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FEATURES



PEARL JAM PHOTOS BY DANNY CLINE

38. Pearl Jam

Since the early 90's, this Seattle band have been the standard bearers of rock's integrity. Refusing to sell out, they even took media giants to task for their rapacious ways. Now with a new label (J Records) and a top-selling album and single, the quintet are back on top. In this Q&A, Jeff Ament takes you inside Pearl Jam's creative process.

By Gary Graff



42. Home Recording for Film/TV

Getting your songs onto a movie or TV soundtrack is not only lucrative, but can lead to bigger and better opportunities. But what exactly is the best way to present your recordings so that Music Supervisors will want to place them? What will give you an edge? In this *Music Connection* exclusive, industry professionals give you the inside scoop.

By Dan Kimpel

- 12 Attorney Profile: Eric Galen, Katten Muchin Rosenman LLP .. By Andy Kaufmann
- 17 Crosstalk: Matt Still By Rob Putnam
- 22 Songwriter Profile: Jonathan "J.R." Rotem By Dan Kimpel
- 30 Guide to Home Recording By Eric Moromisato
- 46 Industry Profile: LaMel, Sharell, Tyrell By Jonathan Widran

- 6 CALENDAR
- 8 HEART & SOUL
- 10 CLOSE-UP
- 11 ASSIGNMENTS
- 13 A&R REPORT
- 15 SIGNING STORIES
- 16 STUDIO MIX
- 18 NEW TOYS
- 20 SONG BIZ
- 24 NIGHTLIFE
- 26 FILM, TV, THEATER
- 28 MIXED NOTES
- 48 DISC REVIEWS
- 49 DEMO CRITIQUES
- 50 CLUB REVIEWS
- 54 PRO PLAYERS
- 54 PRO PRODUCERS
- 56 CLASSIFIEDS

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

The International Pop Overthrow explodes into its 9th year July 22-August 7th. IPO Los Angeles will feature more than 170 of the best pop artists from around the world, who will play in several venues throughout Los Angeles including The Knitting Factory, Safari Sam's, Spaceland, The Cat Club, The Joint, and Good Hurt. For up-to-the-minute event information on this year's International Pop Overthrow in Los Angeles, please refer to the website at www.internationalpopoverthrow.com and their myspace page at www.myspace.com/internationalpopoverthrow.

Recaps

The next six-day Home Recording Boot Camp will take place in Culver City, July 17 - 22nd. This is a new kind of recording school that offers an affordable educational program taught by some of the top producers and engineers in the biz. The programs are designed to enable musicians to make better recordings in their own studios. Founded by world-renowned producer/mixer Ronan Chris Murphy the total cost to attend the camp is \$1,000. Visit the website for more information, www.homerecordingbootcamp.com.

The Recording Workshop is currently offering all kinds of educational opportunities for people interested in learning the craft of audio recording engineering. The educational facility was founded for just this reason and continues to recreate new methods of training in an ongoing quest for excellence. The school's primary educational goal is to teach the creative operation of professional audio recording

equipment. The training programs offer expert lectures and progressive daily studio activities with the main focus on the studio experience. For additional information, visit www.recw.com.

The third annual Bodog.com Marketing Conference will take place July 23-25 at the Wynn Las Vegas Hotel on the Las Vegas Strip. This conference will focus on providing all attendees with the tools necessary to "Ignite Your Online Gaming Business." For more information, visit www.bodogconference.com.

Following the success of its inaugural 2005 Grammy Camp SM, the Grammy Foundation has announced that the summer 2006 session will be held from July 15 - 31st. This 17-day interactive experience will be hosted at the Citrus College Entertainment Technology Complex in Glendora, CA, and other venues throughout Los Angeles. All courses of study will be integrated to culminate in CD recordings and showcase performances. Applications are currently available online at www.grammyintheschools.com.

CORRECTION:

In *Music Connection*, Vol. XXX, Issue No. 12, in our *Directory of Music Attorneys*, the following listing should have read as follows:

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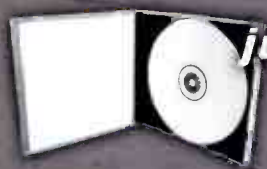
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If you or your organization is making a constructive difference in the music community, please fax (818-995-9235), mail (16130 Ventura Blvd., Suite 540, Encino, CA 91436) or e-mail our Heart & Soul columnist at MichaelM@musicconnection.com.

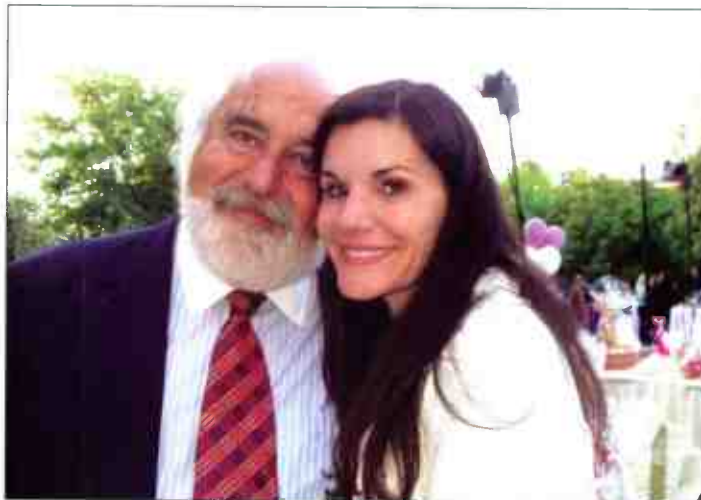
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Songs of Love Foundation is a 501(c)(3) nonprofit organization whose mission is to create personalized, fully produced, original songs for children and youth who are seriously ill, free of charge. This year, Songs of Love celebrates helping 10,000 children in 10 years with the *Medicine of Music* song collection.

Songs of Love gives a big shout out to their songwriters and welcomes inquiries from writers who are interested in this unique way of putting their talent to work. For additional information, visit www.songslove.org or call 800-960-SONG and e-mail kat@songslove.org.

Nicole Blanco Works To Donate Life

Los Angeles singer/songwriter Nicole Blanco is currently working on a project for people to "donate life." In essence, the program urges people to become organ donors with the intention of saving lives. This thoughtful artist is requesting that you consider putting a sticker on your driver's license (if you haven't already) and/or checking out the website. Blanco is also requesting that if you have any contacts that could help in any way, to contact them. This program is particularly reaching out to the African-American and Latino markets. Any help is greatly appreciated. For more details, visit www.donatelife.net. 



MAESTRO LENDS AN EAR AT SILENT AUCTION: California Philharmonic maestro Victor Vener (Left) and wife Patti took a moment to smile while examining silent auction items at the eighth Wine and Strings fundraising benefit for the California Philharmonic orchestra. Members of the Pasadena Jazz Institute entertained guests at the well-attended event.

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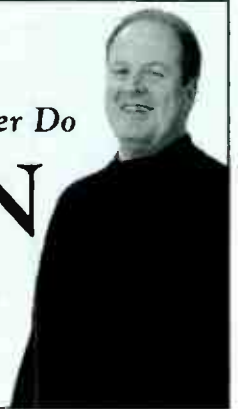


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For many artists and producers, one of the distinct benefits of the ProTools era of recording has been the simplicity and convenience of creating and working in a home studio environment. Established commercial facilities continue to thrive, but for major players and indie up-and-comers alike, these smaller, personalized facilities offer the perfect mix of state-of-the-art equipment and the casual comforts of home. Both literally and figuratively, nobody understands the value of home studios better than Brian Bord, a 40-year real estate veteran who moved to Los Angeles from Great Britain in 1989. Just as the digital revolution was starting to happen, he hooked up with a young producer who was looking to buy a bigger house in which to build a new studio.

As he tells it, "one good deed led to another," and 17 years later, Brian — whose Encino office is affiliated with Coldwell Banker — has created an incredible niche market in Southern California, matching clients' recording needs and specs with the best available properties. These days, he estimates that 70 percent of his clientele are in the music or entertainment business.

"When I first got to town," he recalls, "I was lucky enough to meet people in L.A. connected to the recording business, and have worked hard to develop this niche market for myself. It's all been about selling myself and dedicating myself 120 percent to providing what I call Rolls Royce service to the clients. Music people tend to work round the clock, with their day starting at noon and ending at three a.m. There have been occasions where I've had to go get contracts signed at three or four a.m., but I accept that as part of the job. It's really a people-oriented business and I've found that if clients like you, you've made a connection for life.

The music industry has changed over the years and Brian has made his adjustments to the transformation. "The trend has gone from big commercial studios dominating the landscape to top artists working out of high-end homes," Brian adds. "Some like to work at their

own home facilities, but others are just as likely to build studios in upscale homes, or convert garages or guest houses, and rent them out for specific amounts of time."

Brian says that with all the digital technology, many producers don't need the big sound rooms they used to, unless they're bringing in a full band or large ensemble. A lot of artists take two to three months or more to complete an album and, he has found, that many prefer to do it in a home environment. If they are in from out of town, this eliminates the hassles and limitations of a hotel room. They can bring in their personal entourages, including chefs, and even bring the husband/wife and kids for some family vacation time.

Like any other specialized sales, Brian's goal is to seek out properties that match a client's specific set of criteria. He finds out how much of the home is for their personal use, and how much will be dedicated to the studio operation. Specification challenges include finding space with square footage that will perfectly fit their console and array of equipment (99 percent of people who buy an existing studio don't purchase the old stuff), sound issues (muffling, sound-proofing walls and the proximity of the nearest neighbors), and construction logistics. Brian owns a small moving van that he loans to clients who need to move equipment from one space to another. A photo, plus all current listings, is available at www.brianbord.com.

