411.com/missjulie. For more information, contact **David Elzer** at Demand PR, 818-508-1754.

➤ **20th Century Fox Home Entertainment** has just released the newest **Bratz** DVD feature *Bratz Genie Magic* with an accompanying soundtrack on **Hip-O/UMe**. The album includes five songs featured in the new DVD as well as songs from the *Bratz* TV series, including the TV theme song. **Matthew Gerrard** penned all of the songs on *Genie Magic*.

Currently, Gerrard's "Start Of Something New" can be heard on the No. 1 album in the country, the soundtrack to the **Disney Channel** original movie *High School Musical*. For further information, contact **Andrea Blain** Public Relations, 847-933-9884.

Los Angeles band **the 88**, a Kinks-like pop-rock act, keeps rolling along at lightning speed. The band will be featured on the May 8 episode of the hit **CBS** sitcom *How I Met Your Mother*. The 88 will perform three songs (a cover of the **Violent Femmes** and two originals

from their sophomore CD *Over And Over*. Lead singer **Keith Slettedahl** has a speaking role.

The episode revolves around lead characters **Jason Segel** and **Alyson Hannigan** seeing the band perform live at a high school prom before booking the band at their wedding reception. Executive producers **Craig Thomas** and **Carter Bays** are big fans of the band.

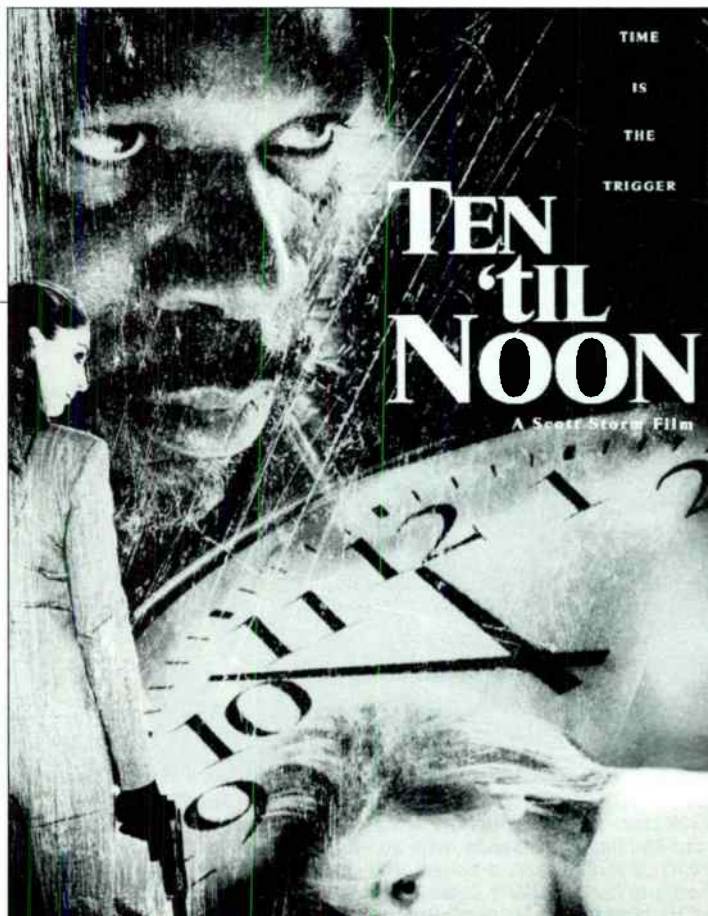
Additionally, the 88 have confirmed a national tour with **Matt Costa** beginning April 30 in **Phoenix**. For more about the band, visit the88.net.

Oscar nominee **Queen Latifah** (*Chicago*) makes her animated feature film debut as the voice of **Ellie**, a confused mammoth in *Ice Age: The Meltdown*. In casting Ellie, the filmmakers searched for a voice that was rich with personality, not just an actress with a big personality. Latifah says her background as a hip-hop artist was a big factor in helping her create a voice performance for Ellie.

"I think one of the reasons I enjoyed working on this film was because of the innate vocal rhythm I have as a musician. You catch things off that rhythm and you hear things a bit differently. So it was interesting for me to get Ellie's vocal inflections and make sure they worked for the character."

For further information, contact **Roz Stevenson** Public Relations, 323-296-6612.

MC

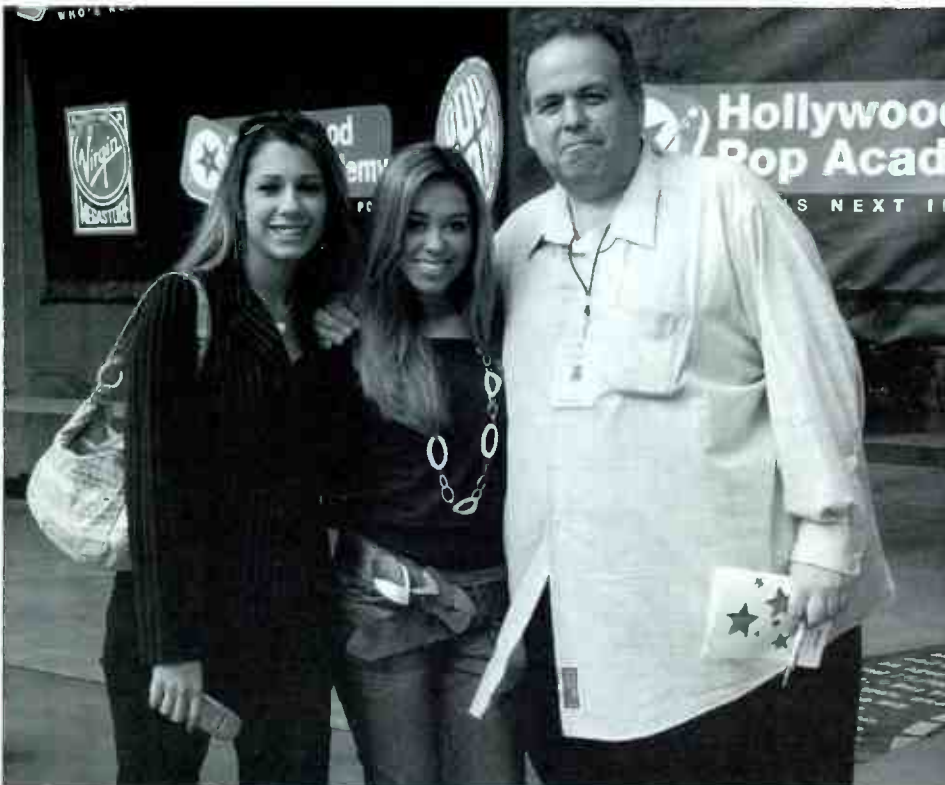




AVENGED SEVENFOLD TURNS L.A. INTO A CITY OF EVIL: Formed in the summer of 1999 in Huntington Beach, CA, Avenged Sevenfold has been slaying crowds nationwide while touring to promote their latest album *City of Evil*. The hard rock group played to a sold-out Gibson Amphitheatre recently and kept the energy high as they performed songs from their three albums.



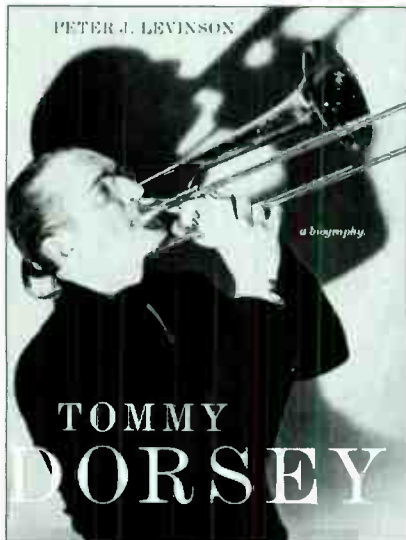
HOLLYWOOD GETS MOTLEY: After selling over 40 million records worldwide, notorious bad boys Motley Crue have added their star to the Hollywood Walk of Fame. Pictured is the band with their plaques, as unruly fans taunt and chant during the induction ceremony on Hollywood Boulevard.



EYE CANDY SPICES UP HOLLYWOOD SHOWCASE: The 2006 Hollywood Pop Record Label Showcase took place recently with flare and plenty of eye-candy. The show featured a performance by *American Idol* finalist, Amanda Avila and Blackground/Universal artist Kasey Butler. Both artists can be reached through L.A.'s hottest New Jersey-born publicist Amanda Palasciano who seems very at home in her new West Coast location. Pictured (L-R): Amanda Palasciano, Kasey Butler and EVP of Hollywood Pop Academy Gregg Himmelstein.



LUCIA GETS WINED & DINED IN BEVERLY HILLS: WKTU's morning host Goumba Johnny (Left) recently took time out to dine with *Music Connection* photographer and dating expert Lucia (Right) at Morton's in Beverly Hills. For more information on Lucia's latest thoughts on relationship issues, visit www.theartoflove.net.



DORSEY IN HARD COVER: From Da Capo Press and author Peter J. Levinson comes *Tommy Dorsey: Livin' In A Great Big Way* (\$27.50). Drawing on exhaustive research and new interviews with people who knew the hitmaking trombonist, *Tommy Dorsey* paints a vivid picture of the big band leader who made Frank Sinatra a star. Ol' Blue Eyes spent two crucial years crooning in Dorsey's band, a gig that launched Sinatra into a legendary orbit. Dorsey's own career is the stuff of legend, as well. Emerging from the backroads of Pennsylvania coal country, Tommy Dorsey (1905-56) and his brother Jimmy rose to worldwide fame making music that exemplified the big band era. From Bing Crosby to Bix Beiderbecke to Louis Armstrong to Elvis Presley, Dorsey's work brought him into contact with some of music's most important figures. This self-managed, notoriously difficult businessman was also a perfectionist, a lover of women as well as copious amounts of alcohol; he always nurtured hot new talent, including Doc Severinson, Jack Leonard and Buddy Rich. The Buddy Rich anecdotes alone are worth the price of this book by Levinson, who, having penned bios of Nelson Riddle and Harry James, is presently at work on a biography of Fred Astaire. Levinson's Malibu-based PR firm, PLC, specializes in publicity for jazz artists. To contact him, call 310-456-5687.



ANDTHER LONG DAY FOR J-HENRY: Rising heartland rocker J-Henry (Left) ran into his idol, Tim McGraw, recently in Atlantic City. J-Henry's catchy single, "Come On," off his current release *Another Long Day*, hit the Top 10 on the Hot AC chart on *FMQB*, becoming a Critic's Pick. For more information, visit www.j-henry.com.



DIGARMO ZOOMS IN ON VISTA: Former *American Idol* stars Diana DiGarmo and Justin Guarini recently met up with members of Vista Academy's ZOOM Percussion Ensemble. The ensemble performed as part of the first ever SupportMusic National Affiliate Summit, held in Anaheim, CA. Coalition members from across the nation met to advance music education advocacy efforts and mobilization plans to help keep music in schools. Guarini and DiGarmo were featured speakers, along with Governor Mike Huckabee of Arkansas and several other noted music and arts leaders. Pictured is DiGarmo with members of ZOOM.

Celebrating
29
1977-2006
MUSIC CONNECTION
Tidbits From Our Tattered Past



1978-VINTAGE CONNECTION—(Issue #21): There once was a time when Los Angeles did not have multiple area codes in its phone numbers. You don't believe it? Well, check out this issue of *Music Connection* and see the phone contacts in our Classifieds section. You can also marvel at the back cover ad featuring "The Ultimate Rhythm Machine, *Drum Drops Vol. 1*," for \$9.95. Meanwhile, our columnist David "Cat" Cohen presents an idea to help songwriters escape a creative rut: try using a new scale, such as the dorian mode. Our cover features successful jingle writer Steve Karmen.



1983-THE X FILES—(Issue #6): Arguably Los Angeles' finest punk band, X graces this cover of *Music Connection* on the heels of their latest Elektra album, *More Fun In The Real World*. When asked about his philosophy of life, lead guitarist Billy Zoom had this to say: "Life in general is pretty much banging your head against the wall. It's just a matter of finding a wall you like, and whether or not, in the back of your mind, you really believe you have a chance of breaking it." Also in this issue is a feature on the Simmons Drum Machine company and jazz labels such as ECM, Nimbus, and Muse.

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."

Finding the best facility for replication and duplication services can be challenging and *Music Connection* is aware of the difficulties in making practical choices. To ease the search for the business that will best serve your needs, *Music Connection* offers the following updated directory, with contact and services information supplied by each listee.

Compiled by Eric Moromisato

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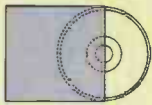
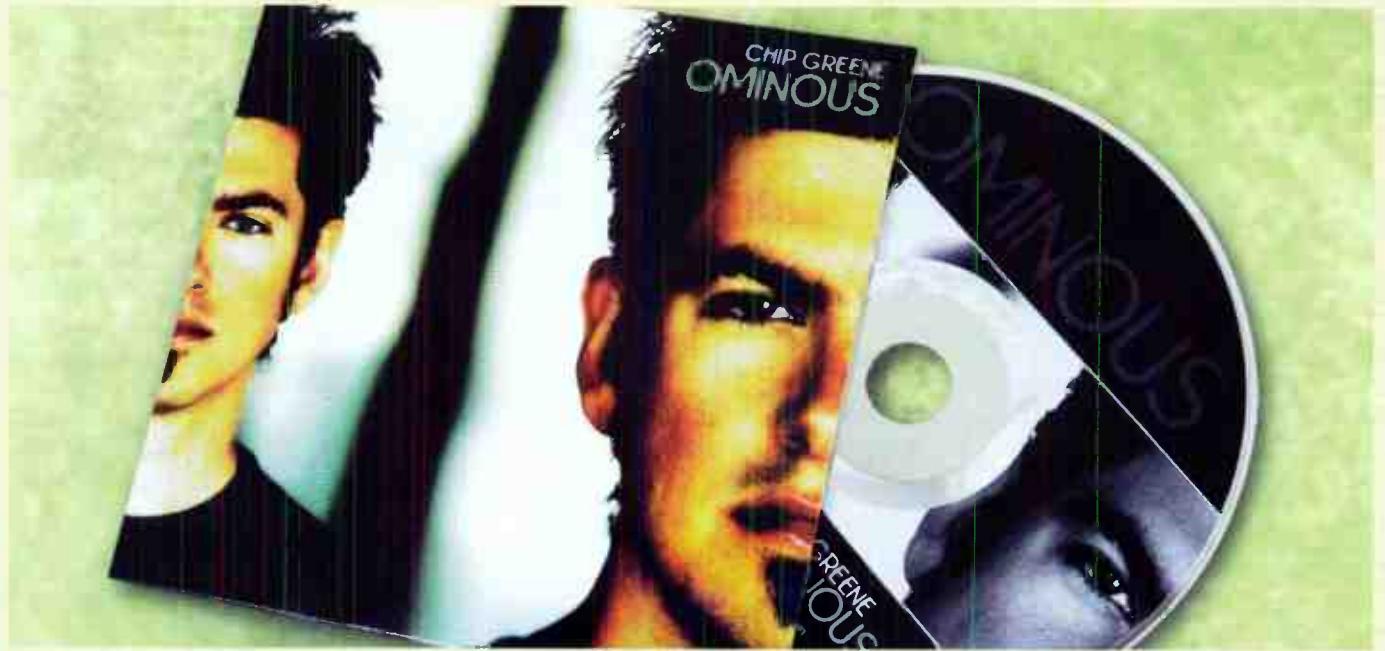
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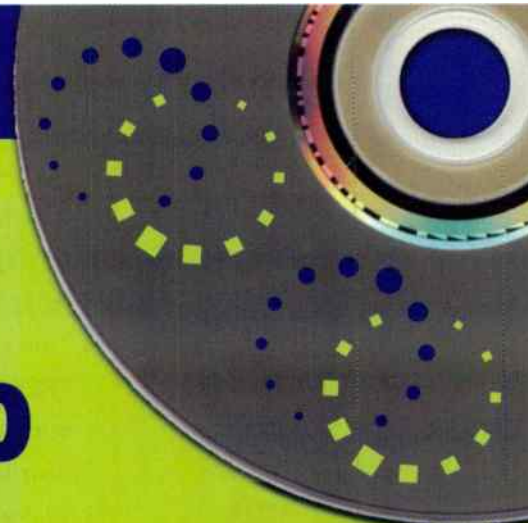
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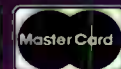
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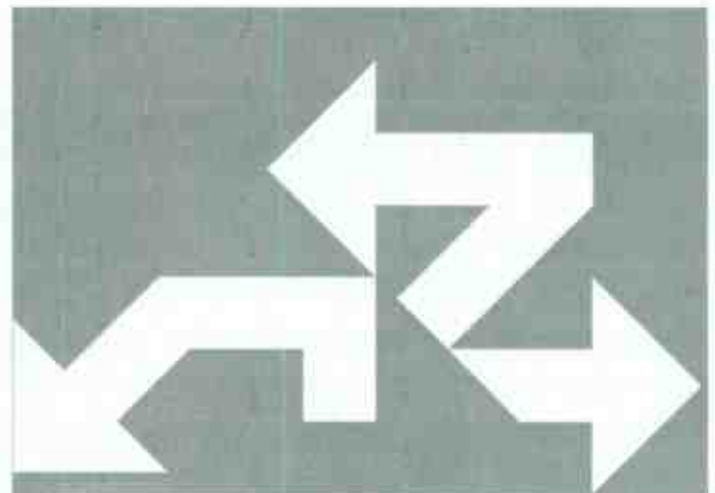
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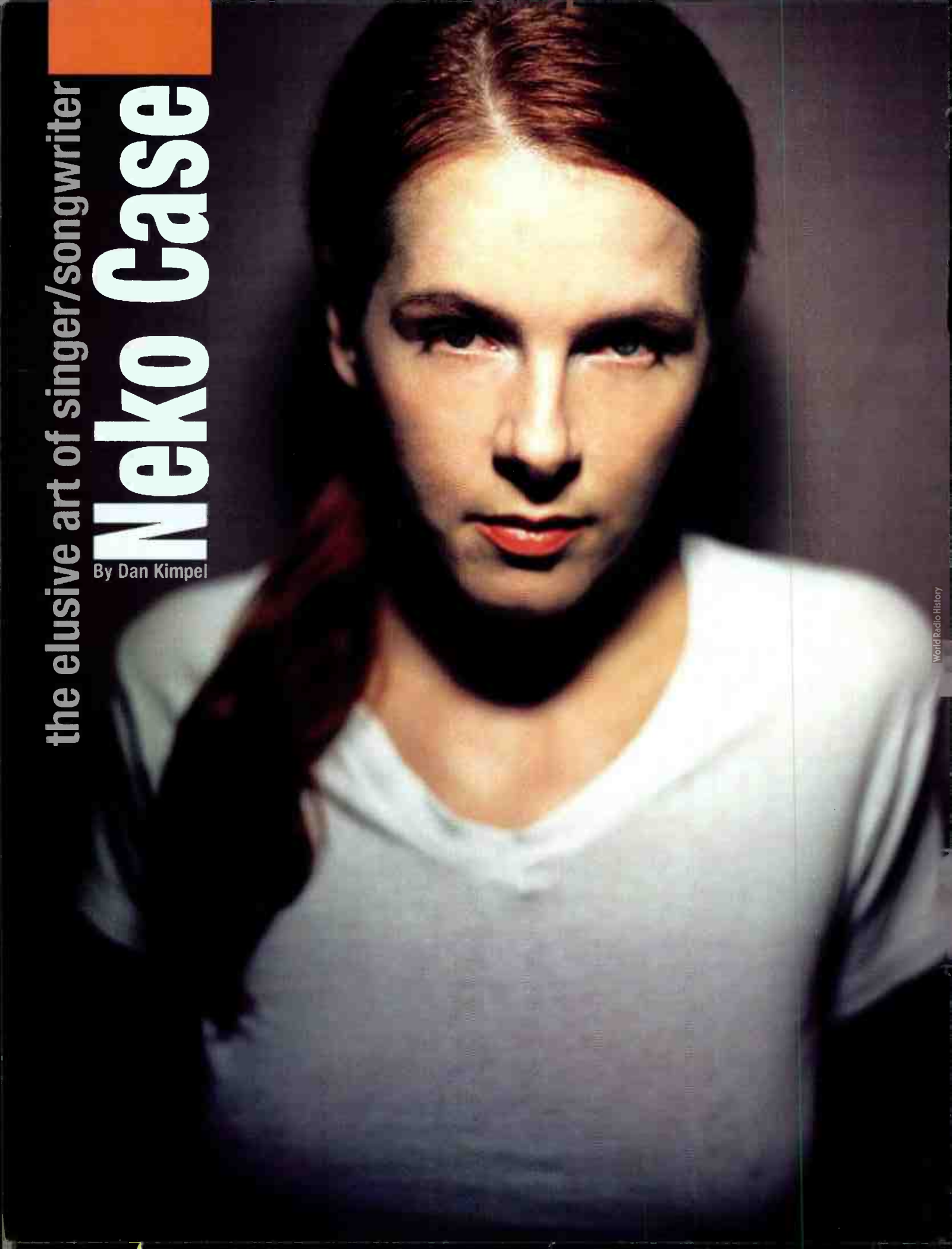
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The System

the elusive art of singer/songwriter

Neko Case

By Dan Kimpel



In

describing the elusive art of singer/songwriter Neko Case, comparisons are usually drawn between her powerhouse vocals and the sounds of the classic country chanteuses of the 50's. Despite the expressive power in her pipes, however, there is absolutely nothing retro about this modern woman whose independent spirit drives every aspect of her multi-dimensional craft.