Interestingly, Brian estimates that 80 percent of the properties he sells have guest houses that clients want to turn into home studios, and only 15 percent of his home sales have studios already built in. "My job is basically putting the jigsaw puzzle together," he says. "I start with a set of parameters and then I tie it into reality. Often, they start out shooting for the moon, and it's my job to bring them back to a logical ground level. I know I've achieved my goal when the clients I serve keep the referrals coming."

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ASSIGNMENTS



Glenn Kaino

The International Music Feed has named **Glenn Kaino** Executive Vice President of Creative and On-Line. At his new desk, Kaino is responsible for the creative direction of the IMF brand, as well as the company's broadband, and online initiatives. For more information, send e-mail to Maria.Ho@umusic.com.



David Swift

House of Blues Entertainment, Inc. has promoted **David Swift** to Vice President of Business Development. At his new post, Swift oversees casino accounts, rentals and other business opportunities on a nationwide basis for HOB Concerts. For additional information, call 323-769-6507.

Immergent has promoted **Jon Burk** to Director of Sales & Marketing. In his new position, Burk is responsible for developing and overseeing all marketing efforts for the company that will ensure growth, aid in product and service development, and increase consumer awareness of the company and its products. For additional information, call 310-558-3000.

Private Label Radio, a division of DMI Music & Media Solutions, has named **Andy French** Vice President, Media Services and Label Relations. In this capacity, French now works with all major and independent record labels to promote the label's artists and new releases through Private Label Radio's in-store, in-venue, in-theatre, and in-flight audio and video play. For more information, call 310-487-3177.

Sabian, Ltd. has promoted **Andy Zildjian** to the role of President. Zildjian has worn nearly every hat at

Sabian, from working in the factories to managing South American sales. Zildjian has been Vice President of the company's U.S. operations since 2001. For additional information, call 310-578-7050.




Consuelo Sayago

BMI has promoted **Consuelo Sayago** to Assistant Vice President, International. In her new position, Sayago continues to act as a liaison between BMI and PROs world-wide. Her new duties include working closely with the regional offices of CISAC (International Confederation of Societies of Authors and Composers) on training and administrative support, particularly in Latin America, Eastern Europe and China. For additional information, call 310-289-6328.



Eric Mayer

Sennheiser Electronics Corporation (SEC) has promoted **Eric Mayer** to the position of Eastern Regional Sales Manager, Professional Products. Mayer began his career at Sennheiser over nine years ago where he handled New York Metro sales for Sennheiser professional, MI and consumer products. For additional information, call 860-434-9190.

Wind-up Records is has appointed **Dorothy Hui** to the newly created post of Director, Digital Content Development. Prior to joining the company, Hui was the Director, New Media for Universal Motown Records Group. While there, she supervised online marketing for the label's rock and pop repertoire. For additional information, please call 212-895-3140. 

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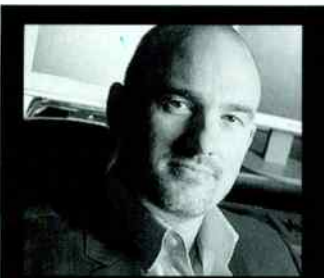


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Eric Galen

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Email: eric.galen@kattenlaw.com
Artists: BH Confidential/Damon Elliott, Jochem van der Saag, Russ Irwin, Beau Davidson, InHance Media, Nueva Generación Music Group

BACKGROUND:

Attorney Eric F. Galen knows the music industry as well as he does for a reason: he's a musician. Studying guitar, piano and music theory as a youth eventually fell by the wayside when he entered UCLA and later USC Law School, though he still plays even today. He got his first taste of music law defending Mariah Carey in a high-profile copyright infringement lawsuit. Today, Galen represents labels, producers, writers, publishers, studios and artists in a variety of capacities including management and executive production. Voted one of L.A.'s "Rising Stars" by Los Angeles Magazine and Super Lawyers, Galen takes special pleasure in offering his clients a deep and unique set of services.

Who Needs An Attorney:

Having an attorney is not a necessity for all artists, but it is extremely wise. Smart artists, bands and producers have an attorney on hand, because legal issues always arise. Even unsigned acts can benefit from the advice of a good attorney who can put together a band agreement to avoid future disputes, suggest deal alternatives and introduce them to the right people. Lawyers can be expensive, but getting the raw end of an important deal is far more costly.

Payment:

I charge by the hour for legal advice. While many attorneys require a retainer before providing legal services, others may agree to work on contingency, or on spec, agreeing to be paid only if the project earns money. If an attorney truly believes in a project, he might consider investing in the artist by pro-

“Lawyers can be expensive, but getting the raw end of an important deal is far more costly.”

viding legal advice without an upfront payment. Artists should keep in mind that investing a few hundred dollars to have a music attorney quickly review a contract might end up saving thousands of dollars later on when a problem arises.

The Right Attorney:

Many artists fall into the trap of hiring a lawyer without making sure that the attorney actually has the time and interest to provide the necessary guidance. If you are an unsigned artist, a big name attorney might not give you the time and attention you really need or may be too entrenched in the old ways of the music business to provide creative alternatives in the new music industry. The music business has changed dramatically and continues to evolve, especially in the way music is created, marketed and distributed. I've seen a whole range of interesting new deals crop up, like private investment deals to record, market and distribute independent albums, some of which are distributed digitally without label involvement. Major record labels are losing their hold on the music business and there are many interesting alternatives available for talented artists. The artists with managers and attorneys who can adapt will (be the ones who) succeed as the industry continues to change.

New Technology:

A good music attorney must constantly follow trends in the industry, especially those involving the intersection of copyright law and technology. Digital distribution in particular has created a new set of legal issues that, in turn, directly affect recording and other music contracts.

Bad Attorneys:

There are certainly attorneys who have a knack for killing their clients' deals. A good music attorney knows how to analyze a deal and provide the artist with *all* of the pros and cons, even if the deal is less than perfect. I have witnessed artists pass up great development deals that might have opened doors, simply because their attorneys were unable to see the long-term benefits and give their clients realistic advice. The most difficult aspect of practicing music law is watching a client shoot him or herself in the foot, despite my warnings. I once worked with a pair of incredibly talented singers who had a fantastic record deal with a major

label. These two, among other things, refused to cooperate and sing on a major TV ad campaign, because they thought it would be “selling out,” despite my (and their producer's) advice to the contrary. Soon after, these artists got kicked off their label, were working at a fast food joint and on their way out of Los Angeles. Some artists are their own worst enemies.

Drive:

I explain to every new artist that this is the music *business*. Success depends on determination, focus and maturity. Talent alone isn't enough. I therefore avoid clients who are unmotivated or unrealistic, because talented artists without focus and drive have a very hard time succeeding.

Life at a Firm:

I spent a short time practicing law on my own, but soon I realized that I could offer my clients a much broader range of services through a law firm. If a client is being sued and needs a litigator, I just walk down the hallway and ask one of the other attorneys. Another client may be getting divorced or buying a plane, each of which requires a totally different legal specialty. At a large firm like Katten Muchin Rosenman, I can provide the client with all of the specialized legal advice he or she needs very quickly. A good law firm is like a recording studio with many rooms, mics and boards available.

Getting Signed:

An artist can get signed without an attorney, but having a good attorney almost always makes getting signed smoother and more profitable. Some labels and production companies don't like to work with artists who are not represented by an attorney and usually don't listen to unsolicited demos. Music attorneys can open doors that would otherwise be very hard for the artist to open alone.

Shopping Artists:

I will only shop an artist to labels that would fit the artist and then only if the artist is ready. Most artists need at least some further development before being shopped, so I usually try to connect the artist or band with a good producer who can polish the songs and musical style. Labels today want to hear and see artists that have already done most of the “front-end” development work, such as putting together a complete team, building

an audience, defining the sound and recording radio-ready hits. Labels simply will not spend years developing an artist anymore; they want a product that is ready to be sold in stores and put on tour.

Indies Versus Majors:

Indie labels are sometimes more open to alternative deal structures and, since they are smaller, tend to move a bit quicker through the contract process. Major labels have had a difficult time over the past five to 10 years, with mergers, loss of staff, financial losses. As a result, major labels are more reluctant to take a chance on a new artist, whereas indie labels are generally more willing to try something new.

Complicated Contracts:

On some levels, recording contracts have become more complicated due to the advent of digital distribution. However, some music attorneys have re-written the old, unnecessarily complicated contracts to be simpler and more user-friendly. For a long time, recording contracts have been unnecessarily complicated primarily because labels figured out that, if the agreement was complicated enough, the artist probably wouldn't even read it. There have been efforts recently to simplify deal structures and the resulting contracts, which benefits everyone.

Negotiations:

[The most important thing is] finding a label or investor that truly believes in the artist and will commit to recording, releasing and promoting the album. The advance, royalties and other financial terms are relatively unimportant compared to marketing, tour support and releasing a record, which is what actually builds the fan base and the artist's career. Remember, once you're famous you can always re-negotiate a less-than-perfect agreement.

Negotiating Style:

I begin negotiations with my client's realistic demands and try to avoid the often-played back-and-forth game that some lawyers seem to love. I would rather cut to the chase and not waste our clients' time and money. I take the high road from the start, hoping that the other side will be inspired to do the same. I focus on building a solid partnership that will make everyone successful.

MG



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

- **Most successful independent artists make more money during the summer months** than they do during the rest of the year combined, which translates into more opportunities to get paid. This month's *For the Record*, at musicphonebook.com, outlines how to make sure that you get paid for your hard work. Just read the free article at musicphonebook.com/theinsider/forthecord for everything you need to know.

- **The Independent Artist Registry (IAR), an independent talent scouting service, is accepting applications from qualified independent artists.** The IAR promotes its artist members to almost 250,000 music industry professionals who are looking for regionally developed artists on the verge of mainstream success. For more information on the IAR, or to fill out an application, you can go to independentartistregistry.com.

- **A new online service, Crucial Music, provides music supervisors, music editors and creative directors quick-and-easy access to a database of pre-screened songs from independent record labels and artists across multiple genres.** For the independent artist and/or label, Crucial Music can be a vital tool. For the first time, creators of original music have a direct and simple path to those important gatekeepers who place music in film, commercials and television shows, and an unprecedented opportunity to earn revenue without giving up ownership of their master recordings or publishing. Access to the CM database, for both artists submitting their music and those seeking music for placement, is free. You can log on to crucialmusic.com for additional information.

- **PocketReels has an innovative and cool new way to promote your music and act.** They've created digital business cards, using a mini-DVD format that can be viewed on virtually any computer or DVD player. These state-of-the-art miniature DVDs can hold music, videos, photos, resumes, interviews, and almost any other

DEFAMATION LEAGUE SUPPORT PORN STAR



Cops pulled the plug on Defamation League's performance for Mary Carey's Shock The Vote campaign after the adult star and California gubernatorial candidate announced Def League's upcoming appearance at her rally on 91X's *Cantore In The Morning* radio show. Police contacted the organizers and said citations would be written and equipment confiscated if the performance took place. The members of Ocean Beach's Defamation League support Carey's free speech initiatives and her drive to register young voters. Pictured (L-R): are Khemicle Ali, Nick Sleezin, Mary Carey, and Dune. For additional information, visit MySpace.com/defamationleague, or feel free to contact Luck Media & Marketing, 310-860-9710.

information you want included in your profile. The entire thing fits right into your pocket and can be given to anyone you want to get your message and contact information to. Go to PocketReels.com and check it out.

- **CMJ Music Marathon, New York City's largest music festival, is accepting submissions.** CMJ attracts more than 100,000 music professionals, artists, and music enthusiasts every autumn. The CMJ Music Marathon hosts five days of non-stop events including panels, keynote speeches, film premieres, mentoring sessions, tutorials, and an interactive lifestyle area. To submit your act for consideration, go to sonicbids.com/cmjmusicmarathon2006. The deadline is July 31st.

- **MusicGorilla works with musicians to get their music to industry reps.** In just over two years, MusicGorilla reports that over 30 of their bands have signed to either labels, publishing deals, or distributors. Some have had music placed in films. Just recently, 20 acts have played live showcases for Sony, Epic, and Hollywood Records. According to MusicGorilla, all artists are eligible for these opportunities. They even guarantee that their artist members will get what they've been looking for — direct exposure of their music to the music industry. For more information, go to MusicGorilla.com.

Teng, has independently released a new album, *Enchanted Wind*. Composed of flute meditations for the heart and soul the record is now available through CD Baby. For more information about this unique artist and her enchanting compositions, go to mysticjourney.net, or contact Suzanne at suzteng@mysticjourney.net.

- **Suzanne Vega has signed an exclusive recording deal with Blue Note Records.** This will be the singer/songwriter's first new label since she debuted with A&M in 1984. Vega will record her Blue Note debut this fall for a likely release in spring 2007. Vega joins the jazz label's growing roster of adult-pop artists that includes **Norah Jones** and **Al Green**. For more information, contact Cem Kurosman, Blue Note Records at cem.kurosman@emimusic.com.

- **The Indigo Girls have signed an exclusive worldwide recording agreement with Hollywood Records.** The Grammy-winning duo whose career has spanned two decades, 12 releases, and more than 12 million album sales, have a yet-to-be-titled Hollywood debut scheduled for a September 19 release. The highly anticipated album, produced by **Mitchell Froom** (**Paul McCartney**, **Elvis Costello**, **Sheryl Crow**), will arrive almost 20 years after the release of **Amy Ray** and **Emily Saliers'** first record, *Strange Fire*. For more details, contact Sharrin Summers at sharrin.summers@disney.com.

DAVISON/COLEMAN SCORE MAJOR DISTRO



Los Angeles-based Davison/Coleman have signed a national distribution deal with RED/Sony/BMG. Their album, *Forward Motion*, released by DHW Records, is set to be released on Aug 8th. Their cover of Cat Stevens' song, "Moonshadow," has been chosen as the first radio single, with a Lynn Davison-penned song, "Heal," to follow. The record is being promoted nationally to adult stations. You can catch the act during their **Borders Books** tour throughout Southern California. For further information, visit davisoncoleman.com.

LABELS ~ RELEASES ~ SIGNINGS

- **Topanga Canyon's favorite world music flutist, Suzanne**

- **Side One Dummy Records has released a 2006 Warped Tour compilation, featuring over 50 tracks.** Available for download on



DownloadPunk.com, the recording includes some of the most popular acts on the tour.

• **Scissor Sisters' second album will be titled *Ta-Dah* and will be released by Universal Motown in the U.S. on September 26th.** The album will be preceded by the first single, "I Don't Feel Like Dancin'." Scissors Sisters exploded in 2004 with their self-titled debut selling nearly 300,000 copies in the U.S. alone. The album became the U.K.'s best-selling album of the year (over 2.7 million copies) and has since gone nearly nine times platinum overseas. For additional information about this unusual act, please contact Aleix Martinez, aleix@girlie.com.

• **An *American Idol* winner and runner-up have both signed record deals.** Katharine McPhee, has signed with Simon Fuller's 19 Recordings Limited and RCA, in conjunction with music executive Clive Davis, chairman of BMG U.S. and RCA Records. McPhee's first single was released on June 27th.

The 2006 winner Taylor Hicks has also signed with 19 Recordings Limited and RCA. Hicks' legion of loyal followers, dubbed the "Soul Patrol," can expect a full-length album from the singer later this year. The 29-year-old Alabama native joins the ranks of other Idols that

have gone on to have outstanding music careers under the guidance of Davis. Previous *Idol* winners and runners up have sold a staggering 33 million records which includes music from Kelly Clarkson, Clay Aiken, Fantasia, Carrie Underwood, Ruben Studdard and Bo Bice.

PROPS

• **The indie film *Lost on the B Side* has captured the record for the largest number of indie bands featured on one movie soundtrack.** Twenty-six musical groups and artists from nine countries fill out the incredible soundtrack and give *B Side* a decidedly international appeal. The music was selected by the film's music supervisor, Trey Gunn (formerly of Robert Fripp and King Crimson). The final mix was conducted by Emmy-winning sound editor, Scot Charles. Each band is featured on the film's website www.lostonthebbside.com.

INSIDE THE BIZ

• **Music Video Distributors has expanded into CD distribution with the formation of MVD Audio.** The conglomerate will now be known as the **MVD Entertainment Group**, and will consist of three major divisions: MVD Visual, MVD Audio, and MVD Distribution. For


CODY CARPENTER SOWS THE FUTURE



Recording artist Cody Carpenter (John "Halloween" Carpenter's son) and producer Bruce Robb did their part on Earth Day by participating in a potting event hosted by Whole Foods Market. The eco-duo planted seeds for the future and toasted to Carpenter's new single, "Botany," which was recorded at Cherokee Studios. Now, if the seeds can sprout an "Eco-tour," Carpenter's band, composed mostly of vegetarians, will be ready to hit the road. Pictured (L-R): Cody Carpenter and Robb in front of Carpenter's earth-friendly Toyota hybrid. For more information, visit MySpace.com/codycarpenter or contact Tiffany Downey, 323-653-3412.

its launch, MVD Audio has content agreements with several record labels including Inakustik (Germany), Secret Records Ltd. (UK), and Metal Mind Productions (Poland), as well as some independent artists. For additional information on MVD's latest activities, visit www.mvdb2b.com.

• **House of Blues Entertainment (HOB) is expanding in Dallas** with a House of Blues club in the city's

75-acre, \$3 billion-plus Victory Park urban core development. The restaurant and premier performance space, slated to open in early 2007, will provide a venue for local and national touring artists. Within the past 18 months, the Los Angeles-based entertainment company has opened clubs in Cleveland, San Diego and Atlantic City. For additional information regarding House of Blues activities, visit hob.com. 



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Monty Are I

Date Signed: March 2006
Label: Stolen Transmission / Island Records
Band Members: Andrew Borstein, Justin Muir, Mike Matarese, Ryan Muir, Steve Aiello
Type of Music: Rock/Punk

—CONTACTS—

Management: Steven Feinberg, Matt Winkler / A Fein Martini Management
Booking: Shane Shuhart / APA
Legal: Eric Greenspan / Myman Abell Fineman Fox Greenspan & Light
Publicity: Christina Kotsamanidis
Web: www.montyarei.com
A&R: Erick Speck, Alex Shenitsky



Ashley Monroe

Date Signed: April 2005
Label: Columbia Records / Sony BMG
Type of Music: Country

—CONTACTS—

Management: Clarence Spalding / Spalding Entertainment
Booking: NA
Legal: Lynn Morrow / Stokes Bartholomew Evans & Petree
Publicity: Craig Campbell / Sony BMG
Web: www.ashleymonroe.com
A&R: LeAnn Phelan



Roman Candle

Date Signed: August 25, 2005
Label: V2
Type of Music: Rock

—CONTACTS—

Management: Russell Carter Artist Management, Ltd.
Booking: Bruce Solar / The Agency Group
Legal: Josh Grier, Esq.
Publicity: Roberta Moore / Roberta Moore Public Relations
Web: www.romancandlemusic.com
A&R: Scott Graves

When a friend of Monty Are I's was interning for Island Records' A&R exec Rob Stevenson, the intern would blast MAI's six-song E.P. throughout the office. A move that nearly cost the intern his job.

"He would just play our music all the time at his internship and blast it and Rob would come out of his office and be like, 'who is this band?' They suck!" jokes Steve Aiello. "I think Rob just warmed up to our stuff. A couple songs caught his ear and he eventually asked his assistant to call us to see if we would do a showcase for the Stolen Transmission label."

The timing could not have been better. In connection with his promotion to Executive VP/A&R Island Def Jam Music Group, Stevenson's appointment included heading the label imprint, Stolen Transmission Records. The first act he signed to the label was Monty Are I.