By a multiple of five, *Fox Confessor Brings the Flood* is Neko Case's best-selling studio album ever. It has even landed her on the *Billboard* 200 album sales chart, bowing at No. 53 with nearly 18,000 copies scanned in its first week of release. It is a higher arc than her last studio album, *Blacklisted* (2002), and three times greater than her most recent release, the live album *The Tigers Have Spoken*. And in a string of firsts, she also debuted on NBC's *Tonight Show with Jay Leno*.

Case is calling in to *Music Connection* on her way to Milwaukee, where she jokes that her hard-won success is due to "Having excellent publicists." It's obviously so much more: *Fox Confessor Brings the Flood* is a jewel-toned watercolor of a work illuminated by haunting themes and compelling artistry.

On this spring day, Case is doing what she usually does, traveling between venues on a seemingly unending string of shows. She is fine with that, as she informs *MC*, and it is a busy season because the rave reviews for her latest release have garnered the 35-year-old singer unprecedented attention from mainstream and independent press alike. In conversation, Case is warm, talkative and above all, appreciative for the audience that has sustained her as an independent artist and now supports this career milestone.



BUILDING A CASE

A brief history goes something like this: her family is Russian/Ukrainian, but the name "Case" was something the family was slapped with when they came through immigration in the 40's. (The original name was "Shefschenko," and Case once thought about reverting to it.) An only child born in 1970 in Alexandria, VA, Neko Case spent her childhood on the go with her family, eventually ending up in Washington State in the city of Tacoma. By 15, she'd left home, learned to survive, and existed independently on the fringes of the punk rock scene between Olympia and Seattle. Working at rock clubs and hanging out, Case witnessed first-hand the emerging power of the bands Screaming Trees, Girl Trouble, and, of course, Nirvana. Meanwhile, her own musical career commenced — not as a singer, but as a drummer for local bands the Del-Logs and the Propanes. Neko Case has claimed that shyness made her choose an instrument that she could hide behind.

In 1994, she attended the Emily Carr Institute of Art and Design in Vancouver, where the misty, cloud covered city offered a progressive, artsy mien. "The food is good," she recalls of her adopted home. "It's a pretty small community of musicians. Canada is also a small community of musicians, as well; it was easy to meet people from all over. It's a very comfy, nurturing music scene."

In Vancouver, the budding artist joined the punk group Maow, and it was in this band that, in addition to her drumming, she began to sing.

Maow subsequently released a record on the Mint label. She also played with roots rockers the Weasels, and eventually formed her own backing band, the Boyfriends, which initially featured alumni of the Softies, Zumpano, and Shadowy Men on a Shadowy Planet.

Neko Case's inaugural solo debut, *The Virginian*, was released in 1997, and it introduced her as a country auteur delving full voice into traditional musicality with a mix of covers and originals. She went on to perform with Carolyn Mark in a side project, the Corn Sisters, and recorded with the Vancouver indie supergroup the New Pornographers. In 1998, she received her Bachelor of Fine Arts degree and her student visa ran out, so she reluctantly left Canada. Before exiting as a resident, however, Case received six award nominations, two from the British Columbia Country Music Association and four from the Vancouver-based publication, *Georgia Straight*. She returned to the state of Washington to begin recording her second solo album. The melancholy *Furnace Room Lullaby* was released on Bloodshot Records, in 2000, to exultant kudos from the rock press.

The peripatetic Case subsequently relocated to Chicago, home of a thriving alt-country

"I felt fortunate that even though I wasn't a person who went to church I could still enjoy the music."



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Garth Hudson

Key orchestral moments on *Fox Confessor* are provided courtesy of legendary keyboardist Garth Hudson, best known for his work with the Band.

"I don't give him direction," says Case. "I might say, 'Hey this song could use some piano or organ'; or he might say, 'I want to do it on the piano, or accordion' and we go, 'Sure, no problem.' You're not going to argue with Garth Hudson, so you don't. He's very mysterious; he goes in, plays three passages, and he does three things that might seem unrelated to each other. And then he comes out and does this wizardly magic thing, where he goes through the tracks and has the engineer erase parts of each track, and then they play all three back at the same time and they do this incredible thing together. He can do these completely different things and remember everything he's done while he's doing the next one, even if there are three previous tracks. It makes this crazy little tapestry."

Belying his "mad scientist" demeanor, Case says Hudson brings a vibrant energy to the party. "It's incredible to watch him work, and he does not phone it in. He's this generous, funny guy. We'd be in the studio and go out to dinner at two in the morning and he'd tell us the best stories. He had a little hand-held tape recorder, a cassette-to-cassette dubbing thing, and he played me a tape of his favorite alto sax players at dinner one night, and it was so awesome."

scene, and released the recorded-in-her-kitchen *Canadian Amp* EP in 2001. Its moody, late-night ambience carried over to 2002's *Blacklisted*. For the first time, Case wrote most of the songs and played a wide variety of the instruments, including guitar, piano, saw and drums. The result was a darker, yet more eclectic, affair that garnered Case her strongest reviews yet, making many year-end critics' polls, and landing the performer a tour slot opening for Nick Cave.

In 2004, Case signed with Anti-Records in the United States (the sister label of Epitaph Records and home to Tom Waits, among others), and that year she released a live album, *The Tigers Have Spoken*, recorded during several dates with Canadian surf-country band the Sadies. All roads now lead to *Fox Confessor Brings the Flood*.



SONGS FROM THE INSIDE OUT

Eschewing the traditional verse/chorus/bridge form for *Fox Confessor*, Case invented her own hallucinatory lyricism with disjointed phrases and words strung together into vivid stories open to multiple interpretations.

"The songs were pretty haphazard and random, I was happy when they'd sound like songs," Case notes. A sweater left on a train, fingers severed at a cannery, flooded fields, a 1969 Ford Falcon — minute details gleaming from a pool of oblique abstraction, challenging listeners to superimpose their own scenarios over the aural landscape. "I hope so; that's definitely what I wanted," she says. "I edit myself more, and make things more concise. I go with my first instinct. I figured it out myself. I feel comfortable about it; I don't rely so much on physical structure. It's a little more linear — get in, and get out, not so many choruses."

Witness these chilly words, inspired by a story of a family who froze to death in an isolated cabin in the Pacific Northwest:

*Cascading letters pool on the stairs, The grass is high, The cats are wild
You can't even touch the tip of their tails, And the blood runs crazy
With giant strides, He sang nursery rhymes, To paralyze
The wolves that eddy out the corner of his eyes, Squared him frozen where he stood
In the glow of the furniture, Piled high for firewood
— "Dirty Knife"*



SALVATION IN THE AIR

Although punk, rock and roots are undoubtedly embedded in Case's consciousness, one key track from *Fox Confessor Brings the Flood*, "John Saw That Number," reveals a far different musical influence: black gospel. Case explains that an album she picked up at age 19 by Bessie Griffin & Her Gospel Pearls inspired her.

"I got into those kind of things when I was in my late teens," she remembers. "I was really poor, and I'd buy records in thrift stores. I'd find records with these cool covers and I'd go, 'I'll try that out.' That's how I found some of my very favorite records in the world. Bessie Griffin & Her Gospel Pearls made me go, 'This gospel music is probably the most powerful music I've ever heard.' It was that powerful to me even though I'm not a religious person. Then I got into the Staple Singers and Inez Andrews and people like that. I listen to that stuff a lot and I still buy those records."

Neko Case also picked up more gospel on the wind.

"There were churches in my neighborhood where you could hear it from outside," she reveals. "I'm not really a church-going person. It was cool to hear it. I had a friend whose backyard adjoined where the Baptist church was. We'd have breakfast out there in the morning and listen to people singing in church and it was really cool. I was living in Tacoma, Washington; we had Baptist churches. I felt fortunate

"If you're going to do it, you can't want to be famous — wanting to be famous is a completely different thing from making music."

that even though I wasn't a person who went to church I could still enjoy the music. I didn't actually go into the church; I didn't want to feel like I was being disrespectful."

Case channels the evangelical fervor into the a cappella intro to "John Saw That Number," featuring her singing in tandem with Kelly Hogan. The pair were recorded live in the stairwell at The Horseshoe Tavern in Toronto. "She and I recorded at the same time and did a bunch of multitracking," Case adds. "Kelly and I had been playing at The Horseshoe for years, and we'd stand in the back stairwell and warm up. It was fun, and we always joked that we should record there. When she came to Toronto to work on the record we were like, 'Hey, we should go record the a cappella intro in the Horseshoe stairwell.' It was our little fantasy come true. And you could even hear the air conditioner in the background."

HOT WINDS FROM TUCSON

Other key members on *Fox Confessor Brings the Flood* include John Convertino and Joey Burns from the band Calexico (an act with whom Case has toured extensively) and their cohort, Howe Gelb from Giant Sand. The group tracked at Wavelength Studio in Tucson.

"We didn't have Joey and John as the typical Giant Sand / Calexico rhythm section; we decided to break that up so it wouldn't sound too much like their thing," says Case. And unlike musicians who rehearse their parts, Gelb neither hears the song nor reads a chart in advance of recording, she says. "Howe doesn't like to hear stuff before he plays along with it. He's, like, 'Roll it.'" We use 60 percent of what he does on the playback and it sounds perfect and so beautiful."

Case claims she is not a good enough musician to improvise. "So it's nice when other people do it, but I'm a pretty rudimentary guitar player. I'll improvise singing, but to see people working that way I will always be the straightahead card and everyone will weave around me. They really inspire me. That's the kind of musician I want to be, it's humbling, and I'm so fortunate they live in Tucson."

Other significant contributors include her bandmates Jon Rauhouse and Tom V. Ray, the Sadies, and Canadian friends Brian Connelly and Paul Rigby. Former Flat Duo Jets member Dexter Romweber and Rachael Flotard of the Seattle-based Visqueen are also present to add Byrdsy guitars, shades of jangly garage rock, and ethereal loops.

The atmospheric textures of *Fox Confessor Brings the Flood* also employ sheets of reverb to slipstream Case's voice along the sonic currents, a device that renders the sound itself as an instrument. It's a deliberate choice. "I'm a fan of a certain kind of production," Case avows. "As far as the production, I'm more a fan of Roy Orbison and the Platters. I like that creepy, Christmassy sound when it's not Christmas."

Stripping away tracks to reveal the center of the song was key, Case says. "We still recorded just as many tracks, but in the editing and mixing process we'd bring in two or three instruments in at a time and then have another section where we'd bring in different instruments. So everybody was there, but there wasn't so much going on at once. I had a real *Peter and the Wolf* feeling when I was doing this record. I like it when instruments come in and reference different things. It doesn't do that literally on the record, but it was in the back of my mind."

The singer concludes with this thought on the recording process. "To the person making the record, the making of the record *is* the record, and [when it's done] you don't put it on — at least I don't put it on and listen."

ROAD BURN

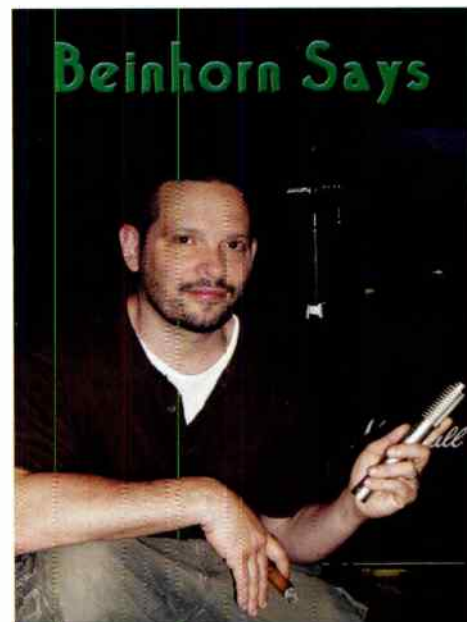
The key to winning an audience, says Neko Case, comes down to good old-fashioned roadwork. "You've got to work really hard and go on the road all the time. That's the way I've gotten an audience. I've been touring for as long as I can remember now. You've got to love that; otherwise you're not going to love being a musician."

Some people are made for it, Case muses, and some aren't. "I like to travel, I miss my doggie — I have a greyhound, and his name is Lloyd. He just looks like a Lloyd."

But she notes that there are other kinds of musicians who don't travel the road she's on. "Some are studio musicians. But even playing guitar on your couch can make you feel good. Everyone should try it, and if they feel like you're not good at it, it doesn't mean you're supposed to stop. It means there's something else out there waiting for you — maybe you're great at drawing or the saxophone. You've got to start trying to know that it feels natural and right."

Now, with a slate of concert dates, her bestselling release ever and even network television exposure, Neko Case says she is not clear how she reached this point, but she is certainly grateful. "I don't know how it even happened for me, I feel really lucky. If you're going to do it, you can't want to be famous — wanting to be famous is a completely different thing from making music."

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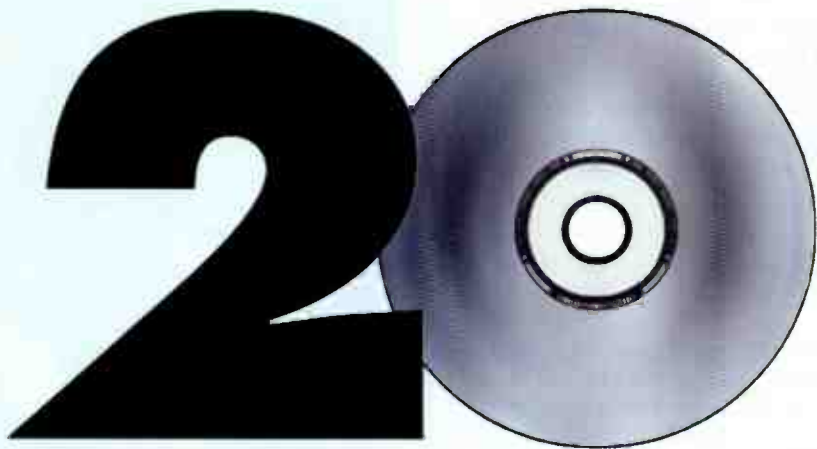
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20 Things To Do With Your CD

by Daylle Deanna Schwartz

All your hard work in the studio paid off. You have a CD that you're proud of. Now what? If you want to make money from your music, don't just toss the CD into the wind and hope it sells. Whether you like it or not, your music is a product that needs to be marketed. Indie artist Rich Hardesty says, "You have to be business oriented to succeed in selling CDs. I don't want to just be an artist sitting under a tree writing songs. If you want to sell CDs, you have to do the business." Develop marketing and promotional strategies that include incremental baby steps toward getting more opportunities for your music.

01 Define Your Goals

Create a long-term goal broken down into baby steps that can lead you to it. Indie artist Beth Wood suggests, "Define your goals. Often. Figure out what they really are — be specific." What do you hope to achieve with your CD? Once you determine that, create small goals that can take you to the big one. Do you want a record deal? More gigs? An income stream from CD sales? Immediate and long-term goals help plan your direction. If your CD will mainly be a marketing tool, you will need to give more away. To make a profit, create a budget that balances free promotional CDs and those you sell.

02 Identify Your Audience

The first step for effectively marketing a CD is to target your specific niche — the group most likely to buy it, such as college students, adults under 35, etc. Once you find the most likely market, figure out how to reach those potential fans. Research what venues, radio stations, publications, and websites are most likely to attract people who would appreciate your music. Focus on getting exposure through those avenues.

03 Develop a Strategy

Ultimately music should speak for itself, but to get heard in the first place you should develop a plan of action to create more awareness of your music. Indie artist Tyler England says, "There are many great indie-friendly magazines, radio stations, and record stores that can help make your music visible and accessible to potential new fans. It's important to decide the best use of your time and energy." List publications that might review your CD and radio stations that might play it. Decide how many CDs you can afford to give away. Unless you have lots of spare cash, don't give them away randomly. Assess which media people on your list are most important to create the initial buzz. You can send CDs to others later.

04 Be Very Visible

Your face should be everywhere in your local music community. Get to music events and network with people. Indie artist Alex Woodard says, "An industry pro said to always have a record with me everywhere I go. You never know when an opportunity will come up." When people like you, they'll listen to your music and tell others. Do local showcases and open mics. Always announce how to buy your CD. Attend conferences and hang out at nightclubs. Invite everyone you meet to join your mailing list and visit your website. Get them excited about your music. Developing good relationships by networking can get you an intro to a distributor and create opportunities for selling music.