"They really liked that we booked our shows on our own," says Aiello of his band playing opening slots on bills that included My Chemical Romance, Story of the Year, Yellowcard, among others. "And we already had an established fan base and we had a huge street team of 1,500 people that we managed."

The band recorded *The Red Shift* EP thanks to a demo deal MAI received from Lava Records. Lava eventually passed. "We had it in the back of our minds that we weren't going to sign with [Lava], because our manager at the time was really good friends with the owner of Lava Records [Jason Fiom] and we thought it was more like a favor than an actual opportunity."

Prior to the group's dealings with record labels, the members of MAI were in college, but later dropped out (although two members did graduate).

MAI's 11-track full-length debut *The Red Shift*, produced by Matt Squire, will be released August 1st.

—Richard Frias

Sony Nashville artist Ashley Monroe first began recording herself singing and playing the piano at the age of 12. Three years later, after the loss of her father, Monroe and her mother moved to Nashville so that young Ashley could pursue her dream of becoming a country music star.

"One of the first people I met in Nashville was [singer/songwriter] Brett James," Monroe recalls. "He just took me under his wing and wrote with me all the time and he really believed in me."

James, who has penned songs for Tim McGraw and Faith Hill among countless others, met Monroe through a friend of a friend and began working with the young artist along with fellow Nashville songwriter Sally Barris, whom Monroe befriended at Wrensong Publishing.

The initial result of her collaborations with James and Barris landed Monroe a development deal with RCA Records, though a recording contract never materialized.

"It wasn't anybody's fault," says Monroe of her first attempt at a recording contract. "It just didn't work out. I was young and still hadn't figured out what I wanted to do. After that I went away for six months and wrote with Sally and Brett."

After a period where Monroe matured both mentally and musically, James again used his music industry ties to get her an audition before then-president of Sony Music Nashville, John Grady.

"I auditioned for Sony and John Grady and we shook hands on [a deal]. He actually said, 'I have a 17-year-old daughter and she changes her mind every week. So I'm going to make sure you don't change your mind next week.'"

Then last year, Sony BMG merged its Nashville-based RCA Label Group and Sony Music Nashville labels, with John Grady receiving his walking papers. "I was terribly upset over that. Most of all, [Grady's] my friend. He's just a really great man who is passionate about music."

Monroe's self-titled debut album was released on June 27th.

—Richard Frias

Getting Roman Candle's *The Wee Hours Revue* into stores wasn't easy. This label debut record was filled with frustration, major label nonsense, lawyers, and wonderfully crafted songs you'd swear are from an unheard Elton John classic.

Hailing from North Carolina, the members of Roman Candle were looking for a company to release their self-produced debut record, *Says Pop*. Denver Broncos defensive end Trevor Pryce (who now runs Outlook Music) was a fan and signed the band. But Pryce thought they needed to be on a bigger label so he took them to Hollywood Records where nothing happened. The band's record was shelved and eventually they were dropped.

But 24 hours after that, Pryce had them signed to V2. Now a retooled version of *Says Pop*, retitled *The Wee Hours Revue*, is in stores. "I thought the whole project was going to die on the vine of the corporate world," singer/guitarist Skip Matheny confesses. "You think, 'Man, that would be incredibly terrible,' but the more you talk to other people in the business, the more you realize how many bands it has happened to."

Thanks to Pryce the band was able to walk away with their music. "Usually the record label will want to sell your record back to you, considering all the money they've spent on it," Matheny points out. "In our case, Hollywood had spent over a million dollars from the advance that they bought from Outlook Music — not that Roman Candle saw any of this money. It's a tax right-off for them, but nevertheless, any label would want some of that money back. Most labels set some massive price, and if the band can find another label to buy that record back for them then it all has a happy ending. We were fortunate to have Trevor buy back the album from Hollywood Records for a small percentage of what they paid for it."

Matheny is now writing a book about his experience and offers the following words of advice: "Keep your sense of humor about you. And if you really love playing music, keep doing that no matter what the business does."

—José Martinez



CHEROKEE IS STILL DANCING AND SEEING GREEN: Famed recording facility Cherokee Studios will participate in a new "green" development that will replace their existing celebrated studios at their present address on Fairfax Avenue in Los Angeles. The project will be led by RE-Think Development, an innovative real estate development company focused on leveraging high-performance building technologies and green building practices to build higher value, healthier and more environmentally sound communities for the future.

STARCITY LIGHTS UP THE SKY: StarCity Recording Company has expanded its world-class recording studios by bringing in a custom-designed SSL Axiom MT Plus Digital Multitrack Console. The MT Plus is an advanced digital audio console designed specifically for multitrack recording, overdub, and mixing applications. After extensive research, Jeff Glixman, executive Vice President of the StarCity Recording Company, was convinced that the MT Plus was the perfect solution for StarCity's intimate Studio B.



MILSAP STRIKES A GROOVE IN NASHVILLE



Six-time Grammy winner Ronnie Milsap recorded his latest album *Striking a Groove* at a studio in Nashville. With the first single, "Local Girls," at radio now, Milsap (Left) and acclaimed producer Keith Stegall (Right) put the finishing touches on the country crooner's all-new RCA Nashville studio album which is being released this summer.

LEVINE AT OCEAN WAY



Award-winning artist Aaron Neville has completed a new album of soul classics. The sessions were recorded and mixed with renowned producer Stewart Levine (Left) and engineer Rik Pekkonen (Right) at Ocean Way Recording in Hollywood. Joining Neville in the studio were James Gadson, Freddy Washington, Ray Parker, Jr., Joe Sample, Neil Larsen, Heitor Perrera, David Sanborn, Mavis Staples, Chris Botti, and Dr. John.

COWBOY GETS A NEW HAT



Engineer/producer Tim Hatfield and artist Rob Arthur recently worked on an upcoming release at Cowboy Technical Services in Brooklyn. Performing on the session were bassist Will Lee (*Late Show with David Letterman*), with Charlie, Jack and Gary Sieger. Pictured at the Neotek Eian console at Cowboy Technical Services are Hatfield (Left) and Arthur.

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PRODUCER CROSSTALK



Matt Still

Bobby Brown, Usher, Stevie Wonder, Elton John

By Rob Putnam

Engineer Matt Still began his career in Atlanta and it's where he still makes his home. The engineer got his start in 1990 while he was an undergraduate at Georgia State University, and at the age of 22 he became an intern at Soundscape Studios. It was a modest start to a career that has since enabled him to work with the likes of (Soundscape owner) Bobby Brown, Usher, Stevie Wonder and, his most recent project, Elton John. "I started as a go-fer," Still recalls. "I wanted to learn everything I could about engineering. If I didn't have a chance to work on a session I'd just hang out, watch what was going on and be quiet." He soon advanced to assistant engineer and then chief engineer.

Although Still began his career in Atlanta, he expanded his job options by working in Los Angeles, New York and London. "In Atlanta you're limited in terms of the music that you do," he observes. "It's an R&B and rap town. There are engineers, like Brendan O'Brien who worked in L.A. for a while, who only work out of Atlanta now. I think to get some creative freedom, it's really good to look into other markets as well."

Still is selective in his use of technology. On his most recent project — Elton John's *The Captain and The Kid*, which is slated for a September release — he used Summit Audio's DCL-200 compressor to record John's piano, because both he and John love the way it makes his Yamaha sound. And, like many of his engineering brethren, Still worships at the altar of ProTools. "A mic going straight into ProTools is the cleanest sound that I can get," he says. "I've totally left tape."

There are a number of differences between engineers and producers. As Still sees it, engineers are supposed to ensure that a project is technically correct. A producer helps with the overall tone of the songs and his/her job is different depending upon the genre. "In R&B and rap, the producer is usually the songwriter," he observes. "With rock groups, the songs are typically complete when the band comes into the studio. The producer is there to help mold them into something that's marketable."

"You're not there to like the music," Still adds. "You're there to engineer and make the music sound good for the artists. Early on I did every session I could; it didn't matter who it was. If they needed someone to hit the record button I wanted to be the one to do it. The experience was worth 10 times what I was paid. Now I have the luxury to say no to a project if I've been working too much, if I'm not too into the music or if the budget doesn't permit me to charge my normal rate. Getting to that place has come from being around the industry and moving in circles with people that make the call."

What about live sound? It's tempting to assume that studio and front-of-house engineers do the same job. But there are distinct differences and Still prefers to work in the studio where he has a more controlled environment. "I've talked with Clive Franks, Elton's live sound guy, and he tells me that he'd never go back in the studio; he loves the excitement of the live world," Still says. "They're similar jobs, but they're for a very different breed of engineer."

Still offers three keys to becoming a successful engineer: Always hit the "record" button. Get along with the client. If the person doesn't like to work with you it doesn't matter how good of an engineer you are.

Take every gig you can get. "A guy I interned with before Soundscape gave me that advice. I engineered everything that people would let me work on. You've really got to be hungry to survive. There are a lot of people who want to make it in this business."

Contact Micah Warren / FeverPitch Media Group, Inc.,
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Cakewalk Rapture

Rapture is the second (after Dimension Pro) in Cakewalk's new line of virtual synths that will run on any DAW/sequencer system platform in common use. Rapture's installer CD-Rom includes versions in Audio Units (AU), RTAS, Dxi (both 32 and 64-bit) and VSTi formats.

Rapture is a wavetable synth with a virtual front panel that enables endless tweaking of any of the sounds in its vast library of over 600 sounds. The 600 includes Bases, Leads, Pads, Arpeggios, Textures, Electronic Percussion and Sequences.

I installed Rapture's RTAS version into my ProTools rig and went to work. I liked the modern looking interface, the comprehensive MIDI Control Matrix and the X/Y pad for assigning multiple Rapture parameters to X and Y-axis — this is cool for live performance.

This synth has a lot of electronica/dance/rave/techno oriented sounds, but the interface is so complete, you can take any of the sounds and change them radically to fit any musical style/genre.