05 Team Up with Artists

Some indie artists have cooperative relationships — teaming up under the umbrella of one record label to share expenses and pool resources /mailing lists. Artists chip in for one publicist and have a better shot at distribution for a label with a number of artists. They share advertising and other expenses, but retain all rights to their own music and arrange to get paid individually for sales. If you know artists with great CDs, consider getting a group to work together. Create a legal agreement, drawn up by a lawyer, spelling out everything that will be done,

what each artist is responsible for and how expenses and sales will be handled.

06 Go Grass Roots

Mobilize your fans into street teams to create awareness, help find outlets and spread the word about your CD. Street teams can effectively generate an early buzz before street date. Who best to get people excited about your music than a fan? Beth Wood says, "People volunteer to give my music to someone they know (at a radio station, etc...), put up posters, call venues or newspapers, and spread the word about shows. That is how this music grows — it is very much word-of-mouth." Thank your fans for their help by rewarding them with t-shirts and free admission.

07 One-Sheet

A one-sheet is one sheet of paper with a concise summary of facts about your CD that can create interest. Rev. MOOSE, Editor-in-Chief at CMJ says, "You can fit a lot of information, including who produced it, who guest stars, a short bio of the band, a track listing, a tour routing, some quick press quotes." Design your one-sheet to look organized on one page. Walter Zelnick at City Hall distributors says, "A well-laid out black & white one-sheet is more important than a beautiful glossy which leaves stuff off." It can be sent to radio, agents, managers, distributors and stores.

08 POP Display

POPs (Point of Purchase) are displays set up near cash registers to entice shoppers to buy products as they pay for their items. Decorate boxes that neatly hold your CDs with artwork from the cover. Make them look as alluring as possible. Then try to find stores that will let you leave a box on the counter and sell your CDs on consignment (more below).

09 Set a Street Date

Indie artists tend to release CDs whenever they are duplicated. But if you pick a day to release it, and promote it two to

four months before that day, you will have the best chance to sell more copies. Aaron Burgess, Managing Editor, *Alternative Press Magazine*, says magazines plan their article and reviews months in advance. "Sending a CD right when it's released is too late." But when you send in material early, you are more likely to get press coverage, which opens more doors. Send the press (with a music sample), radio, and retail a one-sheet about the record months before its release. That will give you an edge when it comes to getting media coverage and retail support.

10 Dress Your CD

Your CD packaging is the first thing a potential listener will see. If your artwork makes a great impression, there is a better chance people will check out your music. Ellyn Harris, with Buzz Publicity, emphasizes, "Make your press kit look clean and have contact information on EVERYTHING. Make it easy for someone to contact you." While the music is ultimately what speaks, a professional package gets media people to listen to it. Make your CD stand out by dressing it well.

"An industry pro said to always have a record with me everywhere I go. You never know when an opportunity will come up."

—Alex Woodard
Indie artist

11 Contact the Press/Media

Press is an effective way to make people aware of your CD. Send a press kit with a press release announcing your CD to people at local and national press. Make calls or send e-mails to see if the press person wants a full package or just the CD with a one-sheet and your online information. Begin with local press and work your way up. Each clip you get will enhance your story and can lead to more opportunities. Talk to independent publicists to see if you can afford one. Ellyn Harris advises to at least consult with a publicist to make sure your direction is the most effective.

12 Send to Radio

Getting radio play is tough, but not impossible. Do research to find stations that might play your CD. College and Public Radio stations are most likely to play independent music, but some commercial stations — especially in smaller markets — might also cooperate. Many are listed by city in the *Musician's Atlas*. *Music Connection* publishes an annual directory of select radio stations. Look on websites for artists who are similar to you and see where they are getting airplay. Focus on regions where you have gigs and your CD for sale. Most radio stations do not need a full press kit. A one-sheet that tells your story, and a CD, is enough. Then follow up with a phone call.

13 Make Friends In Record Stores

Good relationships with retail folks provide great allies. While it costs money to get a CD on a rack or into a listening station, sometimes a retailer can slip yours into an empty spot — for free — if they like you. When you promote in a region, Beth Wood says, "Take a handful of CDs to a record store and make a consignment

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IMMUNE

Hailing from Rhode Island, Immune have been compared to Nirvana, Alice In Chains, and Creedence Clearwater Revival. They've opened for Local H, 11thhouse and 7 Mary 3, and have received over 50 song placements on MTV and other Network shows. Their EP, *Fading in The Sun* has sold 20,000 units. www.immune1.com

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deal — even some major chains sell indie CDs on consignment. Check in with the stores occasionally and collect money if they sold." People in record shops often have industry contacts or marketing suggestions. Show appreciation when stores help you and they will do it again.

14 Release Party

If you have a record release party, choose a venue with a good sound system. Try to cut a deal with the club. If they feel you will bring a large crowd, you may get more opportunities. Only have an event like this if you expect lots of people will attend. Send special invitations to the media, radio people, agents, managers, retailers, and anyone in the music industry who might be valuable. Invite fans, other musicians, and those who helped with the record. Encourage everyone to come so you fill the room.

15 Non-Traditional Stores

Creatively target non-traditional outlets to sell CDs. Bookstores and cafes work for certain genres. Alex Woodard's CDs are in furniture stores. They are played and people see them displayed near the cash register. He says, "It's better than the traditional route, because there's no competition. I'm working on getting my record into clothing and other retail stores." Think outside the box: where do potential fans shop, and is music played there? Offer a POP box on consignment. Ask fans to bring promotional material to stores. Indie artist Ezina Moore says, "I sell CDs at my doctor's office, airports, clothing boutiques, nail and beauty salons." Moore played her CD and sold it while working at a MAC Cosmetics counter. She then got other MAC stores to play it, too. Ask your fans for suggestions.

16 Brand Online

Create as much visibility online as you can. Get your music onto sites like MySpace.com and Sonicbids.com. The *Indie Bible* lists most of them. Pursue online reviews and radio play. Target sites that are best for your music. Have a well-designed website to promote and sell your music. Stream your whole album so

potential fans can hear it. If they like it, they will buy it. Have CDs for sale through online stores, especially CDBaby, and on digital download sites. Offer a free ringtone to fans by using the software at xingtones.com as a perk when they buy a CD. Get your songs reviewed at garageband.com, which can lead to radio play if you chart.

"House concerts can be very lucrative. Lots of folks buy CDs."

—Beth Wood
indie artist

17 Get on the Radar of Distributors

You don't need distribution if there's no demand for your CD. Generate a buzz that creates one. Keep in touch with potential distributors to make them aware of progress. Send them a one-sheet when you have a "story." Start with local distributors in markets with fans. National distribution requires a marketing campaign on a national level that shows you are a serious label, even if you are the label's only artist. Michael Bull, VP of Label Relations at Caroline Distribution, says, "We like labels with great records and the knowledge, desire, and means to market and sell them effectively." Distributors will want your CD once there is a demand.

18 Contact Music Supervisors

The licensing market for indie music is strong. Getting music into film and television generates a good income and more visibility. Explore opportunities for getting a song into film, TV, advertisements, video games, ringtones, and less obvious avenues where music is used, such as on airplanes. Why would Music Supervisors want indie music? Because you can act much faster than big labels and you will most likely ask for less money. Create a webpage with your songs streamed and the music described in detail. Send music supervisors and producers there. Network whenever you can at events where Music Supervisors speak.

19 Tour Tour Tour

Touring allows you to attract new fans who will buy your CD. Find alternative venues where CD sales are more profitable. Beth Wood says, "House concerts can be very lucrative. Lots of folks buy CDs." Alex Woodard's house concerts are booked through his street team. "I sell lots of CDs. It's all about word-of-mouth." Festivals, amusement parks, Sea World, etc. attract hundreds or thousands of people who are more likely to buy a CD than someone at a club. Wood says, "I find festivals very lucrative. They offer the chance to perform for hundreds of people who might not have heard you before and a chance to reach a diverse group of people. Most festivals are happy to let you sell CDs."

20 Give Away Free Samples

Major labels only care about sales, so they are scared of fans getting music for free. Indie artists, however, concentrate on developing loyal fans who will buy the studio-recorded CD if they like the free music. Tape your gigs and let fans download the best recordings or burn them on CDs and distribute them. It is a great form of promotion. Rich Hardesty says, "I give away live CDs recorded at shows, because it keeps fans coming back and they pass them around. My music ends up on the internet. I'm not worried about it being passed around, because it creates new fans. That's the bottom line."

Fans are always the power behind selling more CDs.

MC

THE POWER CHORD ACADEMY

Students learn the tools necessary to succeed in the music business



By Oscar Jordan

Dazzling your friends at a jam session using the fourth mode of the melodic minor scale is cool, but it won't help you swim the treacherous waters of the music industry. There are many music programs available geared toward showing young artists the ins and outs of music theory and performance. Few spell out the nitty-gritty of making yourself attractive to record labels.

The Power Chord Academy provides kids between the ages of 12 and 18 the opportunity to learn what it takes to put a band together and go through the process of songwriting, performance and marketing. Students learn the tools necessary to understanding what it takes to succeed in the music business. As an added bonus, they take home the discipline and self-esteem they need to carry with them for the rest of their lives.

With locations in San Diego, St. Louis and New York, the academy is accessible to kids everywhere. These one-week sessions take students on an incredible journey. They put a band together, write a single, record it, shoot a music video and perform it live. It's a step-by-step education on how to go from the garage to the arena in the space of a week.

"There's nothing quite like The Power Chord Academy," says Executive Program Coordinator Zak Einstein. "It's so in-depth and geared toward the business side of making it in the music world. It's a lot more than learning music. When the kids come in we put them in a band based on the age, experience, and the music they're interested in. Immediately they start writing a single. We record that single within a couple of days. We shoot a music video immediately after that. They play two live concerts, one for the camp and one for friends and family. We bring in big national touring bands to play a private performance and have question and answer sessions. It's pretty awesome. Kids get to actually meet rock stars. We also bring in music industry players to discuss the nuances of the music business. We give seminars on the music business and we try to fit that all into a week. It's a pretty intense schedule, but a rewarding experience. Our student approval rating is at 96 percent."

Past performers and speakers include: the All-American Rejects, the Donnas, Rise Against, the Unseen, Joe Sib owner of Side One Dummy Records, Joe Escalante of the Vandals and owner of Kung-Fu Records, and Cyrus Bolooki of New Found Glory. This year attendees will find themselves rubbing elbows with the likes of Thrice, Story of the Year, Local H, Powerman 5000, Louis Posen founder of Hopeless Records, as well as representatives from Atlantic Records and MTV to name a few. Last year 17-year-old guitarist Chris Buckhout attended the July summer session and left the program a better musician and a better person.

"It really improved my playing and helped me develop songs," says Buckhout. "The teachers were really cool. They sat down with us individually if we needed help. They'd show us different kinds of scales for solo-

ing. They also covered songwriting, how to write lyrics and how to put a press kit together to promote your band. It pushed me to be better and I learned a lot about the business. It seems like a huge industry, but if you know the right people you can get into it pretty easily. It was very informative since we had people there that were in the industry like producers and artists. I learned to stay away from sleazy business people and to take your time and have a lawyer with you when you sign a record contract."

Seminars are given daily and sometimes twice a day on various topics within the music industry. Topics include: How to get signed, what does publishing mean and what do performance rights societies do? In addition they learn their instrument, how to play in an ensemble and how to actually form a successful band. Some students enter the program along with their entire band with the desire to develop group skills. They're given professional advice and a hands-on guide to give them focus and direction. "We consider our staff more than just camp counselors," adds Einstein. "We consider them producers, because they're working with the bands to help develop their sound. We want our staff as involved as possible in the writing and recording process. We don't want them writing songs for the kids, but we certainly want their production input. We make sure the students find their voice within the band. Our staff are people who have been signed to major and independent labels. They've been in touring bands, are music teachers, music industry professionals and they're our full-time staff."

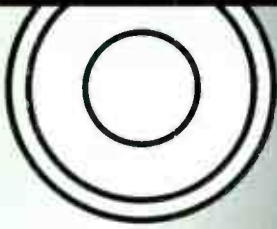
The Power Chord Academy also presents the opportunity for seasoned industry pros to share their experiences and knowledge with young music hopefuls. More and more industry professionals are taking three- and four-week breaks out of their summer schedules to give something back to the music industry. It's the perfect opportunity for the jaded industry exec to step out of the business realm and help young musicians avoid potential pitfalls. It's the ideal platform to provide real world advice and first hand information.

"Performing onstage through big Marshall amps was the coolest," says Buckhout. "We played the song we wrote as our final concert. It gave me a lot of confidence and made me feel good about playing. I definitely recommend it to people my age. It's for someone who's a serious musician, not someone who just wants to do it once in a while. They really push you hard. If you come in with a good attitude and be open-minded you'll meet some cool people. It's a great experience. It really improved the way I play. I'm playing more solos now and I'm looking forward to going back. I made some really great friends and I'm going back for two more sessions."

Contact www.powerchordacademy.com



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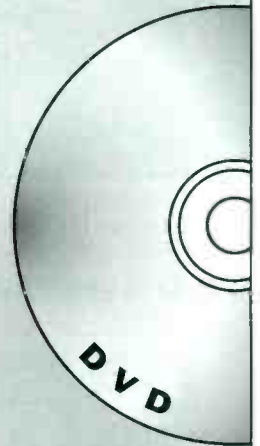
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Godsmack

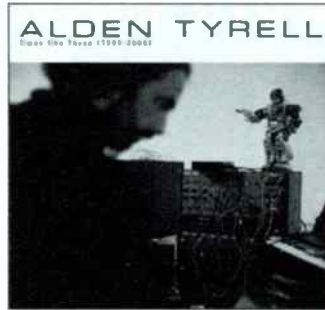
IV

Republic/Universal

- 1 2 3 4 5 6 7 8 9 10

Producer: Sully Erna
Top Cuts: "Livin' In Sin," "Speak," "The Enemy"
Summary: Sitting at the production helm for IV, vocalist Sully Erna turned over the music writing to his band, allowing himself to focus on lyrics. The first three tracks showcase Godsmack in top form, tapping into the hate vein while cranking the amps to 12. However, by the time you reach the bluesy "Shinedown" or the Dead Can Dance inspired "Hollow," the CD becomes hollow. Some bands should experiment and some should not. AC/DC made a career by sticking to what they do best and so should Godsmack.

-Paul Berry



Alden Tyrell

Times Like These (1999-2006)
Clone

- 1 2 3 4 5 6 7 8 9 10

Producer: Alden Tyrell
Top Cuts: "Disco Lunar Module," "Knockers," "Love Explosion 05"
Summary: While Giorgio Moroder may be the godfather of euro-disco and hi-energy, some may not be familiar with Italo, a term applied to the evolution of Moroder's blueprint. Some Italo plays out like dance music confection, but in the Netherlands the sound takes on a dark-wave closer to an Argento soundtrack, making it Giallo Italo. Alden Tyrell has made this spooky disco for Viewlexx and Clone, and this collection gets you caught up with his singles like "Love Explosion 05," a collaboration with Fred Ventura.

-Daniel Siwek



Donald Fagen

Morph The Cat
Reprise Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Donald Fagen
Top Cuts: "Morph The Cat," "Brite Nightgown," "Security Joan"
Summary: Amid all the passing trends in pop music, it's nice that every decade or so we can count on a solo project from the Steely Dan singer that features the same classic, brassy, pop-soul-jazz the band was poppin' in the 70's. What was fresh then is still exciting now, only today it's retro. Fagen's clever storytelling about alien felines, airport security guards, God, and Ray Charles happily defy conventional pop form, while still allowing for a lot of cool, jazzy jamming that makes this an excellent AC effort.

-Jonathan Widran



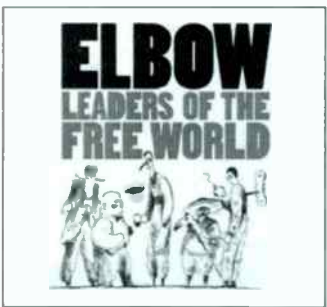
Eagles Of Death Metal

Death By Sexy
Downtown

- 1 2 3 4 5 6 7 8 9 10

Producer: Josh Homme
Top Cuts: "Cherry Cola," "Solid Gold," "I Gotta Feeling (Just Nineteen)"
Summary: Eagles of Death Metal represent one of those rare "side projects" that works. Josh Homme (Queens of the Stone Age) and pals have their chops and know what to do with them. This time out, there's a bass player aboard (Homme himself) and the backbeat remains ferocious. Frontman Jesse Hughes manages to channel both Rick James and Mick Jagger, (in homage as well as jest), yet make it his own. Cameos by Dave Grohl and Jack Black help make this a great dance party record for white people.

-Brett Bush



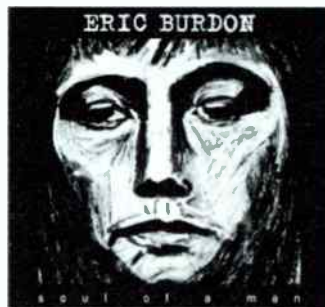
Elbow

Leaders of the Free World
V2 Records

- 1 2 3 4 5 6 7 8 9 10

Producer: Elbow
Top Cuts: "Station Approach," "Leaders of the Free World," "Mexican Standoff"
Summary: Another important band from Manchester and one that, for some reason, just keeps getting overlooked by the masses. These Brits write crafty conceptual rock songs that bring class to a dying art-form. This album is the group's third release and if you liked the first two, this one doesn't disappoint. In fact, this record is more than just a "more cerebral Coldplay," it displays Elbow's skill on the instruments each member plays and the group's artful approach to rock songwriting.

-Michael Mollura



Eric Burdon

Soul of a Man
SPV Recordings

- 1 2 3 4 5 6 7 8 9 10

Producer: Tony Braunagel
Top Cuts: "Soul of a Man," "Red Cross Store"
Summary: The legendary voice of the Animals returns with this album of 14 blues-based tracks. Leading off with the classic anthem "Soul of a Man," Burdon displays the mastery that made him one of the most influential R&B rock singers of the 60's. Throughout this album, Burdon's interest in Ray Charles, B.B. King, and John Lee Hooker is always present. There is a tendency for Burdon to sing about social issues, but it is all done within the lightness of just good old-time classic rock blues.

-Michael Mollura



Spank Rock

YoYoYoYoYo
Big Dada

- 1 2 3 4 5 6 7 8 9 10

Producer: XXXchange
Top Cuts: "Touch Me," "Sweet Talk"
Summary: In this world of hip-hop monotony, it is safe to say that no one sounds like Spank Rock. The Baltimore native crushes all notions of leftfield, underground, or even mainstream hip-hop, as his YoYo YoYo is noisy enough for fans of DFA and catchy enough for the likes of Kanye West. He combines old-school new wave with new-school spitting styles and in the process makes new ground. This record is raw and dirty, but it's also good natured and intelligent, and without a doubt one of the best hip-hop records to come out in ages.