Features you'll find important for programming and operation include: pristine sound quality due to the non-aliasing resampling engine; six fully programmable, stereo sound-generating elements with mixer; multi-waveform oscillators with ring modulation; two 16-mode filters per oscillator with LoFi and Drive effects; over 40 envelope generators, LFOs, and step generators; MIDI Modulation Matrix; and global FX and dynamic Step Generator.

Basically you can mix together up to six different elements that comprise a program. The Global FX Stage has three multi-effect units with nine delays and three different choruses, three parametric EQs, and a dynamic Step Generator for volume with independent L/R control. More details can be found at www.cakewalk.com or you can call 617-423-9004. Rapture sells for \$199 MSRP.



Taye Specialty Snare Drum

The Taye Specialty Snare Drums are made and finished by hand and are remarkably beautiful.

The Solid Maple Shell Snare drum is lathed from one piece of hand-selected North American Sugar Maple log — there are no seams, no staves, and no plies. If you opt for a wood hoop drum, you'll get 14-ply Sugar Maple hoops, hand finished in 100 percent tung nut oil and articulated hoop claws with resonance control spacers to allow quick head changes. Available sizes: 14 x 7, 14 x 6, 14 x 5 and 14 x 4-inches. Expect to pay around \$1,500 for this beauty.



Less expensive at \$800 is the 10-ply Sugar Maple Shell Snare drum made from 100 percent North American Sugar Maple. Taye uses a proprietary shell making process that combines high pressure and controlled heat, resulting in a very rigid 7.5mm thick shell. The tone is pure with a fat bottom-end and definitive attack. Wood Hoop models are also fitted with 14-ply Sugar Maple hoops and articulated hoop claws. Available sizes: 14 x 7, 14 x 6 and 14 x 5-inches.

Also priced at \$800 are the aluminum alloy snare drums cold hammered into their final form — a 14 X 6-inch drum. The shell is 6mm thick with precision machined bearing edges and fitted with 14-ply Sugar Maple hoops and articulated hoop claws with resonance control spacers.

For more information, please visit www.tayedrums.com, e-mail info@tayedrums.com or phone 909-628-9589.

Radial Reamping Pack

The Radial Reamping pack is their J48 direct box and X-Amp active re-amplifier packaged together in a lightweight, hard plastic Zebrecase.

The J48 is an active direct box powered by 48-volt phantom power that is well suited for high impedance sources like guitars and basses. It has a -15dB pad, ground lift, feed-through for sending to an amp, polarity reverse, 80-Hz high-pass rumble filter and a unique merge mode for mixing two signals (like a stereo keyboard) down to mono.

X-Amp is a reamping device — an interface that allows low impedance pre-recorded line level signals from your tape deck or DAW to be sent to the high impedance input of a guitar amp and/or pedal effect. Features include: XLR balanced line level input with LED peak indicator, level control, all Class-A circuitry, both direct and transformer-isolated guitar amplifier outputs, dual ground lifts, and polarity reverse for correcting the inherent phase differences between guitar amps.

Reamping is a technique that reduces the urgency and stress of getting the 'ultimate guitar sound' during a session. We used the reamping kit while working with a band in a small DAW based writing room. There were no amps in the room, but with the reamping kit we were able to record the guitar direct with the J48 while simultaneously sending the signal to a Line 6 POD-XT for a quick guide sound.

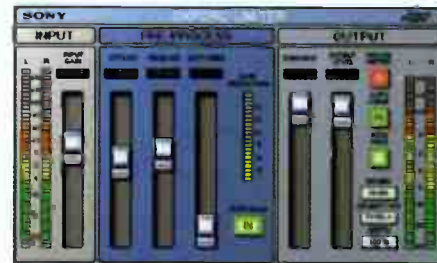
Later, with the performance perfected and recorded, we went to another room full of a great assortment of guitar amps and vintage outboard gear. Using the X-Amp, we connected the audio from the direct guitar track to an amp and effects and tweaked to our hearts content, creating the coolest guitar sounds without worrying about slowing down the creative process. We love this newfound ability so much that the Reamping Kit has now become a mainstay in our recording/production workflow.

Both the J48 and X-Amp are housed in 14-gauge, crush-proof I-beam framed boxes and come together in the attaché-style Zebrecase. Call Radial Engineering at 604-942-1001 or visit www.radialeng.com.



Sony Oxford Limiter Plug-In

For ProTools users, Sony Oxford has a truly reliable tool to maximize stereo mix levels right up to the legal limit. Legal meaning no overloads that CD pressing plants could reject your master CD for replication. The *Oxford Limiter* is a specially designed program limiter that uses logarithmic side chain processing, adaptive timing functionality and look-ahead techniques.



I installed this wonder in my ProTools HD3 Accel rig and immediately put it to work on my mix of a new parade theme for a chain of amusement parks. Using this plug-in is somewhat like using any compressor/limiter with Gain Reduction meter, Input Gain, Attack, Release, Variable Soft Knee controls, but you should study the manual beforehand to get the most out of it and your mix.

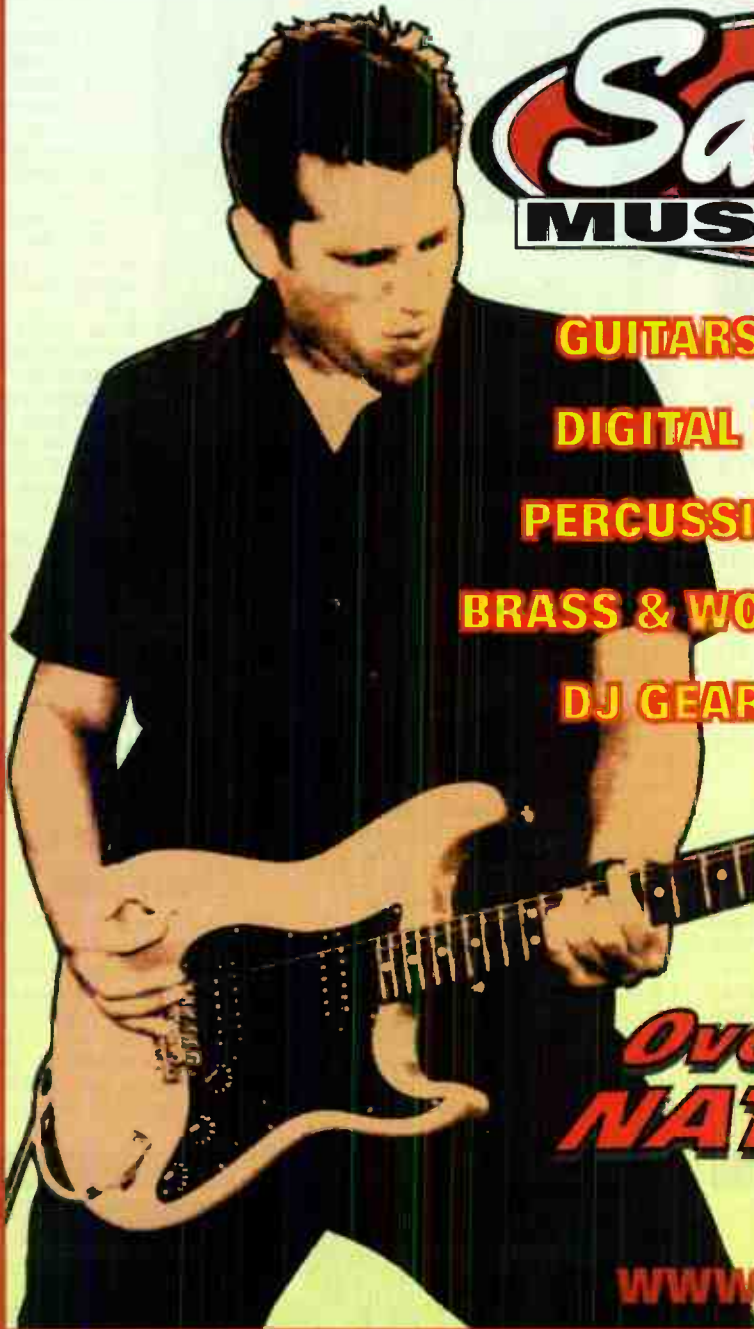
I used it on the master stereo buss and adjusted it until I had more loudness, with minimal side effects — dulling the high frequencies and the dynamic "pumping and breathing" of the track. The *Oxford Limiter* is a powerful tool and has very exacting metering that can be trusted to tell when you are overloading the mix buss and the TDM buss or exceeding the maximum allowable output level for 16-bit CDs. In fact, the meters indicate inter-sample overloads and then the Auto feature allows for dynamic correction of reconstruction overloads in real-time. The Enhance function allows volume and punch to be applied beyond what is available from conventional limiters without over-loading.

Finally, there are full dither facilities available including variable depth noise shaping for better mastering output quality in either 24- or 16-bit final master files.

The *Oxford Limiter Plug-in* for ProTools TDM (PTH-LIMG2) has become a mainstay — a requirement on all my mixes and sells for \$530 MSRP while the LE version (PTL-LIMG2) goes for \$350. More information is available at www.sonyplugins.com.



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SARA HICKMAN: ACHIEVING DUALITY



After five years of creating award-winning music for children, Sara Hickman is releasing the mature-themed, two-disc CD, *Motherlode*, on Sleeveless Records. In dual delivery, the listener is offered the chance to "choose your mood, choose your disc." Hickman's guests included Shawn Colvin, Kelly Willis, Ruthie Foster, Adrian Belew, and Jimmy LaFave. Contact via www.thepressnetwork.com.