-Daniel Siwek



The Fever

In The City Of Sleep
Kemado

- 1 2 3 4 5 6 7 8 9 10

Producer: Steve Revitte
Top Cuts: "Redhead," "Little Lamb"
Summary: Sophomore albums offer an opportunity to build on the artist's first impression, but sometimes, can confuse the issue. That's what we have here with the Fever, a band that is extremely talented and creative, but seems to be trying for too much too soon. If they're debut was somewhere between the Faint and the Gang Of Four, this latest fuses the Cramps, the Kinks, and the Munsters, and even tries to go "Helter Skelter" on us. But while there are some impressive tunes, they seem lost in the City of Sleep.

-Daniel Siwek



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.

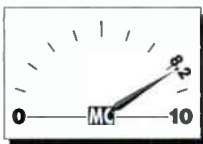


Blend

Contact: Jon Allison, 248-224-2819; plummanage ment@gmail.com
Web: blendmusic.com
Seeking: Label, Distr., Film/TV
Style: Pop, Rock

Detroit area's Blend have a CD that is retail- and radio-ready. The band's song-writing craft and daring use of dynamics creates songs that are simultaneously unpredictable and accessible. Josh Clemens' vocals are honey smooth and he conveys ample emotion while navigating complex lyric lines. We hear Death Cab as well as Jeff Buckley in this Blend, which mixes influences flawlessly while creating something a major label could get excited about.

Production.....9
Lyrics.....8
Music.....8
Vocals.....8
Musicianship.....8



Psycho Mantis

Contact: psychomantis@psychomantis.com
Web: psychemantis.com
Seeking: Label Deal
Style: Hip-Hop

East Coast rapper and beatmaker Psycho Mantis has put together a compelling CD that puts much of the competition to shame. There's real imagination and execution in these cuts, such as "The Praying Mantis," whose trippiness and flanged vocals envelop the listener. "Different Breed" is just that, a track whose originality is downright refreshing. As a rapper, Mantis weaves seamlessly with the beats and effects he has concocted. His talent deserves recognition.

Production.....9
Lyrics.....7
Music.....8
Vocals.....8
Musicianship.....8

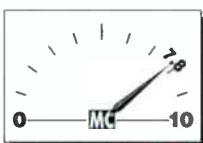


Pleasant Problem

Contact: Ron Ritter, 727-688-2085
Web: MySpace.com/
Seeking: Label Deal
Style: Pop-Rock
A Sonicbids EPK Submission

Manic and melodic Floridians show consistent songcraft and skill on this Sonicbids submission. A party-hearty vibe permeates each tune, blending elements of pop, punk, and ska with a scratching DJ. "Krooked & Skewed" is a hooky tune that harkens back to Men At Work. "I Remember" is a catchy, speeded up reggae tune. Not unlike 311 and Sugar Ray, this band have a fun signature sound and they do it well, even when they get political.

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

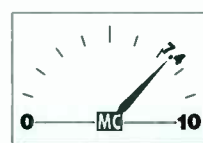


Mike K

Contact: 973-239-4041; mikek@mikekmusic.com
Web: mikekmusic.com
Seeking: Indie Label, Film/TV
Style: Alt-Rock

Self-produced DIY artist Mike K has emerged from his New Jersey basement with a full-length album whose arresting lyrics and alt-rock attack is consistently interesting. "Pretty Sure," despite its alternative aura (and no drums), shows off some sweet vocal blends a la *Pet Sounds*. "Broke-down" is reminiscent of Badly Drawn Boy with a touch of Bright Eyes. This artfully packaged full-length album could be of interest to an indie label.

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



Liz Nash

Contact: 310-858-5568
Web: liznash.com
Seeking: Label Deal
Styles: Pop, Jazz, Country

Nash's songs combine a variety of styles (pop, jazz, country). "Peter's Diner" is a slice-of-life story-song whose jazzy, breezy vibe (including brushed drums) is easy on the ears. Nash impresses us most on "Live," a hooky blues/country song where the performer's velvety vocal is dripping with reverb. "Danger" is a nice jazz-pop-lounge outing. Nash has a voice that the mic can love, but she will need to work harder to bring her vision into perfect focus.

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



Kauze

Contact: 323-465-0271; vocalman123@yahoo.com
Web: kauze.com; Myspace
Seeking: Label Deal
Style: Metal, Hard Rock

There are promising moments on this disc that suggest Kauze could one day have an effect on the music world. But at this point, the attempt is better than the execution. Frontman Lane Steele is a growler whose bandmates deliver jabbing, staccato riffs. The drums, however, are unfortunately tinny-sounding. The standout song is the melancholy power-ballad "Where Memories Hide," a dreamy tune with haunting female back-up vocal.

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

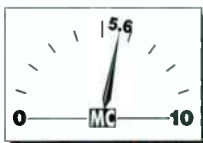


Pen 15 & The Pounder

Contact: 701-775-3978; pen15andthepounder@yahoo.com
Web: soundclick.com
Seeking: Label Deal
Style: Instrumental

Brandon Collins & Lee Miller are former U.S. servicemen who were stationed in Iraq. The duo made instrumental beat tracks during periods of down-time. Based upon this disc (their second), the pair have a ways to go to master the elusive art of creating top-notch music with machine power. These tracks are okay, as far as they go, but Pen and Pounder will need to become more daring and experimental if they expect to gain recognition in this cutting-edge field.

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



DEMO SUBMISSION GUIDELINES

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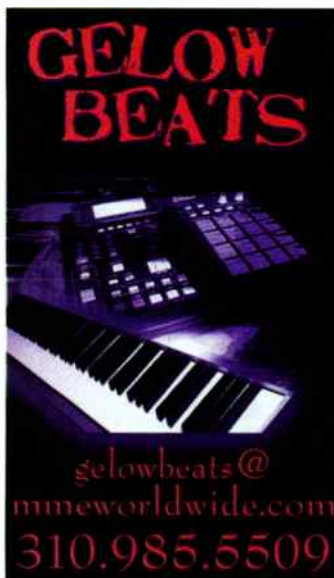
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ALBERT VEGA

A Race Called Man: Tight and polished contemporary rock.

A Race Called Man
Dragonfly
 Hollywood

Contact: Hotline, 818-438-8207
Web: www.myspace.com/aracecalledman

The Players: Brett Seralbo, vocals; Laurent Grangeon, guitar; Mark Baker, bass; James Dillon, drums.

Material: A Race Called Man goes after the familiar sound popularized by the Deftones, Korn, and similar bands. With atmospheric verses, huge choruses and tortured vocals, the four-piece nails the alt-metal tag better than most. While this group generates plenty of bombast, it further layers its approach with pre-recorded loops administered by Dillon. Consistently tight and polished, the quartet delivers a worthy, if a bit derivative, example of contemporary heavy rock.

Musicianship: These guys have the necessary cohesiveness to make this intricate music work. Baker injects his spidery basslines fluidly, while Seralbo's vocals are pitch-perfect. Much of the spotlight, however, falls on Grangeon

and Dillon. With a varied arsenal of effects, Grangeon's axe playing is varied and interesting. But if one thing separates this band from others, it is Dillon's drumming style. With hardly any space going unused, Dillon's pounding is impressive in its stamina and its ability to keep ears peeled.

Performance: A heavy rainfall in L.A. meant a small crowd on this night. Nevertheless, ARCM blasted a heartfelt set for the diehards who made it out. The foursome's chemistry was evident at the onset. From every quiet breakdown to every blown-out bridge, the combo swung its dynamics with professional ease. And though one could sense formulaic changes with a bit too much occurrence, it was the act's subtleties (like Grangeon's pick chiming and Dillon's fills) which kept listeners on their toes.

Summary: A Race Called Man plays to the FM nu-metal crowd quite proficiently. Fans of Staind, Hoobastank and the like will find much to enjoy about this fiery quartet. While the similarities to these other acts may be too abundant for some, ACRM's technical skill and radio-ready songwriting should help this group find plenty of admirers as the act hones its well-oiled stage show.

—Albert Vega

Whiskey Circus

Whisky a Go Go
 West Hollywood

Contact: Zachary Green, 310-600-3070

Web: whiskeycircustheband.com; myspace.com/whiskeycircus
The Players: Mitch Arnold, lead vocals, guitar; Phill Vilenski, vocals, lead guitar; Dean Pizzazz, bass; Adrian Almos, saxophone; Pureric Lewis, drums.

Material: Whiskey Circus play good, old-fashioned rock & roll. The band's influences are obvious, as each song employs Beatlesque harmonies, bluesy rock guitar riffs inspired by bands like the Rolling Stones, in addition to creating a big sound reminiscent of Led Zeppelin. Additionally, it is hard not to think of Bruce Springsteen when listening to this act, since the lineup includes a rollicking saxophone player. Whiskey Circus shows a willingness to take musical chances and take the material in unexpected directions.

Musicianship: These musicians are solid all around. Arnold is a stand-out as the vocalist who can belt it out with the best of them, but he also has a sweet quality to his voice. Vilenski plays guitar with confidence and no shortage of panache, and Almos blows his sax with passion. In addition, Dean Pizzazz and Pureric Lewis make stellar contributions on bass and drums.

Performance: Whiskey Circus demonstrated the very best of what a rock & roll show can be. From each group member's rock star attire to grandiose movements onstage, Whiskey Circus proved to be a band that was unapologetic and unabashed in its appreciation for the aesthetics of performing classic rock fare. There was never a moment in the show when the group didn't seem fully aware of, and invested in, the audience's enjoyment. As a result, the crowd responded in kind, which made for an interactive event that felt more like a party than a show.

Summary: There's a lot that's right with Whiskey Circus. Though this act's songs may not be strikingly original, the group brings an interesting musical perspective to what has already been done. Whiskey Circus boasts strong musicianship that lends itself to an excellent live show.

—Kimberly Mack



KIMBERLY MACK

Whiskey Circus: Old-fashioned rock & roll with an excellent live show.



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CLUB REVIEWS



ALBERT VEGA

I Can Lick Any Sonofabitch In The House: Southern rock in spades.

I Can Lick Any Sonofabitch In The House

The Mint
Los Angeles

Contact: Alex Steininger, 503-557-9661, alex@inmusicwetrust.com

Web: icanlickanysob.com

The Players: Mike D., vocals, guitar; "Handsome" Jon Burbank, guitar; Mole Harris, bass; Flapjack Texas, drums; David Lipkind, mouth harp.

Material: I Can Lick Any Sonofabitch In The House play a fiery brand of Southern rock & roll. A gritty mix of Crazy Horse, liquor and sociopolitical commentary, Mike D.'s rants against ex-wives and Condoleezza Rice are set to the quintet's dynamic wall of sound. From slow-burn ballads to all-out ballbusters, this band constantly builds to a frenzied climax resulting in a high level of audience appreciation. Heartfelt, powerful and clever, ICLASOB deliver rock in spades.

Musicianship: While they portray drunken rockers quite well, the unit is impressively tight. Texas and Harris are as solid a rhythm section as they come, while Burbank

spews engaging leads when called upon. Of note, however, is Lipkind's work on the harp. Up in front on many of the tunes, Lipkind plays like John Popper's meaner cousin. Center stage stands Mike D., a gruff vocalist and efficient guitarist whose tough exterior matches his rugged approach.

Performance: From the get-go, Mike D. grabbed a receptive crowd and worked it with effortless confidence. An undeniable presence, D. kicked off the night with "Westboro Baptist Church," which features the chorus, "Fuck the President!" After that, everything was fair game. From ex-lovers, to suicide, to himself, D. railed against it all with clever humor and sharp songwriting. By night's end, Burbank wailed on the floor as they capped the set off with a shattering jam that would've been difficult to top.

Summary: I Can Lick Any Sonofabitch In The House is a band of burly men playing honest-to-God rock & roll. With a Southern feel throughout the group's set, this act is in the same ballpark as Drive By Truckers, though not as polished. Mike D.'s songwriting stands up to any modern-day Southern rocker, but it's the collective power of ICLASOB that takes the group over the top. It's quite a band name to live up to, but this crew pulls it off, and then some.

—Albert Vega

Brother

Whisky a Go Go
West Hollywood

Contact: Leila Dalton, 480-899-7912; info@brothermusic.com

Web: brothermusic.com

The Players: Angus Richardson, vocals, guitar, bagpipes; Hamish Richardson, vocals, guitar, bagpipes, didgeridoo, penny whistle; Dalbo, drums.

Material: Self-professed purveyors of "mongrel music," Brother draw from a kaleidoscope of influences to create a unique brand of world music. Siblings Angus and Hamish Richardson masterfully defy convention by adding the mournful swells of the bagpipe and the dense and pulsing tones of the didgeridoo to primarily pop-oriented fare. The lyrical content attempts to reach for life's underbelly, while never shedding the upbeat, pop veneer. But the true grit that makes these songs interesting comes from the expansive nature of the musical arrangements.

Musicianship: Both multi-instrumentalists, these Aussie brothers deliver a dizzying display of musicianship. Leather kilt-clad Angus supplies lead vocals with passion while Hamish provides heartfelt harmonies and guitar playing that is well beyond adequate. The real excitement, however, comes when both bros don bagpipes and go head to head. Drummer Dalbo's understated, but rock-solid rhythms are the perfect complement to the band's performance.

Performance: Brother has been together almost 10 years, working its chemistry to perfection. Like a wild mood swing, the action onstage moved from raucous and manic to sultry and romantic and back again. The dynamic harmonies and switching of instruments — sometimes in mid-song — contributed to a highly unpredictable and exciting set that kept the audience engaged and entranced.

Summary: In true indie spirit, Brother clearly rebels against mainstream conventions to break new ground. This willingness to take risks and push the pop envelope has yielded some truly unique and memorable music that deserves to find a broadly receptive audience.

—Lisa Elaine Scott



LISA ELAINE SCOTT

Brother: World-influenced rock that rebels against mainstream conventions.



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The Players: Chris Opperman, piano, vocals; Frank Macchia, flute, clarinet, tenor saxophone; Alma Carlson, flute, alto saxophone; Chris Spilsbury, electric guitar; Daren Burns, electric bass; Craig Bunch, drums.

Material: A graduate of the Berkeley College of Music, Chris Opperman is a skilled pianist/composer who founded this gifted group of professional musicians to bring his musical vision to life. Opperman's compositions encompass piano, synths, saxophone, flute, electric guitar, bass and percussion. Self-described as "experimental classical pop," Opperman is not far off base. Also, heavily added to the mixed bag is progressive jazz with a capital "P."

Musicianship: Opperman plays a mean piano and sings occasionally. Frank Macchia and Alma Carlson, both skilled horn players, trade off on flute and saxophone while playing in water-tight unison with one another. Spilsbury plays dynamic guitar and gets to shine sporadically with a variety of very busy melodic numbers. Burns and Bunch keep faultless time with demanding off-tempo progressive material.

Performance: Opperman appeared to be thoroughly enjoying himself as the frontman and composer. Before each song, he announced the title and revealed its inspiration; sometimes telling corny jokes as well. Aside from experiencing excellent piano playing, there were other noted highlights of the performance. Macchia and Carlson played harmonious flute and saxophone with busy and difficult notes which were delivered flawlessly. Another moment was when guitarist Spilsbury joined in with Macchia and Carlson, matching the procession note for note. Towards the end of the set, Carlson stole the show when she broke out in song and displayed the voice of a soulful cherub.

Summary: Chris Opperman is already recording with the likes of Mike Keneally and Steve Vai, as well as co-orchestrating compositions for Holland's Metropole Orkest. For Special Opps, Opperman has chosen a music style that may lead him down a path of resistance, but he appears eager for the challenge. With his unmistakable talent and imagination, Opperman will more than likely succeed in any path he chooses.

—Anne O'Neary

Bleed Paladino's Reseda

Contact: Hotline, 805-527-9394;
Contact@robinmcauley.com
Web: www.bleedrocks.com;
www.myspace.com/bleedrocks

The Players: Robin McAuley, vocals; Bob Pace, guitars; Rick Steel, drums; Dave Bates, guitars; Bjorn Englen, bass.

Material: Bleed is a heavy-duty metal band that creates a sound

the band members call "industrial melodic chaos." The group's style is a blend of old-school balls-to-the-wall metal and 90's industrial. Pounding, hypnotic, nose-bleed style rhythms are offset by Robin McAuley's superb melodic vocal stylings. Doubled riffs and tricky solos seamlessly mix with group dynamics and thunderous drums. The set was highlighted by songs such as "We Breathe," "Falling Down" and "Lead the Way."

Musicianship: Bassist Bjorn Englen and drummer Rick Steel bond to create a wall of sonic intensity. Tuneful and expressive bass lines synch with monster-like drumming to dazzling effect. Guitarists Dave Bates and Bob Pace join forces to spawn thick unison lines, chugging rhythms and tag-team solos. While both guitarists are technically adept, however, their solos unfortunately lack tasty composition. Bates is an 80's metal-lick factory and Pace favors blues-rock clichés. Former McAuley-Schenker Group vocalist Robin McAuley is a bona fide gift from the gods of rock. He combines the best attributes of the classic heavy rock vocalists with the youthful energy and passion of nu-metal vocalists.

Performance: At this show Bleed was a tight, well-oiled machine that let the music do the talking. Frontman McAuley effortlessly led the band and entertained the audience like the seasoned pro that he is. Audience members were seduced and captivated by the sheer power, virtuosity and passion of the music. Bleed brought a freshness and contemporary twist to metal fans without sacrificing key elements of the style.

Summary: These guys play the hard stuff, but Robin McAuley's contribution lifts the band above the concrete and the steel. His soaring pitch-perfect old-school rock vocals are a great foil for the band's brutal metal onslaught.

—Oscar Jordan



OSCAR JORDAN

Bleed: Soaring old-school balls-to-the-wall 80's metal mixed with pounding 90's industrial metal.

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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.

CATEGORIES

Equipment

1. Home Electronics
2. PA's & Amps
3. Recording Equipment
4. Music Accessories
5. Guitars
6. Bass Guitars
7. Misc. Strings
8. Keyboards
9. Horns
10. Percussion
11. Computers/Software/Etc.
12. Trades/Freebies/etc.