ASCAP Goes to the Wall

ASCAP President and Chairman Marilyn Bergman has announced that ASCAP will add six music greats to the ASCAP Jazz Wall of Fame at the organization's New York City offices. The invitation-only event will be highlighted by the induction of three ASCAP Jazz Living Legends: saxophonist/bandleader Frank Foster, pianist/composer Horace Silver, and trumpeter Clark Terry. The latest group of inductees also includes three posthumous honorees: guitarist Freddie Green, pianist/bandleader Fletcher Henderson, and vocalist Sarah Vaughan.

In addition, upcoming guitarist/composer Ken Hatfield will be presented with the ASCAP Foundation Vanguard Award. In addition, the reception will celebrate the

fourth annual ASCAP Foundation Young Jazz Composer Awards. This program was established in 2002 to encourage the jazz creators of the future. It recognizes composers under 30 years of age whose works are selected through a national competition. The recipients receive cash awards. More information can be found at www.ascap.com.

Controversy in the House

The Computer & Communications Industry Association (CCIA) warned the House Judiciary Subcommittee on Courts, the Internet, and Intellectual Property that a proposed copyright amendment being billed as a technical fix for online music services could threaten technology innova-

SLAID CLEAVES TURNS NEW LEAVES



Slaid Cleaves had put out two albums in four years, *Broke Down* (2000) and *Wishbones* (2004.) Now comes *Unsung*, a collection of his fellow songwriters' hard-luck tales, which recently climbed the Americana radio airplay charts upon its release. Check out the Austin-based singer/songwriter (and former Song Biz profile subject) at www.slaidcleaves.com.

tors and restrict consumers' fair use rights if not properly circumscribed. The proposal, known as the Section 115 Reform Act (SIRA), would amend copyright compulsory licenses with respect to digital music.

A proposed reform of this section that is being considered by Congress goes far beyond easing the law for digital music delivery, however. The proposal could expand copyright holders' control over "incidental" copies, even temporary and transient copies of files that are automatically created by networks, servers, and computer RAM.

By requiring that such copies be licensed from the rights holder, the bill could subject billions of inconsequential copies made during routine or automatic digital transactions to the whims of copyright owners. At the same time, the proposal would deny licenses to serv-

ices that "authorize, enable, cause, or induce" consumers to make home copies, despite the fact that many such copies would be permissible under current law. These controls would paralyze innovation by allowing rights holders to dictate the design of new technology products.

Watch Song Biz for more debate on the subject.

Sill the Same for Cherry Lane

Cherry Lane and Joel Sill have announced the formation of an exclusive music publishing relationship. Cherry Lane is looking to movie veteran Sill to expand their already thriving film department, which includes DreamWorks SKG and Mel Gibson's Icon Productions. Sill brings his considerable

BILLY STEINBERG SIGNS WITH KOBALT



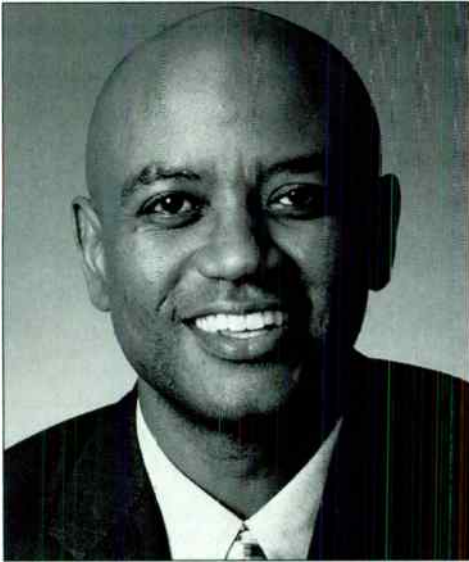
Billy Steinberg, songwriter of pop classics (with co-writer Tom Kelly) such as "Like a Virgin" (Madonna), "True Colors" (Cyndi Lauper) "Eternal Flame" (the Bangles), "I Drove All Night" (Cyndi Lauper, Roy Orbison, Celine Dion), "I'll Stand By You" (the Pretenders), "Alone" (Heart), "I Touch Myself" (Divinyls) and "So Emotional" (Whitney Houston), has signed an administration deal with Kobalt Music for his music publishing company, Jerk Awake (worldwide, ex-North America). As part of the deal, Steinberg will work closely with Kobalt's U.S. creative team. Steinberg has songs on upcoming records by Jojo, JC Chasez, Katy Perry and Paris Hilton. Contact Rebekah Alperin, reb@alperintylertran.com.

KACEY GETS SERIOUS WITH MICKEY



Kacey Jones Sings Mickey Newbury presents the usually jocular Nashville-based songstress interpreting songs from the absolute pinnacle of serious craft. Jones chose 15 Newbury classics to record and was determined to make a video for "San Francisco Mabel Joy." Pictured on the set (L-R): Waylon Payne, Sarah Parish, Laura Shayne Newbury, Kris Kristofferson, and Kacey Jones. Learn more at www.kaceyjones.com.

GILCHRIST TO HFA



The Harry Fox Agency, Inc. (HFA), the premier U.S. mechanical licensing organization, has announced that Samuel Gilchrist has been appointed Chief Information Officer (CIO). Gilchrist is joining HFA from ProLink Communications, a business and consulting firm for communications and media companies such as Sprint/Nextel, Verizon and Discovery Communications. He reports to HFA's President and CEO, Gary Churgin. Contact Laurie Jakobson, 212-834-0133.

expertise in the music and film industries as a music publisher, record producer and music supervisor with work on such projects as *Easy Rider*, *An Officer and a Gentleman*, *Flash Dance*, *Forrest Gump*, and *Munich*.

Cherry Lane has also added Lakeshore Entertainment to its clientele. Lakeshore is best known for its Oscar-winning film *Million Dollar Baby*, as well as *Runaway Bride*, *Exorcism of Emily Rose*, *The Last Kiss*, "Underworld and Underworld: Evolution."

Contact Susan Blond, Inc. at 212 333-7728 ext. 111.

LAWIM in the Summer Time

L.A. WoMen in Music will present its monthly singer/songwriter showcase and networking event

July 5, from 7:30 - 11:00 p.m. at the Bel Age Hotel's **TEN20 Supper Club** in West Los Angeles (1020 N. San Vicente, West Hollywood, south of Sunset, just behind the Viper Room).

There is discounted valet parking with LAWIM validation. A light supper is provided and drinks are available for a \$10 member . \$15 general. public donation with no reservation necessary.

The host for this special evening will be LAWIM board member and well-known personal manager, **Mike Gormley**, presenting the talents of **MySpace** artists from L.A. and around the world: **Tom Chappell**, **Leila Florentino**, **Fontaine**, **Karen Nash**, **Deanna Pino**, **Amy Raasch**, **Alana Sowman**, **Marina V**, **Carrie Wade**, **Heather Waters** and **Beth Wimmer**.

Additional information can be found at www.lawim.com or e-mail info@lawim.com.

ASCAP GOES POP AT LESTER SILL WORKSHOP



The 2006 ASCAP Foundation Lester Sill Workshop convened in L.A. with a group of promising writers who experienced the eight-sessions led by ASCAP's **Brendan Okrent** and **Warner/Chappell Music's Senior VP Judy Stakee**. The Workshop invited **Adrina Thrapp**, **Andrew Bayers**, **Reeve Carney**, **Jonathan Caro**, **David Choi**, **Leland Grant**, **Laura Jansen**, **K'Yhel "K.L." King**, **Jordan Lawhead**, **Gabriel Mann**, **Jennifer Spears**, **Nina Storey**, **Sean Stewart**, **Beth Thornley**, **Cooper Thomson** and **Keith Varon** to learn from hit songwriter **John Shanks** and singer/songwriter **Jonatha Brooke** among the luminaries. Pictured: participants with special guest **John Shanks** (in baseball cap on couch), **Judy Stakee**, ASCAP's **Brendan Okrent** and **Keith Emrick**.

L.A. Songwriters Network

On July 5, from 7:30 - 10:30, p.m., the **L.A. Songwriters Network** presents an evening with **Robert A. Case** who will listen to songs for **New Pants Publishing**. Case will reveal a lineup that includes **Washington, D.C.**, chanteuse **Kathy Watson**, Denver rock band **Silence**, rapper **Tech-T**, and **James Becker**. Case's artists have performed at New York's **CBGB** and Germany's **Popkomm** festival.

Case will share info on contracts that allow songwriters to keep half the proceeds of their songs. Says Case, "I'm in the business of developing artists I believe in, taking them to the next level and hopefully reaping the benefits that selling their masters to a big label would afford them. The trick is in how to best spend money to get them in

front of the right people."

Bring your notepads and demos to **The Coffee Gallery Backstage**, 2029 Lake Ave., Altadena. Further information is at www.songnet.org.

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GAMBLE & HUFF HONORED IN THE UK



Legendary songwriting and producing team **Kenny Gamble** and **Leon Huff**, and veteran pop siblings the **Bee Gees** were among the honorees at the 51st **Ivor Novello Awards** for songwriters. The **British Academy of Composers & Songwriters** presented the awards during a lunchtime gala at London's **Grosvenor House Hotel** in association with authors' body, the **Performing Right Society**. Pictured (L-R): **Leon Huff**, **BMI's Brandon Bakshi**, and **Kenneth Gamble**.

DAVE ALVIN: CALIFORNIA PRIDE



Dave Alvin, the singer/songwriter who once penned a song titled "King of California," celebrates the tunes of the Golden State with *West of the West* (Yep Roc), a collection of inspired covers by such luminaries as **Jackson Browne**, **Kate Wolf** and **John Stewart**. Alvin's cover of "Surfer Girl," the **Brian Wilson/Beach Boys** classic, is particularly eerie, as his sepulchral voice paints the sunny song in ominous colors. Check out www.davealvin.com.



SONGWRITER PROFILE



Dre, Chantal Kreviazuk, The Game

by Dan Kimpel

The upscale Century City tower where Jonathan "J.R." Rotem lives and records might seem like an unlikely incubator for his street-smart songs, but for the time being this nondescript condo serves as a vibrant nerve center. "My career is my passion," he discloses. "It's not just a nine-to-five thing. I don't want to be away from it."

With a No. 1 song, "S.O.S." (Rescue Me) by Rhianna among his most recent credits, Rotem has been working with a full roster of artists, co-writers and collaborating on a seemingly non-ending spin of projects with Snoop Dogg, Fabolous, Game, Dr. Dre, Mya, Young Buck, Obie Trice, Foxy Brown, Busta Rhymes, Trick Daddy, Tre Songz, Talib Kweli, Lil' Flip and Lil Kim, on "Whoa" from her CD, *Naked Truth*, a substantial hit. Two tabloid princesses, Paris Hilton and Britney Spears, are recent additions to the roster. "I did Paris with Kara DioGuardi. I created the track, Kara and I did the song and then produced the vocals. I came back here and edited and mixed it, start to finish. What I bring to the table when I have the opportunity is the track, the songwriting process and the vocal production — all the way to the mix."

The son of Israelis who'd emigrated to South Africa, Rotem spent his early years in Toronto before moving to San Francisco with his family when he was 12. As a pianist at Berklee College of Music in Boston, Rotem envisioned a career scoring films and graduated with a degree in jazz composition. He returned to the Bay Area to expand his talents as a bandleader and a performing artist. "But the innovative part of jazz was in the 40's, 50's and 60's. I saw hip-hop as the new jazz and I decided that was what I wanted to do."

Rotem's first breakthrough was landing two tracks with Destiny's Child. "I had beginner's luck, but it was a sign that I could deliver. I was naive. I thought I'd move to L.A. and start working with Dr. Dre within a couple of months. But I think being naive kept me pushing on."

Teaching piano lessons and doing demos to pay his bills in Los Angeles, he recalls, "Meeting one person led to another." Eventually, the road led the son of legendary Casablanca Records chief Neil Bogart, Evan Bogart, who introduced Rotem to his current manager, Zach Katz. "That's when things started to turn around," Rotem reveals.

As an academic musician, Rotem's advanced techniques were at first at odds with the rhythm-driven simplicity of urban music. "I had to simplify to do hip-hop. I love it, but as a pianist and composer it only satisfies a small part of how I fulfill myself musically or emotionally." Expanding into other genres, he affirms, is a logical move. "There's no reason I can't do a pop ballad, a pop-rock song and an urban song." In addition to Dioguardi and Bogart (his co-writer on "S.O.S.") recent collaborators include Lindy Robbins, Shelly Peiken, Chantal Kreviazuk and Harold Lilly. Not only tailoring songs and productions for artists, he's also open to working with his collaborators to devise strong songs, and then figure out the casting. "I did 60 placements last year — I want to get more into the pop and R&B worlds."

Rotem recently attended his first BMI Pop Awards dinner, and confesses he had to buy a suit especially for the event. "It's a classy part of the industry. When I got in the business I just wanted placements, I didn't think about performance royalties. Now I subscribe to *Billboard*. It's a new world. I didn't understand BMI a year ago, now I understand what kind of respect hit-makers get."

Arriving at this impressive plateau, Rotem maintains a hard won perspective. "There's a tiny amount in your control, you have to have faith and work hard. Your dreams can come true, but they're not going to happen exactly the way you thought. All I can do is work my hardest. Right now I just want to give people the best possible music I can."

Contact Courtney Barnes, 323-466-9300



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In the last 18 years Mr. Case has had extensive experience in the day-to-day operations of his companies including artist management, contraction, marketing, financing, scheduling tour and event administration, travel, production and distribution and film and TV music placement. Mr. Case has produced and released several CDs through the years that have been on the Grammy Entry list in 28 separate categories including Album of the Year.

Mr. Case has placed over 23 songs on network and cable television in the US. ABC Daytime, One Life to Live, the Soap Network and South Park on Comedy Central are among his most recognized placements. Other clients have performed concerts and national anthems for National Organizations including the MLS Professional Soccer League, the National Basketball Association, Major League Baseball Farm Team, and World Body Rock Fitness Competitions.

Mr. Case is a proud member of NARAS (National Association of Recording Arts and Sciences).



Robert A. Case

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Sierra Swan will be at The Viper Room

Indie 103.1's *Check One...Two* radio program and Monday night Viper Room (8852 W. Sunset Blvd.; 310-358-1881) showcase recently celebrated their second year of promoting local music with a blowout party featuring Gram Rabbit and Porterville. Promoter/host Mark Sovel (aka Mr. Shovel) is following up the two-year celebration with some excellent bookings in July including sets from the Nurses and Takeover UK on July 3, and Sierra Swan, Supercreep and Sunday Drivers on July 10th. According to Sovel, the best part of his job is listening to new, undiscovered music sent to the station — "I can't wait to hear it, play it on the radio and see them play at the Viper Room." You can connect with *Check One... Two* and Sovel at www.indie1031.fm.

STREET SCENE

With over 50 acts booked, the 22nd annual **Street Scene** (August 5, 6) is primed to be Southern California's largest and most eagerly anticipated summer festival. The event is held in the massive 2.5 million square foot area surrounding San Diego's **Qualcomm Stadium** (9449 Friars Rd.; 619-641-3100) with performances spread out over six stages.

Confirmed performers include **Tool**, **Yeah Yeah Yeahs**, **Kayne West**, **AFI**, **Social Distortion**, **Bad Religion**, **Queens of the Stone Age**, **Bloc Party**, **G-Love & Special Sauce**, **Snoop Dogg**, **Modest Mouse**, **My Chemical Romance**, **the Futureheads**, **Yellowcard**, and **She Wants Revenge**.

Tickets are \$75 for a single day, while two day passes are priced at \$125. An up-to-the-minute lineup is available when you log on to www.street-scene.com.

RADIO DISNEY IS 10

Radio Disney is turning 10 this July and marking the occasion with a concert designed for the whole

Since launching in 1996, Radio Disney has become the No. 1 radio destination for kids, tweens, and families and has been presented with the "Silver Angel Award for Excellence in Programming," and *iParenting's* "Media Excellence Award." None of these artists should be offensive to you or your family. Tickets for this event are available through www.ticketmaster.com and www.radiodisney.com.

PASADENA BLUES

The **Pasadena Blues Festival** will inaugurate its first annual event on July 23 at **Farnsworth Amphitheatre** (568 E. Mountain Curve Ave.) with performances on two stages and the promise of enough boogie to engulf Pasadena. Confirmed performers include Baton Rouge swamp guitar king **Kenny Neal**, **Coco Montoya**, 2005 LA Music Awards winner **Amanda Mosher**, the **Mannish Boys**, **Kid Ramos**, and others. The event will also feature a "Battle of the Blues Bands" for which the producers are currently seeking participants. Interested blues bands can call the organizers at 626-294-0040. More info can be found at pasadenabluesfestival.com.

SAM SUCCEEDS

Nightlife gives props to **Safari Sam's** (5214 W. Sunset Blvd.; 323-666-7267) for fighting the Man and winning. Thanks to owner **Sam Lanni's** determination to tackle city bureaucracy and **Patrick Llewellyn** and **Steve Zepeda** booking savvy, the venue has managed to thrive and attract artists like **Jolie Holland**, guitar god **Robben Ford**, Blaster **Dave Alvin** and a slew of popular local residencies such as "Kiss of Kill" (Friday nights), **Iheart-Comix's** "**Check Yo' Ponytail**" (Tuesday nights) and the weekly Monday night all-star jam "**One Taste**." Local artists interested in performing at Safari Sam's can connect directly with Llewellyn by e-mailing Patrick@safari-sams.com. Check out the venue on the web at www.safari-sams.com.



Amanda Mosher plays Pasadena

HAMMER ROCKS

The **Hammer Museum** (10899 Wilshire Blvd.; 310-443-7000) is hosting a weekly Thursday night music series in July called "**Also I Like to Rock**." The event kicks off on July 6 with sets from **Dangerbird Records** standouts **Silversun Pickups** (whose new album *Carnavas* is being released on July 25) and **Run Run Run**. The series will continue with performances from **Bangkok Five** on July 13, **the Colour**, **Rocca Deluca & The Burden** on July 20 and **People in Planes** and **Shiny Toy Guns** on July 27th. More information can be found at www.hammer.ucla.edu/programs/42/.

MOCA NIGHTS

If the **Hammer Museum** in Westwood is way too Westside, **MOCA** (250 S. Grand Ave.; 213-626-6222) in Downtown will be hosting its own series of evening performances, called "**MOCA After Dark**." The museum has booked over 10 events throughout the summer leading into early fall.

Highlights include a DJ set from **Dim Mack** founder **Steve Aoki** (aka **Kid Millionaire**) on July 8, a July 22 performance from the **Like**, spoken-word poetry from **Saul Williams** on August 12 and a closing night party with **DJ Z-Trip** on September 2nd. You can find more information on "Moca After Dark" at www.myspace.com/moca.

HIP-HOP HEAVEN

With the help of local promotion company **Modalogic Group**, **The Terrace Restaurant** (443 E. Colorado Blvd.; 626-796-3030) in Pasadena has become a hot spot for underground sounds and a top performance space for hip-hop acts. **Modalogic Group** is responsible for booking performers such as **Blackalicious**, **Abstract Rude**, **Capadonna** of **Wu Tang Clan** and upcoming gigs from **Killah Priest** and **Remedy of Wu Tang Clan** on July 7 and **Scarub** and **Crown City**

family. The July 22 bash at the **Arrowhead Pond of Anaheim** (2685 E. Katella Ave.; 714-704-2400) will feature family friendly performances from **Jesse McCartney**, **Bowling for Soup**, **the Cheetah Girls**, **Aly & AJ**, **Everlife** and **Miley Cyrus**, the teenage daughter of country star **Billy Ray Cyrus**.



Silversun Pickups will play at The Hammer Museum's new series.