Musicians Available

13. Guitarists
14. Bassists
15. String Players
16. Keyboardists
17. Drummers/Percussion
18. Horn Players
19. DJs
20. Specialties
21. Vocalists

Musicians Wanted

22. Vocalists
23. Guitarists
24. Bassists
25. String Players
26. Keyboardists
27. Drummers/Percussion
28. Horn Players
29. DJs
30. Specialties

Production

31. Songwriting
32. Composers/Arrangers Wanted
33. Producers Wanted
34. Engineers Wanted
35. Misc. Prod
- Business & Services**
36. Agents/Managers Wanted
37. Investors Wanted
38. Distributors Wanted
39. Employment
40. Music Personals
41. Misc. Business

1. HOME ELECTRONICS

• **New Technics SL-1200** turntables & Ortofon DJ-style needles. Only 1 month old. Moving, need to sell. \$900obo. Aaron, cali_boy213@yahoo.com

2. PA & AMPS

• **Crate GLX212** purchased at Guitar Center in 2003 for \$500. Still have paper work & box. Like brand new. \$250. Danny, 310-254-5146, danny.hughes@yahoo.com

• **Crate 4x12 speaker cab** with celestions. Sounds great. \$350obo. Doug, 818-793-4400, doug@triptout.com

• **Mackie SA1530** 3-way active speakers (1 pair). Superb condition, minimal usage, original owner, power cables. Must sell. Cash or cashier's check only. \$1200 for pair. Jason, 323-935-3492, jmm89@hotmail.com

• **Fender Blues Deluxe** Reissue Tweed, about 8 years old, in good working condition. Footswitch included. Al, 626-965-1307, alestrada1@hotmail.com

• **1960AV Marshall 4x12** slant cab., vintage, black. Also, 1960B Marshall 4x12 straight cab., black. Both are in mint condition. Package deal, \$950. firm. Matt, 323-203-7774, mattsw@hotmail.com

• **Asking \$600** for a pair of Peavey 3-way speakers. Asking \$600 for a 24.4 used Mackie board. Contact me for more info. Keith, 310-409-8001, Phishn4fsu@hotmail.com

• **Amp for acoustic guitar:** Carvin AG100, 100 watts, 12 inch speaker, 3 inputs, 1 for mic, cover, manual, excel-

lent condition. \$200 firm. Cucco, 626-339-6371, cuccomusica@yahoo.com

• **Celestion Black Shadow MC90** speakers, 90 watts, 8 ohms. Very, very good condition. Four speakers in total (2 pairs). Full price \$260.00. Will sell in pairs for \$130.00 apair. Prices firm. Doc, 818-980-4685, docorock@pacbell.net

• **Marshall Valvestate AVT 2000** 50 watt, two channel amp, slant 4x12 cabinet with footswitch. Like new, rarely used. Paid \$1000. \$750.00. Billy, 323-467-3988, radix04@yahoo.com

• **Marshall DSL100**, excellent condition. \$875obo. AVATAR 4x12 cabinet, awesome. Cab. sounds better than most major model rock cabs. \$325obo. Will go \$1100 for both. Call for details. 323-351-0121, oshunblu@hotmail.com

• **Fender Cyber-Twin**, 2x12, 100w, comes w/manual, footswitch, excellent condition. \$600. Line 6 Spider, 2x12, 100w, excellent condition. \$375. Marshall 4x12 straight cab. \$400. Ampeg SVT 350H head. \$350. 310-691-0808

3. RECORDING EQUIPMENT

• **Event Precision 6** powered monitors for sale! In boxes, hardly used, mint condition! Great monitors. Great deal! \$700. Smadar, 323-667-1957, smadar@smadargalor.com

• **POD XT Pro** for sale, everything works, amazing tone! \$450. Also, Roland GR-20 complete midi kit for your guitar! \$450. Nima, rathomus66@yahoo.com

• **I have a Digidesign 002** Console with Pro Tools 7 for sale with waves plugins, meldyone 3, reason 3, over 300 plugins/software & so much more!

\$1800. Nima, 714-742-2971, nassirin@gmail.com

• **Mackie 32 channel**, 8 sub analog mixing board. Multiple effect sends & returns. Great condition. \$2000. bartlebyz@yahoo.com

4. MUSIC ACCESSORIES

• **Shure PSM 600** in-ear wireless monitor system. Superb condition, minimal usage, original owner. Box & manuals included. Must sell. Cash or cashier's check only. \$700. Jason, 323-935-3492, jmm89@hotmail.com

• **1982 Fleetwood Mac** road case. Red w/Mac logo, 6 drawers in front, storage in back; 25dx42lx34t. E-mail for pic. \$400. Fish, 760-240-1983, drums4fish@yahoo.com

5. GUITARS

• **Flawless Squier Stratocaster**, black with white pick guard. Hardly ever played; it's been sitting in a case since purchased. I paid around \$300. Asking \$175. E-mail with questions. Michael, newgenpress@hotmail.com

• **POD XT Pro** for sale, everything works, amazing tone! \$450. Also, Roland GR-20 complete midi kit for your guitar! \$450. Nima, rathomus66@yahoo.com

• **Yngwie Malmsteen & Marty Friedman** step-by-step instructional videos. VHS tapes, excellent condition, original cases. \$25 ea. Phillie G, 323-717-3467, producer@phillieg.com

• **Epiphone Goth Flying V** with Floyd Rose, double-locking tremolo (rare).

This guitar is in great condition. \$375. Danny, 818-517-3613, kornhabit13@hotmail.com

• **Rickenbacker 12-string guitar**. Blue. Mint condition. Rarely played. \$900 or trade for a Fender Strat. Joey, 562-495-9519, newenglishjoey@yahoo.com

6. BASS GUITARS

• **1984 Rickenbacker 4003** bass, black. Excellent condition. Serial #XK-1345. Michael, 310-283-6798, unibass@gmail.com

8. KEYBOARDS

• **Lingard upright piano**. 88 keys, dark wood, needs restoration but works. \$200obo. Randy, 818-470-4394, stylatarium@yahoo.com

10. PERCUSSION

• **Green sparkle O.C.P. kit:** kick-24", snare-14"x8", rack-10", floor 14". Will provide extra set of heads. Great condition, sounds great. Mounts included. \$1500. Danny, 909-860-0567, danny@dannyhughes.net

• **Ludwig**, sizes: 12, 16, 22. Gold sparkle, all maple shells, 3 years old, like new, only played once. \$800. Fish, 760-240-1983, drums4fish@yahoo.com

• **Tama Starclassic**, rare (10 made). Sizes: 13, 16, 24. Birch EFX, mint NAM kit. The color is an electric sky-blue pearl wrap, very cool, top of the



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line, black badge, some hardware. Mat, matmilani@earthlink.net • 5-piece OCDP (black satin w/black hardware) for sale! Sizes: 14", 16", 18", 20", 24" kick. Used on tour w/NIN in '05. Previously owned by Jerome Dillon. Now@Guitar Center Sherman Oaks. \$3,799. Michael Thomas, 818-990-8332.

11. COMPUTERS/SOFTWARE ETC

• Apple keyboard. Standard white Mac keyboard with the 2 usb ports, like brand new. \$20. Phillie G., 323-717-3467, producer@phillieg.com • Firewire hub. 6 firewire ports all in one compact hub to carry on the go. Great for laptops, like-new condition, only used once. Moving sale. \$35. Phillie G., 323-717-3467, producer@phillieg.com • Mac memory RAM-512mb for Power Mac G5 & I mac w/ ISight. I maxed my mac out so this is an extra one just sitting in my studio collecting dust. Like new. \$70. Phillie G., 323-717-3467, producer@phillieg.com

12. TRADES/FREEBIES, ETC

• Jazz play-a-long CDs with books, will trade for real books or jazz song books. Cuco, cucomusica@yahoo.com

• Sound Matrix Studio & The Mystic Nation are giving away a Studio Recording Package in celebration of the Breaking Bread Release. Email for info. Scott Wilson, 949-887-4904, goliath@sonicmystic.com

13. GUITARISTS AVAILABLE

• Guitarist, male, 21. Genres: metal, rock, hardcore, experimental, alternative. Experience: 7 years playing & 5 years on circuit. Original material only. Born to rock, serious callers only. Cameron, 818-231-7371, down2earthchevy@yahoo.com • Experienced, skilled, & drug-free guitarist with excellent acoustic & electric gear available for live & recording

situations. Andre, 310-576-2053, guitar@andremarins.com • Lead guitarist available for hardrock/metal original project. Influences: Scorpions, Crue, AC/DC, Kiss, etc. Have the chops, looks, transportation, looks. No drugs, egos, or posers. guitaristwithmusicconnection-ad@yahoo.com • 7-string guitarist looking for musicians to write/record originals.

Influences: Carcass, Arch Enemy, & old Metallica. See myspace/shivajisriffs for mp3's. Shivaji, 818-775-1089 • Excellent guitarist seeking pro level players for quality cover/original band. Influences: S. Crow, Black Crowes, Petty, Rolling Stones, etc. Excellent slide player, responsible. Hear Jamnesia at CDBaby. Dan, 310-968-1882, dlh923@earthlink.net • Pro guitarist ala Clapton, Page, R.

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Ford, F. King seeks established touring band. Well paid situation only. Joey O., joeyortega96@hotmail.com

- Guitar player, 31, seeking to join hard rock/metal band or project. 16 years playing experience. Ramone, 213-700-8200, Riff7400@aol.com
• Looking for any kind of metal/rock band. 1 year experience, some lessons; have written a lot of music. Influences: Kerry King, Wyldie, Page, Iommi, Van Halen. John, 805-581-5272
• Intelligent pop guitar/vox/keys/songwriter looking for band or writing project. Influences: XTC, Jon Brion, Fountains of Wayne, Brendan Benson. Pro gear, attitude, experience. Dave, 818-547-0271, comm-146297331@craigslist.org
• Guitar player looking to join a working band. early 30's. Have good chops, gear & attitude. Preferably original project, currently gigging around town. Covers OK too, paid situation. Ante, 310-547-4677, anovaselic@aol.com
• Looking for Christian guitarist for church choir, contemporary music ala J. Moss, Isreal, Kirk Franklin, Detric Haddon; also recording gospel cd. Only

serious reply. Capital S., 310-957-8046, capitalsmusic@hotmail.com

- 7-string guitar/vocal & double-bass drums forming metal/death metal-style band. We have pro gear & jam space. Scotty, 323-225-0845, delpaso1841@netzero.net
• Guitar/singer available for pro & paying situations only, please. I am versed in many styles, energetic, reliable, & easy to work with. Neil, 818-754-0828, neil@neil-smith.com
• Experienced & trained female singer/songwriter/pianist/guitarist seeking rock/pop bandmates in OC. Influences: No Doubt, Incubus, Muse, etc. Janae Jean, 630-205-4959, spindriftgreen@yahoo.com
• Looking to start or join an alternative rock band, preferably melodic with heavy groove. I have gear, transportation, & great attitude. Ready to go. Influences: Incubus, Hoobastank, etc. Kenji, 323-851-7078/ (C) 213-321-2498, kenjikenzo3@hotmail.com
• FX/layering/rhythm guitarist available in the LA area. Have transportation & gear. Will travel for right project. Serious inquiries only, please. Check out MySpace/jayeremy. Jeremy, 805-405-8596, jeremy.kohmann@gmail.com
• Original, bluesy, rock guitarist with a Latin feel desires to play with an entertaining band. The plan is to go pro & make a living at it. Danny Ramirez, 973-224-1488, dx_ramirez@yahoo.com
• Versatile, expressive guitarist seeks funk/rock/groove/fusion project. Originals or covers, gigging or soon to be. Open to anything serious. Slamming in SFV/Hollywood area. Michael, 818-703-8415, michaelcassidy@sbcglobal.net
• Guitarist, male, 21. Metal rock

hardcore, experimental, alternative. 7 years playing & 5 years on circuit. Born to rock. Serious/originals only. Cameron, 818-231-7371, down2earthchevy@yahoo.com

- Guitarist w/pro gear. Great look, featured in 3 MTV videos, tour/major label experience. Powerful back/lead vox. Influences range from GnR to Prince. Seek pro situations/label opportunities. Samples available at MySpace/olinrocks. Olin, olinmusic@yahoo.com
• Hip-hop/reggae/jazz/rock guitarist available. CD/tour credits: Pato Banton, Phil Chen, Fully Fullwood, Patrick Moraz, Majek Fashek, Myka Nyne, Scientist, Skunk, & Tippa Irie. Dale Hauskins: LA Native, 714-444-6951, dale_hauskins@yahoo.com
• Electric mandolin player available for recording, gigs, showcasing in Los Angeles. Rock/pop-style, unique sound. Robert, 818-763-8952, elgalan@sbcglobal.net

Saadig, Mya, Rick James, P-Funk family, & many more. Keep the funk alive! Peace. Catdaddy, 818-613-6854, Megacatdaddy@yahoo.com

- Pro rock/metal bassist with pro gear available for original project/recording. Serious career-minded musicians only please. Available evenings after 8PM, LA area. Serge, 323-876-9755, aljam99@msn.com
• Pro bass player available for paid gigs/recordings only. Lots of groove, fast learner, tons of experience. See MySpace/vivirama. V., v_fonk@earthlink.net
• Top bass player with tons of studio & live experience ranging from the simplest pop songs to the most complex progressive music. Groove & pocket. Pros only. Paulo Gustavo, 626-799-7417, pgprobass@sbcglobal.net
• Rock bassist, 30's, available w/pro equipment. Seeking serious acts with solid drummer. Email for bio & music. Will commute to LA for the right situation. James, 909-608-1695, jemery@arnoldeng.com
• Bass available. Metal/speed metal/hardcore/punkrock. Pro gear, transportation, & job. Lowered tunings cool. A lot of live & recording experience. Grace, gcstick@earthlink.net
• Basshead available! I need a band w/ fire. Influences: Sabbath, Disturbed, Zeppelin, Beatles, Slipknot, Hendrix, Peppers. I bring talent, vision, experience, transportation, tons of gear, & a love for music! Dave, 818-321-0678, yarbroughdavid@sbcglobal.net
• Pro level, West LA bassist, 46, available for working cover or blues band. Local (westside) musicians only. Chris, 310-837-6394
• Bass/vox, 30, with original music seeks musicians with band experience. Influences: Pink Floyd, Soundgarden, Nirvana, Black Sabbath, Failure, Tool. Have studio/lockout. Diko, 818-782-3042
• Bassist available. Ex-major label artist. Strong harmony vocalist. Pro studio & touring experience. Fender & Ampeg gear. Current rock image. Good attitude. musicad411@aol.com

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- **Young, reliable, friendly,** charismatic, strong vocals, Ampeg SVT, Fender, Specter, etc. Paid gigs, showcase, &/or tour only, please! Major label experience. MySpace/michaelcrawford. Mike, emc7979@hotmail.com
- **Pro bassist, B.I.T grad,** w/strong backing vox seeks pro project. Influences: Sheehan, Jaco, Stu Hamm, Jeff Berlin, Entwistle, Vai/Satch, Dream Theater. Q-Ryche, & Maiden. Have cd available. Rob Young On Bass, 714-470-7005, rob@robyoungonbass.com
- **Female bass player, 30,** looking for a side project. I have 8 years experience w/ bass. Influences are punk, metal, & rock. P-nut, 310-989-8698, www.pnutrocksbass@hotmail.com

16. KEYBOARDISTS AVAILABLE

- **Pro keyboardist** available for hire, for live &/or studio work. Competent in all styles of music. Los Angeles & Orange County. Oleg Ginzburg, 949-838-4852, tsapla28@adelphia.net
- **Female piano player** available. I play boogie, blues, & country with vocals. Looking for paying gigs within 75 miles of Pasadena. Linda, 626-627-673, jivejunkies@hotmail.com
- **Pro keyboard player/tech guru** available for paying situations including gigs, 7days, roadtours, records, custom programming (synth samples), or assisting with/training in self-production, MIDI, PCs, etc. Fulltime Pro, z9a2@lycos.com
- **Help!** I'm stuck playing My Girl & Mustang Sally over & over for money. Pro keys/vocals would like to find a good original project, pop/rock/jazz, many pro credits, passport, & bad jokes. Tilford Jackson, 818-515-9276, tilfordjackson805@yahoo.com
- **Christian keyboardist** available for Sunday service. George, 714-394-3801, Prorecmusician@aol.com
- **Synthesist/programmer** for CD projects. Atmosphere/texture/unique timbre/punch. MIDI sequence or record audio via Logic. Will work via Internet if needed. URL available. David, Dsynthesistv727@aol.com
- **Hell-raising Hammond C3** artist

looking for tough, experienced players to team up with. Play jazz, blues, Deadjam, space, etc. Steve Peden, 310-201-0024, cjvpd@sbcglobal.net

17. DRUMMERS/PERCS. AVAIL.

- **Pop-star drummer** on D.W. kit seeks to join a techno, breakbeat, synthpop, hip-hop, house, dance-pop band. Play to click, loop, will tour. Not a hobby, not for hire. Prodigy, Peas, Madonna, Depeche Mode, etc. Boyney, 323-807-9979
- **Pro drummer for rock, pop, metal,** r&b recording. Have gear & experience. Amir, 626-676-0411, lenergizer@hotmail.com
- **Easy-going, fun drummer/perc.** looking for r&b, pop, soul, reggae gigs in LA. Pro, good gear, arranger. Please visit my website. Days free to rehearse. Jonathan Mitchell, 310-476-1025, jmpercussion@aol.com
- **Pro drummer with years** of recording/live experience looking for paying gig. Have performed worldwide & recorded at many different studios. Great image, click friendly. Izzy Diaz, izzydiazdrums@yahoo.com
- **Drummer available.** V-drums & acoustic. World-travelled PIT alumni. More than 20 years of experience. Up for sessions, live/tours. Currently with T.S.O.L. but available if schedule allows. Endorsed. Anthony "Tiny" Biuso, 818-568 7710, boomcrash@popstar.com
- **Pro drummer** available for sessions, recordings, tours, bands, & theater. For more information send an email. Nikki G., 530-545-2791, nikkig@nikkigrant.com
- **Experienced drummer** seeks solid gigging band. Have excellent gear, attitude, & ability with decent 16 track home studio. Call for details. Tim, 951-662-9690, groovemonster951@hotmail.com
- **Funk drummer** available with credits, cool vibe, positive attitude, pocket,

- & clean sound. Jerry Olson, 323-585-7114, jerrydrums@earthlink.net
- **Pro drummer with tons** of credits looking for touring/recording band. Please no showcase bar bands. Must be the real thing! Chops & passport in hand. Dan, 661-947-4340, kickasdan@yahoo.com
- **Working drummer,** 29, available. Versatile player w/great chops & pocket. Reads & writes charts. Lots of pro gear. Professional paid situations only please! Check out myspace/khalilhebert, 323-610-8887, melodiamedia@earthlink.net
- **Experienced drummer** seeking paid situations. Lots of styles: rock, funk, jazz, top 40, Motown, etc. Also seeking 1 original band for fun funk & jazz. Jim, 818-482-9332, JimXvr@aol.com
- **Pro drummer** available for tours, recording sessions, showcases. Tons of studio/stage experience w/ large acts. All pro gear & work ethic. Great w/click, very versatile. Affordable! Keith Tenenbaum, keithtenenbaum@hotmail.com
- **Double-bass drums** & 7-string guitar/vocals available for metal/death metal band. We have a studio & pro gear. Scotty, 323-225-0845, delaso1841@netzero.net
- **Female drummer/percussionist,** 30 years exp. Influences include Santana & Tool. Seeks original, working cover band. Available for stage, studio, & tour. Sabina Sandoval, 310-318-7191, Sabinadrums@aol.com
- **Studio drummer.** Like to play it all; every style is at top level. Please contact me for more info. Also available for emergency gigs, must be paid gigs. Thanks. Chops, crudiment12@aol.com
- **I am a groove drummer** with a wide array of influences. I play for the song,

- have studio, & tour experience. Mostly play pop, rock, r&b, blues, & funk. Hit me up. Greg, 339-222-8120, greg@sanctumsound.com
- **Pro drummer available,** no pay required, just no empty shows! Hard hitting, label experience, great backing vox! Mike, russomikea@earthlink.net
- **Looking to play around town.** Recording, casuals, etc. Plenty of experience in rock, funk, etc. Steve Stephens, 818-516-1750, stevietix@earthlink.net
- **Drummer seeks others** to form drum & bass style band. I play the Roland V-Drums & I'm a master at d&b drumming & breakbeats in a live fashion. Keys, bass, & poet needed. Ari, 323-243-9944
- **Drummer available:** No emo/screamo/classic rock, please! Influences: Filter, Dredg, NIN, Manson, QOTSA, APC, etc. Must have image & pro gear. See MySpace/KillMichaelThomas. Michael Thomas, 818-388-4278, Mikeshapecycle@aol.com
- **Good drummer,** playing basically whole life: jazz, rock, & blues. Looking

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to jam for fun or real. Ben, 805-797-6488, hipoactit@hotmail.com

- **Pro drummer**, pro gear, pro. Drew, 818-846-9412, drewshourd@gmail.com
- **Pro drummer** looking for any gigs or sessions. Kofi Baker, 714-771-2389, kofibaker@hotmail.com
- **Accomplished, natural, & versatile** pro seeks same in bands & musicians. Funk, smooth jazz, prog. rock, unique sound/style only. Advanced, reliable, & serious player only. Vince, 310-459-6740, jve@acn.net
- **Professional pop/rock drummer** available. No bad habits & a good young image. Live in Nashville. Will relocate for paying gig. Years of studio & touring experience. Tom, tomboettcher41480@yahoo.com
- **Drummer available** for live shows, touring, & recording looking for band with great songs. I will work with your budget. Dave, dave@lostinmayberry.com
- **Looking for working** (soon-to-be-working) hard rock or blues band. Also

available for studio work. Frankie, 818-831-9550, fsrockin@gte.net

- **Hot pro rock drummer** with great equipment. I play congas for acoustic songs. I've played top gigs & toured. Seeking pro original band. Check out MyPpacc/abeperez. Abe, 626-964-3720, drums@abeperez.com
- **Pro Drummer**. Your regular drummer can't make the gig? Need a hired hand? I read, double-pedal, clicks, play all styles of music. Pro equipment. I teach drum lessons too! Dre, 951-532-4778, tic2@comcast.net
- **Seeks other players**, spacey jam rock band. Looking to create a whole new style of music freeform. Heavy, wicked, recording, tours. Have lock out. Orion, cryptic1@earthlink.net
- **Your dream rock drummer** is in need of a band. Edgy but commercial music. I have tons of experience & a great attitude. No metal or punk please. Serious only. Orion, 818-917-3679, orionrainz@hotmail.com

- **Hired gun available**. Soprano/alto/tenor/baritone. Saxes & flute. Sight-reading/improv. no problem. Influences: Wayne Shorter, Gato Barbieri, Maceo Parker, Pablo Picasso. J.C., jchandler@lafilm.com

seeking acoustic/electric guitarist/band for paid gigs in LA county. Night/wknds. Acoustic ballads preferred. Ricky, 818-744-3407, rickster99_91601@yahoo.com

- **Rock singer available**. Send me your music links. rocksinger@webpages4less.com
- **Female vocalist** available for pro gigs/touring. Genres: rock, blues, soul, etc. See cdbabycd/rainyknight. Rainy Knight, 818-997-0729, rainyknight-woman2@yahoo.com
- **LACC hippie singer/guitarist** seeks family to jam, record, & tour with for as long as possible. No ageists, egomaniacs, or straight-edgers please. Peace and happiness. Matt, 323-871-2048, mattoconnor7@yahoo.com
- **Seth Riggs (classically)** -trained hard rock singer, 40 (looks 35), seeks pro situation to record/demo/tour. Influences: Zeppelin, System, Killers, Q-Ryche. Very pro, talented. SF Valley. Quint, 818-886-8753

20. SPECIALTIES AVAILABLE

- **Acoustic guitar/vocals** looking for like-minded collaborator in north OC area. Songwriting & harmonies should mesh well. Influences: CSNY, C. Stevens, Simon & Garfunkel, etc. bassist@socal.rr.com
- **Tulasi is earthly music**, feel good music, music that brings a fresh break to a busy day. Tulasi is a twist to contemporary jazz, mixing cumbias & dancehall. J Ross, msjrossparrelli@hotmail.com
- **Lyricist for hire**. Published author & songwriter with 19 years writing experience. Affiliated with BMI. Christina, Perfectpixee@aol.com
- **Composer available** for film & tv. Have major credits & studio to deliver fully orchestrated score w/live instruments. Will send you link if interested. Dylan, 818-430-0719, dylan@armadaentertainment.com
- **Pro bassist, B.I.T** grad. w/strong backing vox seeks pro project. Influences: Sheehan, Jaco, Stu Hamm, Jeff Berlin, Entwistle, Vai/Satch, Dream Theater. Q-Ryche, & Maiden. Have cd available. Rob Young On Bass, 714-470-7005, rob@robyoungonbass.com

18. HORN PLAYERS AVAILABLE

- **Sax player available**, tenor & alto. for rock, r&b, soul, funk, blues, jazz, &/or pop. Influences: early Sanborn, Bobby Keys, Coltrane, Maceo, etc. Seeks working bands/sessions. Brian Floyd, 323-876-7735, Brianfloyd5@aol.com
- **Alto sax** with ability to improvise. Have worked in LA, NYC, & EU. Naela-Flavia, 818-780 7750

21. VOCALISTS AVAILABLE

- **Manson & Slipknot-style** singer looking to write & record with other musicians, offering original material & ready to write new band material. Andre, 949-735-6412, industrialplayground@yahoo.com
- **Black male, 21**. Looking for anybody who's interested in seeing what I have to offer. Give me a call whenever. Perm, 763-221-9458, ric3344@msn.com
- **Female lead/background** vocalist with great harmonization skills

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• Bass/vox available w/songs & studio. Influences: Pink Floyd, Nirvana, Faith No More, Radiohead, & Tool. I'm 30yrs old. Play originals. Diko, 818-782-3042

• Experienced frontman. Seeking hardcore/groove-oriented band. Style: Biohazard, Hatebreed, Sick of it All meets Hed P.E & Downset Rage. Make the crowd bounce! Jdawg, jdawgmix@yahoo.com

• Wanted: experienced female country singer for demo project. Paid situation. Must have demo & studio experience. Lisa Faye, 661-288-0179, lisalisa1344@sbcglobal.net

• Singer available. Soulful voice & spontaneous style like Jim Morrison & Billie Holiday. Positive attitude. Cheers! Chris, cjackzen@yahoo.com

• Pro female vocalist w/record credits, pro experience/endorsements for recording/gigs. Paid situations only, please. All rock/pop styles. Samples/credits available. Teri, 310-281-1856, cybergrl@earthlink.net

• Looking to record/collaborate/start a band. Go to MySpace/andreamusic to find samples of my singing/songwriting. Andrea, DreaJ411@aol.com

• Love day job but love music more! R&b/neo-soul. Have demo. Won't waste your time if you don't waste mine. Serious only, please. Heidi, tresmusos@hotmail.com

• Pro female vox for your project. Great chops, ears, look, vibe. Demos, games, jingles, studio/live. Pro situations only, please! Sam, 310-712-7043, notimpossibleshe@yahoo.com

• Pro vox seeks original band/pro situation. Influences: U2, Audioslave, Coldplay, AC/DC, Velvet Revolver, Radiohead, Pearl Jam, Filter, STP, etc. +30, versatile talent only. Major connects. Steven, 818-202-3195, permanentdamage@aol.com

• 23-year-old singer/songwriter (Spanish) looking to collaborate with a producer. Style: Rock/hip-hop/pop/dance. Omar R., 310-382-6256, loud6271@yahoo.com

• Vox, great look, featured in 3 MTV videos, tour/major label experience. Influences range from GnR to Prince. Seek pro situations/label opportunities. Samples available at MySpace/olinrocks. Olin, olinmusic@yahoo.com

• Rock vox looking for pro situation.

Influences: Soundgarden, Maiden, Dio, Alice In Chains. No current recording on CD. MySpace/TruckerPunched. Eric, motoflamez@aol.com

• Frontman seeks heavy rock project, 4-piece band. Influences: Alice, Korn, etc. Tours & recording. Have lockout. Xen, 323-665-4240, flowzipfly@yahoo.com

• I am a r&b singer. I am currently looking for producers & songwriters to work with. I do write lyrics but I am always open to collaborate. Leonard, 816-885-9686, ill1142004@yahoo.com

• Tastefully seasoned singer, pop/real r&b w/ finished product seeks pro management. Keith, 562-929-4055

22. VOCALISTS WANTED

• Need male vocal for song demo recording. Looking for M Jackson meets J Timberlake. Good falsetto required. Paying gig. Greater LA (Ventura) area. Roa, muscon_mj1t@complicatedinc.com

• Male singer wanted: iron rock band looking for an accomplished vocalist. Experience/demo required. Influences: A Perfect Circle, Radiohead, At The Drive In, Jimmy Eat World, Muse, 30 Seconds To Mars. Rudy, 714-260-3854, rudy201@verizon.net

• Rock/metal/experimental/alternative band of 4 seeks 17-27yo vox with creative singing & screaming ability, sick presence. No flakes, serious only. Call for more info. Cameron, 818-231-7371, down2earthchevy@yahoo.com

• Classic rock cover band seeks male or female vocalist. We rehearse Friday nights in Thousand Oaks home studio: full P.A., bass, drums, keys, & guitar. Plans for local gigs. Howard, hschwartz@light-ca.com

• Lead singer wanted for LA-based Foreigner tribute band. Paid gigs. Matt, 310-659-4377, legend6@comcast.net

• Frontman with hardcore/hard rock influence & dark image. Please be charismatic & original with lungs. David, 323-957-1099, sumo_punk_rockstar@hotmail.com

• Female vocalist needed asap for working r&b/hip-hop cover band. Most gigs are clubs in LA/Ventura counties. Excellent vocals, great look & attitude required. Ben, booking@hindsite.thenextshow.com

• Experienced pianist/songwriter currently forming a diverse group with a fresh new sound in world music. Heavy improvisation, vocal & instru-

mental. LA area. Steffan, 310-350-7518, spanos@animo.org

• Universal writer is seeking female who can really sing & look amazing. Vocals like Cascada "Everytime We Touch", DHT "Listen To Your Heart", dance-style, Euro pro. Stephen Singer, 818-991-9347, stephenms@earthlink.net

• Looking for a female vocalist to perform the melodic parts of songs for a heavy rock band ala Slipknot. Male vocals already in place. Contact me for samples. Andre de Almeida, 949-735-6412, industrialplayground@yahoo.com

• Female vocalists needed along the lines of Mary J. & Beyonce to sing on tracks. Spanish-speaking/Mexican rappers also needed. Paid situation. Only serious inquiries. Thad, 818-974-3034, thadx@yahoo.com

• R&b/hip-hop acts: get interviewed & have your songs played live on KBLB 1580am radio station in Los Angeles. Randy, 310-527-1133, Daradioshow@uumac.net

• Iron Maiden tribute holding auditions for male vocalist. Stable professional opportunity for the right voice. LA market & beyond. Diego, 818-458-4626, Concrete_Vampire@yahoo.com

• Wanted: female singer/songwriter who's into Lucinda Williams & Emmylou Harris-type material. I'm a guitar player, ASCAP member. I don't have a studio. If interested, please let me know. Troy, dreemer01@earthlink.net

• Looking for singer who sounds like Luis Miguel to form tribute band. Buscamos cantante que tenga voz muy parecida a Luis Miguel para formar grupo y tocar musica de L.M. Bert/Beto, 818-884-4865, bertmartha@sbcglobal.net

• Major label seeks star-quality vocalist. Country/pop/rock. Please email mp3/bio/photo or website. Ashstreetproductions@yahoo.com

• Original band needs female lead singer, 18-28, w/soul (Lauryn Hill), power (Tina Turner), & love of punk. Demos at MySpace/soulpunkproject.

Peace! Chris, 323-857-5395, soulpunkla@yahoo.com

• New serious hobby band, 30-50, w/day jobs, 5 horns & female singer seeks male vocalist, r&b/BluesBros/top/Motown. Great gigs 1st; money 2nd. OC/IE area. Jon, 714-992-6507, jskovseth@aol.com

• Two background singers needed for upcoming shows. Must be well-versed in soul, gospel, r&b, & smooth jazz sound. Real voices only please. Excellant ear a must. Forward sample clip. Fuze Music Group, info@fuzemusicgroup.com

• Looking for Christian vocalist, m/f, for church choir, contemporary music ala J. Moss, Isreal, Kirk Franklin, Detric Haddon; also recording gospel cd. Only serious reply. Capital S., 310-957-8046, capitalsmusic@hotmail.com

• Pro male songwriter/producer seeks serious & talented female vocalists to produce & collaborate with for professional placement, etc. All styles considered. Send links. Mark, 818-694-9288, mark@markpont.com

• Looking for a singer! Influences: Dredg, APC, Incubus, Taproot, & Deftones. See MySpace/colares. colaresufo@yahoo.com

• Rapper wanted for Rage Against The Machine tribute band. Players in place waiting for the voice. Auditions are being held in Hollywood. Robert, 818-377-4422, static7@aol.com

• Frontman/songwriter/powerhouse needed to complete original hard rock project. Influences: 7Dust, The Used, Alter Bridge, Maiden, etc. Please contact for more info. Serious only! Brendon, 310-704-1890, saltiga50@yahoo.com

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• **#1 fan-rated Black Sabbath** tribute band, Wicked World, is holding auditions for a new Ozzy/Dio. NoHo area. Monday & Thurs. Call or email for app time. John, 818-700-0825, wickedbass@earthlink.net

• **Ex-Puddle Of Mudd** member, Jimmy Allen, is reassembling the band CutOut. Looking for new members. Dedicated & focused pros only. Must be 18 yrs. Send demos &/or info. Jimmy Allen/CutOut, cutout@mvpn.com

• **Working Heart tribute** looking for an alternate or permanent female guitarist (Nancy). Gigs booked. Patricia (Trish), 805-796-5590, heartlovealive@hotmail.com

• **90's music tribute & cover band** seeking lead vocalist. Paid gigs. Influences: Alice, Soundgarden, Pearl, etc. Include MP3 & pics if possible. jeffca2002x@yahoo.com

• **Lead vocalist wanted** for country & southern rock band. Please email for more details. Send MP3's & photos if at all possible. whiskey123x@aol.com

• **Hip-hop &/or r&b singer/songwriter**, star quality! Hot producer & studio with hot tracks & industry connections. Seek female, 18-30, with great look for demo. Dennis Jackson, 310-674-7010, sogopro@sbcglobal.net

• **Christian or straight-edge** vocalist needed, any age. Punk, hardcore, power violence, thrash, metal. 626-371-0039

• **Looking for black male rapper.** Age 16 to 18 to perform with a girl group. No hardcore rap. Submit picture to e-mail address. Dancing is a plus! Mary, 310-358-1080, Rappingmgt@aol.com

• **R&b singers needed** for recording by keyboardist. Singer gets \$75 per song. Must learn melodies fast. Vandross-Chaka style. Aarion, 213-482-8443

• **Lead vocals** wanted for country & southern rock band. Paid gigs. Skynard, 38 Special, Travis Tritt, Tim McGraw, Shooter Jennings, etc. Include photos & MP3 if available. jeffca2002x@hotmail.com

• **Producer looking** for a r&b/soul female vocalist or group to work with. Must be between 18-25 only. TL, musicalsoul@hotmail.com

• **Drummer in OC** with Protocols 7/Ableton 5 studio seeks male or female vox/songwriter for collaborative recording. Click friendly, wave file swap option. Pop/alternative rock. Dan, Prodummerdmg@aol.com

• **Up-coming music industry showcase.** Drummers must be ready to be seen by the music V.P.s of the industry. Call for auditions. Jay, 310-358-2773

• **Producer/publisher** seeks three female vocalists & 1 rapper/r&b/rega-e, ages 20-30. Must have 5/7-octave range for recording & live work. 50% share. Email bios. James Donnan, 800-951-0044, lennonmusic@johnlennonmusic.com

• **Looking for an attractive female** backing vocalist for live performances, recording, & touring. You can hear four songs on MySpace/bottlesempy. Gino, 707-360-8622, crimeczarmusic@yahoo.com

• **Looking for the next Eminem!** Send your dvd/cd to ADAII Inc. 23441 Golden Springs #182 Diamond Bar,

CA. 91765. Auditions-May-20. Dre, Denalynn53@yahoo.com

• **Singer wanted**, male/female, 18-25. Shows booked & record. You select which genre: dance music, electronica, pop, r&b,technodance, other keyboard-heavy genres. Contact for more info. w20m@juno.com

• **Three-year-old, all-original hard rock band** seeks vocalist. Visit gethydra for all details & to download music. HPR, gethydra@yahoo.com

• **Latin-influenced band** seeks professional singer/songwriter. Joe, 323-969-8672, DeLaCruzMusic@comcast.net

• **Art/prog. rock band** looking for a singer that is as dynamic as our music. Must have experience. Must be a male between 21-35. Check out music at MySpace/geeklove. The Clever Hans Effect, 818-272-9959, hozman88@yahoo.com

• **Female singer wanted**, 18-25. 80's covers & some KBIG 104. Eurythmics, Blondie, Berlin Motels, Madonna, etc. Paid shows. Vocal talent & good image required, need not be a pro. Please send pics. q2u8@yahoo.com

• **Drummer looking** for vocalist to start original project in the vein of The Jam, Style Council, The Clash, The Smiths, The The, but with an original sound & feel. Edward, 310-844-2290, eamcs5@aol.com

• **Est. band seeks female vox** under 30 yrs old. Influences: Mazzy Star, Pink Floyd, Sarah Beth Tucek, J. Mitchell, Velvet Underground, etc. Great opportunity for the right person. No session musicians. thewangler@earthlink.net

lead guitar; you must be awesome & experienced. Learn 40 songs before we leave. Are you willing to tour on bus for the summer? Brian, 818-332-4195, management@brianstace.com

• **Looking for guitarist with a wide** range of musical performance. Type of music is rock/grunge/gothic, practice with band at least once a week. Bring equipment. Cesar, 909-801-9351, Soundgarden2169@hotmail.com

• **Need great guitar** to round out band. Young pro only, good w/tx, reliable, pro gear, transportation, ready to tour, & drama free. We're on MySpace, Born the Sky. Mark, 323-428-0309

• **Eclectic rhythm player.** Electric/acoustic/anything string you wish. Pop, rock, folk, funk, original material, 80's-ish. Studio to record/rehearse done by summer. Jeff, 562-424-4276, cynwebb40@hotmail.com

• **Female lead/background vocalist** with great harmonization skills seeking acoustic/electric guitarist/band for paid gigs in LA county. Night/wknds. Acoustic ballads preferred. Ricky, 818-744-3407, rickster99_91601@yahoo.com

• **Looking for a guitarist** for a newly forming band. 7 songs written, need to write more. Influences: Slipknot, System of a Down, Manson, etc. Contact me for samples. Andre de Almeida, 949-735-6412, industrialplayground@yahoo.com

• **Pro lead guitarist**, 25-35, needed for Christian rock band, Nashville. We have management & we are shopping for a major deal! Must be able to sing back-ups. Must have great gear & image. Located in NC. aprobassist@yahoo.com

• **We are looking** for a second guitarist. E-mail me & I will direct you to a website with the material. We like Mesa Boogie gear. Kurt, 818-842-3203, konrad345@yahoo.com

• **Lead guitarist wanted** for metal band, 21-29. Must have car & gear, good live energy, low tunings & triple picking. Influences: Chimaira, Nothingface, A-H-D, Fear Factory, & Dope. Randall, 818-913-0243, rando1000@yahoo.com

• **Blues guitarist** wanted for start-up situation w/ talented players. Must be an authentic blues stylist with pro experience, demo if possible. No hired guns or guitar-god types. John, big-pull@sbcglobal.net

• **Working Heart tribute band** looking for alternate/permanent member. Paid gigs already booked. Call Patricia, 805-796-5590, patricia5502@sbcglobal.net


• **We are an established**, professional band, 22-35, seeking dedicated, professional bassist & solo guitarist. See MySpace/sonyakahn. Hope to hear from you soon!

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23. GUITARISTS WANTED

• **Jim Dewar/Jack Bruce**-caliber vocalist seeks Robin Trower-caliber guitarist for newly forming Trower tribute act. No hired guns or paid situation types. Nate, Gsamp53070@aol.com

• **First show is 4/22** in Arizona. Need

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- **Guitarist wanted for a new band.** Serious, dedicated, & talented, no egos. Influences: Deftones, Janes, Tool, etc. Practice 3 times a week. Vision is a must, some experience please. Pat, 818-606-2476, efeellum@yahoo.com
- **Solo artist** needs guitarist for major label showcases & touring. Influenced by Weezer. Must play songs exactly as they are written. 562-947-5832
- **Experienced guitar player, 25, & drummer, 28, forming rock band.** Seeking bass, vocals & 2nd guitar. Have material, want to collaborate. Email for pics & demo. Dan, danmeier@comcast.net
- **Seeking guitar player/singer** with experience for cover band. Paid gigs. Practice 1-2 times/month. 70's rock, Latin, blues, oldies. Hampton, 310-696-3409, IRISHDRMR64@SBC-GLOBAL.NET
- **Guitarist wanted** by singer looking to form band. Influences should include: Joe Perry, Zakk Wyld, Nugent, ZZ Top, AC/DC, Priest, Tracii Guns, Van Halen, Audioslave, Kiss, & Social D. Located in Hollywood. Paris, 818-618-6957, rawkzart1@yahoo.com
- **Well-connected band** with major potential looking for a G. Harrison/J. Greenwood. We want someone who is young, hard working, mature, & can write if needed. Chas Castell, furlongs2@aol.com
- **Smoking hot frontwoman/stunning** vocals seeks lead guitar that can rock. This is a paid gig. Serious pros, touring, marketable look. Influences: Stefani, Clarkson, & Evanescence. Keith, keith@unifiedpictures.com
- **Guitarist wanted** for alternative rock band. Will pay for gigs, willing to travel a plus. Griffin, 310-383-8380, griffinphyr@yahoo.com
- **Lead & rhythm guitar** needed to complete new country/southern rock cover band. Must sing high range background vocals. Please e-mail with pics. C.J., 818-207-1825, cj@westcoastcowboyz.com
- **Creative LA rock band, Red Light Go,** are auditioning lead guitarists. Check out songs at MySpace/redlightgo. Established with Press kit & LP. Currently shopping demo. Claudia, 323-377-4252, redlightgo@sbcglobal.net
- **Female singer/songwriter** seeks a pro-minded acoustic player for gigs. No flaks. No flakes. 213-309-3065, yvetsndv@sbcglobal.net
- **Drummer in OC** with Protocols 7/Ableton 5 studio seeks guitarist/songwriter for collaborative recording. Click friendly, wave file swap option. Pop/alternative rock. Dan, Prodrummerdmg@aol.com
- **Female/male guitarist** needed to complete LA power/pop rock artist, Rodney. Back-up singing a must. If you're ready to record & gig, Rodney's ready for you. Fitz, 310-350-9561, SBCRecords@aol.com
- **Guitarist wanted** for rock blues band, late 30's. Ron Wood, Gram Parsons, etc. for original & cover band.

- Rehearse in Valley. Please contact anytime, day or evening. Noel Leonard, 818-681-6214, noelleonard@aol.com
- **We are an LA-based, female-fronted** Brit/pop/rock band looking for a female guitarist/singer/harmony. CD in progress, studio in Hollywood, up-coming shows. rinlennon@juno.com
- **Lead guitar wanted** to complete 5-piece band. Influences: GnR, Crue. We already have 10 original songs, 3 covers, & 4 dudes: vox, rhythm guitar, bass, & drums. Can gig now. Where's Slash? Be 22-28 w/long hair. Scratch, 323-445-3786, ScratchWilcox@hotmail.com
- **Forming a gay country-western** band in LA. Mostly covers but also looking to do originals. Need guitarists, drummers, bassists, banjo players, etc. Local & nat'l gigs. Ian, queer-country@yahoo.com
- **Port Authority w/5 top 50 iTunes** releases seeks 30/40 yr old pro. U2, Coldplay, Bowie, Depeche Mode sound. Listen MySpace. Percentage of sales & gigs, no other payment. Inner Dream Records, 310-203-0982, music@innerdreamrecords.com
- **Forming original rock band, 18-28,** lots of material & finished album. Influences: AC/DC, Kiss, Motorhead, Rainbow, Deep Purple, Sabbath, Nugent. Freddie, 818-996-6812, rock-erfreddiemack@yahoo.com
- **Calling Hollywood area guitarists!** Glam/punk guitarist wanted, must be able to tour. No tie-downs or losers. Check us out on MySpace. Peppermint Creeps, 213-368-6142, peppermintcreeps@hotmail.com
- **Vocalist wants lead guitarist/song-**writing partner to form the band that's gonna rule the world. Hendrix, Prince, Slash, etc. Levi, rtc_attard@hotmail.com
- **Drummer looking for guitarist** to start original project in the vein of The Jam, Style Council, The Clash, The Smiths, The The, but with an original sound & feel. Edward, 310-844-2290, eamcs5@aol.com

24. BASSISTS WANTED

- **Todd & Utopia-influenced** singer/songwriter/guitar player seeks bassist, vocals a plus. I have originals plus a few Todd songs. Charlie King, 818-735-3571, susgraphics@earthlink.net
- **Bassists needed** for showcase: pop/rock solo project, 18-25. Paid situation. Must have stage experience. Please email, holding auditions this weekend. Lynsey, 310-927-0705, lynsey@trifix.com
- **7-string guitar/vocal & double-bass** drums looking for bass & second guitar for a metal/death metal-style prog.

- band. We have pro gear & a studio. Scotty, 323-225-0845, delpaso1841@netzero.net
- **Singer/songwriter/guitarist/trumpet** player needs bass player to complete her band. Jazz/Broadway/pop. Originals & jazz standards. One gig coming up in May. Elena, 818-602-9532, eledinn@yahoo.it
- **Young rock band, 19-34,** is seeking pro bass player with marketable image to join. Label interest, frequent LA/Hollywood bookings, & strong fan base. Seven Stitches, amandacee@gmail.com
- **Accomplished & versatile drummer,** guitarist, keyboardist seek same in bassist for collaborative band. Funk, smooth jazz, prog. rock w/ mainstream appeal. Vince, 310-459-6740, jve@acn.net
- **Alternative rock band** looking for good bassist. Only good bassists need apply. If you suck or think you might suck please look elsewhere; otherwise, email us! Thanks. eric@arenanetwork.net
- **Calling all bass players!** Pop/rock band seeks your skills. Check out 2 songs at: myspaceronnieferro or ronnieferro.com. Ronnie, 323-244-7924, ronnieferro@yahoo.co.uk
- **Looking for a bass player** for a newly forming band. 7 songs written. Slipknot, System, Manson. Contact me for samples. Andre de Almeida, 949-735-6412, industrialplayground@yahoo.com
- **Bubblegum rock band** needs bass. Band has hit songs, image & connections. See theautomaticmusicexplosion at myspace to hear demos. Hives/Kinks. Be a STAR. 310-281-5525, flames2010@aol.com
- **Hard rock band** needs bass player. Influences include Zeppelin, Sabbath, & Audioslave. Song in upcoming film. CD ready for distribution. Great fan base. MySpace/insidetheblack. Scott, shunter99@lycos.com
- **Waking:** auditioning bass players in the NY/NJ area. Must be willing to pro-mote, practice 2-3 times week & learn pre-recorded material quickly. Hear Waking on MySpace! Perf, wakening@waking.tv
- **Bassist needed** for hard rock band. Must be serious & reliable. Check us out on MySpace: MurderOfCrows.

- Jason, 314-210-1788, jasonmanoff@comcast.net
- **Professional bassist** wanted to form Luis Miguel (Latin/pop singer) tribute band. Buscamos bajista profesional para tocar musica (tribute/tributo) de Luis Miguel. Bert/Beto, 818-884-4865, bertmartha@sbcglobal.net
- **Looking for a reliable** bass player to play for Sunday services in Long Beach. Starting pay is \$125. Playtime is roughly 40 min. Style is hip-hop/jazz flavor. No egos please! Eileen, 562-310-1359, m2paige@yahoo.com
- **Bass player** wanted to be part of a LA-based band. Future play with blockbuster movie later this year. Reesi, 310-428 5818, reesirocca@yahoo.com
- **Experienced & trained female** singer/songwriter/pianist/guitarist seeking rock/pop bandmates in OC. Influences: No Doubt, Incubus, & Muse. Janae Jean, 630-205-4959, spindriftgreen@yahoo.com
- **Bassist** wanted to join Soul-Babies, an uber-talented indie rock group, 21-25, that transcends what you think of hip hop/soul/dance music. Work ethic a must. 310-498-0540, webmaster@yourlastchanceforlove.com
- **Solo artist** needs bassist for major label showcasing & touring. Influenced by Weezer. Must play songs exactly as they are written. 562-947-5832
- **Top-level southern California** blues band with weekly gigs is in need of a seasoned blues bass player. Must be over 30, male (sorry girls!), & passionate. No hired guns. Ricky Parish, 626-394-1558, azbluesman@social.rr.com
- **Lead/rhythm guitarist** with many song ideas looking start band. Influences: Tool, Rush, Floyd, 311, Dream Theater, Incubus, & Dave Matthews. Jon, 818-590-5874, kushkils@aol.com
- **Action 45** needs bassist immediately. We have a lockout, demo, & gigs. Check us out online. Call for CD & to schedule an audition. Power pop/riff rock. Jake, 323-707-3087, jakelush@earthlink.net

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- **Experienced guitar player, 25, & drummer, 28, forming rock band.** Seeking bass, vocals & 2nd guitar. We have material & want to collaborate. Email for pics & demo. Dan, dan_meier@comcast.net
- **Tom Hamilton needed** for Aerosmith (PUMP) tribute. Must resemble Tom. Light travel, good pay, & a lot of fun! Bob, 714-686-8930, rduda1@comcast.com
- **Original alternative hard rock project** seeks experienced bassist & lead guitarist. Talent, image & drive a must. No beginners, please, serious only! Mark, 213-842-8276, darkroller@comcast.net
- **Smoking hot frontwoman/stunning vocals** seeks bass guitar that can rock. This is a paid gig. Serious pros, touring, marketable look. Influences: Stefani, Clarkson, & Evanescence. Keith, keith@unifiedpictures.com
- **Bassist wanted** for newly forming rock band with new songs & label experience. Back-up vox, transportation, & look a must. Check out blackstonela at MySpace. Must be over 21. Jilly, jillyblackstone@yahoo.com
- **Bass player wanted** for alternative rock band. Willing to pay, travel a plus. Griffin, 310-383-8380, griffinphy@yahoo.com
- **Straight-ahead, ass-kickin'** original rock band needs bass player. Gig 4/28. Zeppelin, GnR, Cult, etc. Check out MySpace/americanheadtrip. American Headtrip, monkeyjack@gmail.com
- **The Divine Madness** is seeking a

- full time bassist. Pro, image, & dedication a must. Please have online music & pics. True believers only. Check us out at MySpace/theivinemadness. Chris, littleatomicbomb@hotmail.com
- **Looking for a bass player** to join our band. Our influences include Led Zeppelin, Rolling Stones, The Stooges, RHCP, STP, etc. Robert Michaels, 310-309-9086, rmichaels7@hotmail.com
- **Awesome bassist wanted** for 70's-style rock band based in San Dimas. Original music ala Sabbath, Aerosmith, Scorpions, etc. State-of-the-art recording studio & connections. Ron, 909-802-5025, savagefurytm@yahoo.com
- **Shadow Pool** is currently seeking players. We are a heavy/hard groove-style band. We've been compared to early Soundgarden, early STP, & Black Label Society. Kevin, kev_carrie@yahoo.com
- **Drummer in OC** with Protocols 7/Ableton 5 studio seeks bassist/songwriter for collaborative recording. Click friendly, wave file swap option. Pop/alternative rock. Dan, Prodrummerdmg@aol.com
- **Indie rock band needs bass.** Band has hit songs, image & connects. See MySpace/theautomaticmusicexplosion to hear demos. Hives/Kinks. Be a star. 310-281-5525, flames2010@aol.com
- **Afro-Cuban/Latin jazz.** Small group: vibes, conga, piano, & drumset. Originals/standards. Reg. rehearsals. The idea is to make records/play the world/win the Grammy. Miguel Luis Barrera, 323-578-1423, barrera.miguel@sbcglobal.net
- **Need a kick-ass bassist.** Check out MySpace/Whitedingo. Dave, whitedingo1@cox.net
- **We need a bass player asap.** You can hear four songs at MySpace/bottleempty. If you are interested call or email. Gino, 707-360-8622, crimeczarmusic@yahoo.com

- **Modern rock band** needs cool-looking bassist, 23-29, to fill in as a member for a music video shoot in Death Valley. Email for details. Joseph, 310-367-8923, fadedmudra@verizon.net
- **Female rock band** with label interest scheduling auditions for bassist. You must have dedication, transportation, stage presence, & most of all passion. Watts, 562-756-4955, wyoshizawa@hotmail.com
- **Wanted:** Rock bassist. Must have great timing, chops, taste, & gear. See MySpace/616gc. Phil, 323-842-0531, dragginfee95@yahoo.com
- **Pro rock/punk band** is seeking a bassist! We are good & sweet! Call or email, come & play! Bali, 213-321-0382, zuma.tw06@gmail.com
- **Band w/pro-level players** seeking the same in our new bassist. Similar to Placebo, Muse, & U2. Please play in time! Industry connects waiting to hear us. Clark, 818-613-0820, clarkjgar@gmail.com
- **Bullet For My Valentine** meets Avenged Sevenfold, image is a must. Excellent opportunity, rehearse in 24-hour studio lockout. Pro situation. Rachel, 818-422-7930, rachelsimms13@yahoo.com
- **Country artist Thad Foster** needs a bass player. We have two guitar players & a drummer. Rehearsals are in Moreno Valley. Thad Foster, 909-331-7512, info@thadfoster.com
- **Indie/hip-hop band** seeking a capable bassist with great gear, transportation, & the desire to make awesome music with us! Email for website(s)/links. Bryan, bryan@yourlastchanceforlove.com
- **Drummer looking** for bassist to start original project in the vein of The Jam, Style Council, The Clash, The Smiths, The The, but with an original sound & feel. Edward, 310-844-2290, eamcs5@aol.com
- **Bassist needed** for forming band. Duff, R. Trujillo, T. Hamilton, T. Merford, G. Butler, J. Entwistle, AC/DC, Down, BLS, GnR, etc. Paris, 818-618-6957, rawkztar1@yahoo.com

25. STRING PLAYERS WANTED

- **Cellist:** acoustic/electric/processed (Rasputina). Original material (80's-ish). Needed in the studio to record/rehearse, done by summer. Not your regular string parts. Must have fun. Jeff, 562-424-4276, cynwebb40@hotmail.com
- **Cellist needed** for LA area shows & possible recording. Melodic rock. Some Pay. Call or e-mail me & I will send you link. Cindy, 213-215-3848, cindyjollotta@yahoo.com

26. KEYBOARDISTS WANTED

- **Pro jazz vocalist/songwriter** seeks pro jazz pianist. Carol, 310-383-7214, carolsg@aol.com
- **Looking for a keyboard player.** I sing & play guitar & write. Influences: Todd & Utopia. I have originals that need keys & harmonys. Charlie King, 818-735-3571, susgraphics@earthlink.net
- **LA band, WrittenHouse,** signed with Manant, Phelps, & Phillips, needs serious keyboard player to join the family. Check out mspace/writtenhouse to hear the music. Jai, jai.latimer@gmail.com
- **Synth/piano needed** for Original material (80's-ish). Needed in the studio to record/rehearse, done by summer. Not your regular string parts. Must have fun. Jeff, 562-424-4276, cynwebb40@hotmail.com
- **Innovative band,** Dave Matthews meets Coldplay & Floyd, is looking for dedicated keyboardist. Have great bass, drums, guitar & both male & female vox. Must be able to improvise for jams. Joshua, blakemusic2000@yahoo.com
- **Dream Come True** seeks formally-trained, male, blonde keyboard/synth for Dream Team Producers Lou Pearlman, Rudy Perez, & Joel Diamond. Studio & tour! Joel Diamond, Jdiamond20@aol.com
- **Professional keyboardist** wanted to form Luis Miguel (Latin pop singer) tribute band. No amateurs. Buscamos pianista profesional tocar musica (tributo) de Luis Miguel. Bert/Beto, 818-884-4865, bertnmartha@sbcglobal.net
- **R&b keyboardists** needed to join my band. Google me, Cory Lavel, for music info. Distribution deal is about to get signed for my album. Serious players only. Cory Lavel, 323-370-5369, CORYLAVEL@TMAIL.COM
- **Looking for skilled, creative** keyboardist for a serious progressive rock band in the style of Dream Theater, Metallica, & Iron Maiden. Strong musicianship wanted. Bill, 818-840-8507, Gtrgod1127@gmail.com
- **Looking for Christian keyboardist** for church choir, contemporary music ala J. Moss, Isreal, Kirk Franklin, &

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• Indie label seeking keyboardist for live shows for female artist currently on the charts. Styles include pop/r&b, rock, dance, & soul. Paid gigs/rehearsals. bandauction2006@yahoo.com

• Looking for keys for live performances. Pop/rock, great songs. We have a cd, radio exposure, & strong promotion. If you're looking for something new that's going far, contact us. Please no one looking for a fast buck. Randy, 661-943-4516, RANDYF661@AOL.COM

• National recording artist adding new musicians to band for concerts & tv shows. Jazz/Latin/pop-styles. Looking for long term player for long term opportunities. Bud, 818-763-5838, bud@deloromusic.com

• Need: rock/r&b keys for 2 rehearsals & 6 shows April-May for kids' performing arts school. Must be available Apr 18, 4-10pm, plus 5 weekend afternoons & 2 Fri evenings. \$25/hr. Akina, 310-230-1184, akina.adderley@gmail.com

• Keyboardist needed to start a r&b band! Only serious inquires please. Only little experience needed. TL, musiqalsoul@hotmail.com

• Sound designer/producer looking for creative projects. My studio is centered around sound design & experimental music. See MySpace/sleepingrecords. Nathan, monarchmuzak@yahoo.com

• Singer/songwriter/guitarist/trumpet player needs a drummer to complete her band. Styles: jazz/Broadway/pop. Originals & jazz standards. One gig coming up in May. Elena, 818-602-9532, eledinn@yahoo.it

• Looking for drummer for the Willowz, 19-25. Must have own kit & be able to tour. Richie, 714-726-7731, thewillowz@gmail.com

• Solid time-oriented drummer sought by roots-rock band for paying showcase gigs & recording. Influences: CCR, The Band, Burrito Bros., & Springsteen. LT, 818-886-1116, llutord@aol.com

• Solid, hard hitting drummer wanted for retro rock/punk/blues-style band. Influences: Motorhead, AC/DC, Skynerd, ZZTop, Cult, Damned, & Iggy. 323-509-8825, billyastro@earthlink.net

• Drummer with fast double-kick for power metal band. Influences: Stratovarius, Dragonforce, Nightwish, Malmseen, Rhapsody Kamelot, etc. Team player, no drugs, all ages. Must have transportation. 714-943-0750, Brusse@earthlink.net

• Flamboyant drummer needed for flash rock band! Moon, Watts, Clem Burke, Bun E Carlos, Jerry Nolan. Indie CD, tons of tunes, gigs/recording/touring. Contact for info. 323-868-7161, flyingdutchboy72@yahoo.com

• Infinity is looking for a rock drummer in the Poughkeepsie, New York area or within commuting distance. Must have practice area. No drugs or booze abuse, serious only! Kaya, kaya9886@yahoo.com

• Drummer needed to join indie rock band. Great opportunity. Thanks. Ernie, 562-858-3287, info@dangerplug.com

• Professional drummer wanted to form Luis Miguel (Latin/pop singer) tribute band. Buscamos baterista profesional para tocar musica (tribute/tributo) de Luis Miguel. Bert/Beto, 818-884-4865, bertnmartha@sbcglobal.net

• New experimental rock band with a patriotic vibe is in need of a solid drummer. Rehearsing in Los Angeles. Check out our demo on MySpace. The United We Stand, 310-877-7718, theunitedwestand@hotmail.com

• I need a drummer between the ages of 21 -26 to play with a female-fronted alternative/pop/rock band. Manager & producer are already intact. Thanks. Jamie Marie, 714-865-5565, blindstarz@earthlink.net

• Drummer wanted to be in a LA-based band. Future pay with blockbuster movie later this year. Rees, 310-428-5818, reesorocca@yahoo.com

• Looking for Christian drummer for church choir, contemporary music ala J. Moss, Isreal, Kirk Franklin, & Detric Haddon. We are also recording a gospel CD. Only serious reply. Capital S., 310-957-8046, capitalismusic@hotmail.com

• Reactor is seeking a drummer with talent, image, gear, dedication, & drive. Influences should include Korn, Linkin Park, Audioslave, Rob Zombie, etc. Voted best LA metal band at RCN awards. Greg, 310-652-8755, gjm1019@yahoo.com

• Experienced & trained female singer/songwriter/pianist/guitarist is seeking rock/pop bandmates in OC. Influences: No Doubt, Incubus, & Muse. Janae Jean, 630-205-4959, spindriftgreen@yahoo.com

• Solo artist needs drummer for major label showcasing & touring. Influenced by Weezer. Must play songs exactly as they are written. 562-947 5832

• Drummer wanted to form K-ROQ-style band. All original music. We have a lot of connections & are ready to make something happen! Dave, 818-540-6227, lisanddav@aol.com

• Lead/rhythm guitarist with many song ideas looking start band. Influences: Tool, Rush, Floyd, 311, Dream Theater, Incubus, & Dave Matthews. Jon, 818-590-5874, kushkills@aol.com

• Smoking hot frontwoman/stunning vocals seeks drummer that can rock. This is a paid gig. Serious pros, touring, marketable look. Influences:

27. DRUMMERS/PERCS. WTD.

• Drummer wanted to complete band. Psychedelic rock band looking for a late 60's/70's groove feel. More info. & music at mspace/musiciansearch. polartwin@kaxy.com

• Established band seeks drummer. Influences: QOTSA, Foo, Hives! With CD, lockout, management, & MySpace! Please be motivated, hard working, & have a passport! Record follow-up/tour soon! See MySpace/dirtykings. Blake, bb@dirtykings.com

• Drummer & bass needed for blues/r&b band. Background vocals a plus, not required. Call for audition info. Jackie, 562-533-8259

• Rock musicians wanted! I'm looking to start a rock/metal band. I need bassist, drummer, & vocalist. Influences: Slayer, Sabbath, Ozzy, & Wyld. John Voishvillo, 805-581-5272.

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- **Rude Awakening**, a Hollywood-based power metal band seeks hard hitter for gigging, touring, & recording. We have shows booked for the rest of the year. John Goodwin, 310-312-5309, rcalkin@vividnet.com
- **Needed:** Drummer for 1-2 rehs & 6 shows, April-May, for kids performing arts school. Must be available Apr 18, 4-10pm, & 4 Sat. afternoons & 2 Fri evenings. \$25/hr. rock & r&b. Akina, 310-230-1184, akina.adderley@gmail.com
- **Hard hitter w/** tasteful cymbals, no

80's snare, wanted for newly forming rock band with new songs & label experience. Back-up vox a must. Check out blackstonela at MySpace. Jilly, jillyblackstone@yahoo.com

- **Blondie/Foo Fighters-type** female-fronted rock band seeking drummer to join. Red Hot Roxy on MySpace. Email your music/photos if interested! Shannon, auditions@redhotroxy.com
- **Holding auditions** for music industry showcase. Must be ready to be seen by the V.P.s really seeking hot bands. Good luck. Concrete Recordings, 310-358-2773
- **Pro female-fronted** pop/punk band seeks replacement drummer. Debut album distributed by WEA. Want band member, not session player. Tours/some gigs, paid. Major festivals booked soon. Heather, 310-614-7831, hballentine@tmail.com
- **Drummer wanted for rock/blues** band, some country. Charlie Watts/Ringo-style, late 30's. Rehearse in Valley. Some covers played, some pay. Noel Leonard, 818-681-6214
- **Drummer/percussionist** needed for 5-piece original rock band. All are writers, great tunes. Working on 1st cd. Career-minded. Listen to demo tracks, best stuff not posted. Band, everywhereband@gmail.com
- **Modern rock band** needs cool-look-ing drummer, 23-29, to fill in as a

member for a music video shoot in Death Valley. Email for details. Joseph, 310-367-8923, theserpentandtheshadow@verizon.net

- **Rock band seeks drummer.** Now playing out, cd released on own label, going on tour in Oct. Search jessievonpresley on MySpace. Jessie, 818-613-4714, jessievonpresley@yahoo.com
- **Bass & guitar looking for drummer**, non-pro situation. This is for fun only. Looks, age not important. Just be able to keep time. E-mail for details. Location is Simi Valley. Pete, 805-991-3137, editdude@adelphia.net
- **New hardcore/metal/rock/screamo** band looking for drummer with style. Female vox with male screaming. Influences: Alex Is On Fire, Hopesfall, Atreyu, PTW, etc. Must have kit/open mind! Carlos, 818-929-9400, xxs8punk182xx@hotmail.com
- **Wanted:** rock & roll drummer. Meter, chops, taste & gear are the requirements. Check out MySpace/616gc. Phil, 323-969-8521, sims009@hotmail.com
- **Port Authority w/5** top 50 iTunes releases seeks 30/40 yr old pro. U2, Coldplay, Bowie, Depeche Mode sound. Listen MySpace. Percentage of sales & gigs, no other payment. Inner Dream Records, 310-203-0982, music@innerdreamrecords.com
- **Forming original rock band**, 18-28, lots of material & finished album. Influences: AC/DC, Kiss, Motorhead, Rainbow, Deep Purple, Sabbath, etc. Freddie, 818-996-6812, rockerrfreddiemack@yahoo.com
- **Drummer needed** for new band influenced by B. Wilk, C. Smith, Bonham, Aerosmith, Ian Paice, Down, BLS, M. Bordin, Sabbath, C. Biscuits, etc. Hard-hitter, great groove. Paris, 818-618-6957, rawkztar1@yahoo.com
- **Solid, hard-hitting pro rock drummer** needed for original band, AC/DC

meets Motorhead vibe. Every great rock band has a great drummer. If that's you, give us a call. Marc, 818-845-5275, marc@entrancemedia.com

- **Looking for a drummer** who wants to be in a band. We start a tour in late May. Audition via our website. Jason, 609-221-2440, jason@krimzenmusic.com

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28. HORN PLAYERS WANTED

- **Professional horn players** wanted to form Luis Miguel (singer) tribute band. Buscamos trompetista, saxofonista y trombonista profesional para tocar musica de Luis Miguel. Bert/Beto, 818-884-4865, bertnmartha@sbcglobal.net
- **National recording artist** seeks bass trombone player for upcoming concerts & tv shows. Paid gigs. Low notes a must! Jazz/Latin/pop. Bud, 818-763-5838, bud@deloromusic.com
- **Music industry showcase** auditions are coming up. Must be industry-ready! Please call. Good luck. Jay, 310-358-2773

29. DJS WANTED

- **Music producer w/New York City** label seeking out original drum & bass/breakbeat tracks for compilation release. BTQ, bohemianproductions@msn.com
- **Attention all DJs.** I have La Trova House, you have shows; come & see La Trova House & let's put a show together. Let me know when you would like to meet. Anabella, 310-295-0054, anabella@rpgrecords.com

30. SPECIALTIES

- **Tahitian drummers**, female
- Polynesian and/or jazz dancers, male

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- **Acoustic guitar/vox looking** for like-minded collaborator in the N. OC area. Songwriting & harmonies should mesh well. Influences: CSNY, C. Stevens, Simon & Garfunkel. bassist@socal.rr.com
- **New band forming** & seeking members from Antelope Valley & Santa Clarita. Music style is Christian contemporary, pop & rock. Need vocals, guitars, & keyboards. Paris, 323-547-2880, parisbutterfly3@aol.com
- **Group looking for DJ's, drummers,** & all those that can play live instruments. MC's wanted also. Daniel or Cue, 818-300-8270, qwyneshea@aol.com

31. SONGWRITING

- **If you need a real** producer/writer/musician in a real studio (not a bedroom) that will work with you (not the other way around) we should talk. POPr&b/hip-hop/r&b. Catdaddy, 818-613-6854, megacatdaddy@yahoo.com
- **ASCAP pro male singer/song-** writer/producer with G5 protocols setup seeking other pros to collaborate with for tv/movie/artist placement. Serious & experienced pros only, please. Mark, 818-694-9288, mark@markpont.com
- **Composer/lyricist looking** for collaborator. Anything but hip-hop. Looking to do music full time. Need a partner to help come up with a gameplan to make that a reality. rslandi@adelphia.net
- **Hit songs for talented singers,** send your request & I will send you great songs for the radio. Swedish songwriter with lots of hits ready to go. Johan Wahlstrom, jwahlstrom@aol.com
- **I have some great seductive rock** that I know you'll love. I'm seeking to get it into films, etc. Anyone with contacts or connections, contact me. Seeking licensing. Flesh Gordon, 732-229-0551, flesh4gordon@aol.com

33. PRODUCERS WANTED

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- **Professional neo-soul/jazz** singer/songwriter w/management looking for producer to help create new demo. Email bio, samples, rates, & website address. The Soulstress, the-soulstress@allinpro.com
- **We are looking for producers** to finish up the remainder of project for female artist. Plus we need 6 more records! Urban r&b ala Faith, Tweet, Ciara, etc. Hexagon Enterprises, 888-337-5234, Hexagonenterprises@msn.com
- **Afro-Brazilian transexual** dancer/singer/model seeks music producer/investor. Ta'ne'ya, 323-465-6231, nerouterbeauty@sbcglobal.net

34. ENGINEERS WANTED

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

- **Engineer intern wanted:** new studio seeks young, schooled engineer. Occasional cash. Practice opportunity. Rock, post-hardcore, funk, alternative. See MySpace/zeroninestudios. Brad, brad.wilson.09@gmail.com
- **New room open:** PTHD, G5, Dynaudio, Neumann, API, Avalon, MPC, Triton, Motif, Juno, Plugins, softsynths, good for tracking, editing & mixing. Greg, 339-222-8120, greg@sanctumsound.com
- **Wanted:** small sound studio near Cherry Hill/Phila to record 90 minute dialogue soundtrack with area actors for low budget project. 5.1 sound. Stanley Lozowski, cdigitalv@yahoo.com

35. MISC. PRODUCTION

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36. AGENTS/MANAGERS WTD.

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

- **Need management.** Rap artist with album ready. Vincent, vincent20us@yahoo.com
- **LA indie/alternative band** looking for professional representation. Finished product, name producer. Must have knowledge of foreign markets & contemporary music. Patrick, 310-396-9032, artcorerecords@yahoo.com
- **Looking for an agent/manager** to represent my artist, GIFTED. He has opened for Marcus Houston, NeYo, & Jon B. His special genre is r&b & he produces his own lyrics & beats. Paul Roberson, 702-812-2693, one26ent@yahoo.com
- **LA CA Music (ASCAP)** presents Poetryband. Seeking indie label. August West, poempic@yahoo.com
- **Looking for experienced management** to pursue label deal &/or to perform in any organized show. Mature, hot, self-motivated, rap acts! We have website w/ LA fanbase. T. Smith, prettyboymusic@hotmail.com
- **I want a pimp** to handle the business side of things. I'll sing & dance while you wheel 'n' deal & we'll all play this ridiculous game together. Let's all sell ourselves! Serious only. mcsellout@yahoo.com
- **A girl group is looking** for a manager or an agent to work with. In need of

someone professional who knows the ins & outs of the business. We are just starting out. Kelly, alwaysasecret@aol.com

37. INVESTORS WANTED

- **Need investor** for upcoming rap project, album ready. Vincent, vincent20us@yahoo.com
- **Investor wanted** for new hip-hop/r&b label. I am a 24-year-old up & coming producer looking to launch major label. I need money for studio time & marketing. Don't miss! David Southworth, 323-360-1304, jwlr7fgr4@aol.com
- **Small but growing music library** seeks investor. Many credits with ABC, NBC, HBO, Disney, EMI, Warner Brothers, etc. 310-358-6060
- **Afro-Brazilian transexual** dancer/singer/model seeks music producer/investor. Ta'ne'ya, 323-465-6231, nerouterbeauty@sbcglobal.net

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39. EMPLOYMENT

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Engineer intern wanted: new studio seeks young, schooled engineer. Occasional cash. Practice opportunity.

• This is a paid internship for college students interested in working with college & indie radio, free tix to CMJ. Runon Fragment, 818-577-5576, tpo-bryant@pacbell.net

• Academic position: Director of Music Technology/Center for Media Design Research Fellow; Ball State University, Indiana. Teaching/production. Call for details. Dr. Jeffrey Carter, 765-285-5503, jcarter2@bsu.edu

• Tour bus driver wanted by metal band to drive fully-equipped 45-foot Prevos Entertainer Coach. Pay starts at \$500/week. Great opportunity. Ricky Kay, 818-293-0577, sales@sunlandrecords.com

• Percussionist wanted for After School. You must have good teaching skills & experience working with students in a group & one on one setting ages 8 -19. Pays \$35/hour & up. Steven, stevenangel@dfyl.org, sangel@adelphia.net

• We need skaters, 16-25, to skate in our music video. May 6th, Huntington Beach. For more information please e-mail or call. Check out MySpace/runonfragments. Mike, 510-635-5254, runonfragment@yahoo.com

• Music123 has an immediate opening for Purchasing Managers for guitars, sound/lighting gear & keyboards.

• Record label seeks in-house radio promoter. Must be detail-oriented w/strong phone & writing skills. CMJ & FMQB experience required. Modest pay to start. Richie, 310-860-4730, richie@sunlandrecords.com

• I am a young elementary music teacher looking for a summer job in a group, preferably soft rock English/Spanish. Will perform atweddings, church only. Dolores, doloresvb1@yahoo.com

• Wanted: Sales people for a guitar & music store. South Bay area. Comfortable setting. Flexible hours. orgrt@juno.com

• Afro-Brazilian transexual dancer/singer/model seeks music producer/investor. Ta'ne'ya, 323-465-6231, nerouterbeauty@sbcglobal.net

• A girl group is looking for a manager or an agent to work with. In need of someone professional who knows the ins & outs of the business. We are just starting out. Kelly, alwaysasecret@aol.com

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40. MUSIC PERSONALS

• Well-connected manager seeks very polished "Country Music" artist to shop to Nashville. Richard Spoon, 714-527-3630, fawspoon@tmo.blackberry.net

• Ocean, vocalist/songwriter, creates hot funk & cool raps with soaring danceable pop, from Sting to Blondie. OceanMusic, 310-281-8360, info@OceanCD.com

• Bassist in my 30's, ISO a woman to collaborate with, writing & riding. Let's have fun doing it. James, 909-608-1695, jbbascamp@yahoo.com

• I seek My Former Self. I miss his crooked company & whiskey ways. He wears a black wool cap, laughs a wild laugh through a wild, unkempt beard, & squints through manic, lustful eyes at a disguised world, welcoming its miraculous mystery. He is mad & passionate & kind. It's been too long. Seph, Seekingseph@earthlink.net

41. MISC. BUSINESS

• R&b/hip-hop male solo vocalist, under management, is currently seeking talented, energetic female back-up dancers for live performance & broadcast shows. Daniel or Omar, 323-562-1760, elevatedgroup@yahoo.com

• French TV show distributed in 32 countries looking for bands with video for the show. No pay, but great exposure. Ian, 323-788-8445, info@aatv.net

• Composer/lyricist looking for collaborator. Anything but hip-hop. Looking to do music full time. Need a partner to help come up with a gameplan to make that a reality. rslandi@adelphia.net

• Looking to sign, promote, & distribute homegrown, "less is more"-style indie songwriters & musicians. Send weblinks. Mark Stephan, stephanmunch@yahoo.com

• CanOfWormsMusic supergroup for hire all gigs. Andrew, 562-308-8906, luddy81@yahoo.com

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