PROMOTER PROFILE

Gena Penney

The Whisky a Go Go

310-652-4202

www.whiskyagogo.com

Gena Penney has worked at the *Whisky a Go Go* for over 11 years, starting as the owner's assistant, and working nights in the box office. After about five years of the night shift, Penney had built a rapport with many of the bands. When she finished college, she asked to move up to the booking office as an assistant. About three years ago, Gena Penney took over as the Whisky's in-house talent buyer.

Music Connection: What's new at the club?

Gena Penney: Every Monday night, RCN (Rockin' Country Nights) are bringing back some of the great acts that have been here before, but haven't played in a while, and also bringing current country acts such as Jack Ingram. Also, we're redecorating the club for a "retro" look. We'll be putting the booths back in, moving the bars around downstairs, and getting new digs for the upstairs.

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

Penney: We try to stay away from death metal, rap, hip-hop, and hardcore punk. We've always been famous for being a rock & roll club. We book all kinds of rock: indie, mainstream, country and blues, 80's rock, I have even done some rap-rock, which does go over well.

MC: How do you prefer to be approached for booking?

Penney: Send an e-mail with a link to either your website or a MySpace account, (whichever has the requested booking materials handy) and then follow it up with a phone call. If you want to come by the office, I am here Monday to Friday from 10 am to 6 p.m. I still try to work the box office on all my own shows to see

the bands I've booked, so I'm here in the evening on all of our in-house nights.

MC: What kind of demo materials do you need to see?

Penney: I like to see a good variety of the band's music, stuff that reflects the genre (not just one cover song), and also if the band fits visually as well as musically with the other bands on the bill. I don't want to put a band that looks like the Insane Clown Posse on a bill with some guys that look like they just stepped out of a Vanilla Ice video!

MC: What is your minimum draw?

Penney: Around 50 people. If it's short notice, I try and fit the minimum to accommodate the time constraints.

MC: At what point has a band paid its dues, and can book without having to pre-sell?

Penney: After a band performs shows here on weekdays and weekends, I usually provide them the option of presale, consignment or a flyer deal (no presale). There is also a lot to be said for attitude. I think a band that is cool towards others helps pay their dues, as well. I cannot tell you how many bands think that just because they have sold 40 or 50 tickets they have arrived and can treat staff poorly. To get respect, you need to give it.

MC: Do you have any resident bands?

Penney: No. I handle all the outside promoters, and I never get the same days every month. It's hard to tell a band, "You can do every Friday night." We do have bands that play every other month or so, like Atomic Punks or Led Zepagain. Some local bands ask if they can book something every month and I always tell them that they don't want to spread themselves too thin. Make every show a big event.

MC: What's coming up that you're excited about?

Penney: We have some amazing secret shows coming up. You'll have to check the website, LA Weekly and Myspace.com to see what's in store.



Frank Black comes to the Pantages Theatre

Rockers on July 21st. The restaurant hosts music every weekend and sometimes during the week if the band's sound is right. Interested "underground" performers can connect with Joseph Lee at joseph@443terrace.com for booking information. You can find Mod-alogic at www.myspace.com/modalogic.

FOO'S GO ACOUSTIC

The Foo Fighters will perform acoustically on August 29 and 30 at the **Pantages Theatre** (6233 Hollywood Blvd.; 323-468-1770) in support of their latest release, *In Your Honor*. The band will be joined for these special performances by **Wallflowers** keyboard wizard **Rami Jaffe**, violinist **Petra Haden** (whose own band will open on August 30), percussionist **Drew Hester** and **Germs** guitarist/**Nirvana** sideman **Pat Smear**.

August 29 opener **Frank Black** will also perform a special acoustic set — his first since 1996. Black will be strumming tunes from his latest release, *Fastman/Raiderman*, which like its predecessor *Honeycomb*, was produced in Nashville with **Jon Tiven** and features instrumental support from music legends **Steve Cropper**, **Al Kooper**, **Spooner Oldham** and **Levon Helm**. Tickets are available through www.ticketmaster.com.

INSECT SURFERS

The **Insect Surfers** "planet earth's longest running modern surf band," will celebrate their 25th anniversary in L.A. at a special event at **Safari Sam's** (5214 W. Sunset Blvd.; 323-666-7267) in Hollywood on July 15th. Fronted by guitar wizard **Dave Arnson**, who has led various incarnations of the group since the late 70's, the **Insect Surfers** will be supported by the **Fleagles**, **Chum**, the **Boardwalkers**, the legendary **Davie Allan & the Arrows**, and **Spindrift**. The show starts at 8 p.m. Tickets are \$10; hot rodders get in free. For complete information, log on to safari-sams.com and www.insectsurfers.com.

FULLERTON GIGS

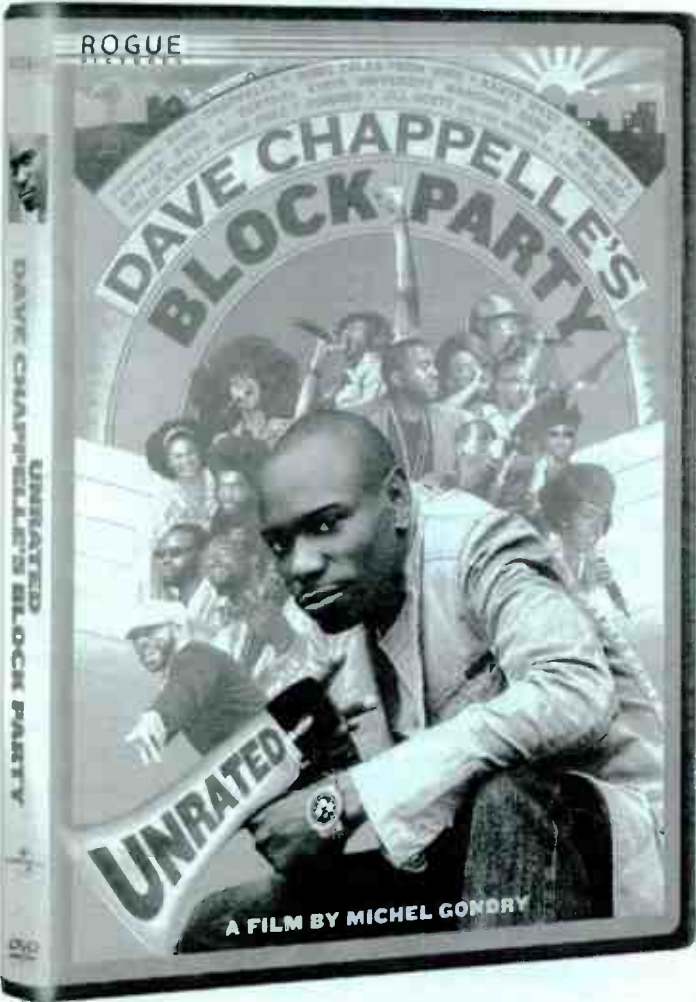
Stubrik's Steakhouse & Bar (118 E. Commonwealth Ave.; 714-871-1290) in Fullerton was started by two directionless college students whose intention was to create a place they'd want to go: a joint where late night happy hour (11 p.m. - 1 a.m.) is the weekday norm and blues music rules on Friday and Saturday nights. Two duo succeeded in creating their vision, and **Stubrik's** has since become a popular destination for **Cal State Fullerton** students. The restaurant's music room holds about 100 people and features bands Tuesday thru Saturday nights (Hollywood bluesman **Blue Baron** performs every other Friday.) Artists interested in performing can send packages to the bar, marked to the attention of **Shawn**. Check them out online at www.stubriks.com.

TEAR IN MY BEER

Do you have a foot stomping honky tonk or country act? If so you should know about **Cowboy Country Dancehall & Saloon** (3321 E. South St.; 562-630-3007) in Long Beach and they should know about you. The 15,000 square foot venue prides itself on being one of the last honky tonks in Southern California and features cedar paneling (essential), cow-girls, and tributes to rodeos and music icons. The saloon features music almost every night of the week, and a complete calendar can be found at www.cowboycountry.mu. Contact the club's main number for booking information.

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

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



Directed by Academy Award winner Michel Gondry (*Eternal Sunshine of the Spotless Mind*), *Dave Chappelle's Block Party* follows the funnyman as he treats a Brooklyn neighborhood and a group of out-of-towners to a hilarious, no-holds-barred, once-in-a-lifetime celebration.

The daylong party that results is loaded with humor, as well as a historic showcase of today's most influential musical artists, including performances by Kanye West, Mos Def, Erykah Badu and the Fugees. For additional *Block Party* information, log on to www.universalstudios.com.

If you've ever dreamed of auditioning for *American Idol*, but don't feel you have the right look, a new makeover show is looking for you. Producers are promising a full makeover from hair to makeup to clothing (even your teeth) to anyone with talent marred by really bad fashion sense. E-mail your story and photos to jbandemer@eentertainment.com. Be prepared to sing at the audition.

► What does it mean to be an indie artist? It's not getting any easier to get signed to one of the four remaining majors — especially if

you've already hit puberty — but what does it mean to be an indie yourself? That's the question explored in director Dave Cool's particularly well-done indie film release *What is Indie?* This excellent DVD feature, self-financed via Cool's record label, *Stand Alone Records*, features extensive interviews with artists such as Canada's living folk legend, Penny Lang, and one of the most supportive figures in the U.S. indie biz, Derek Silvers from CD Baby. The two-



Penny Lang

disc package includes almost two hours of special features, with in-depth interviews, mini-features, deleted scenes and a blooper reel. Particularly well edited and organized, *What is Indie?* needs to be studied by any indie artist and label. This \$20 item can be ordered through the website www.whatisinindiemovie.com.

► Pink Floyd will release the group's much-anticipated two-DVD set, *Pulse*, on Columbia Records July 11th. This release features the first-ever film of Pink Floyd playing the band's seminal album, *The Dark Side of the Moon*, live in concert. The *Pulse* DVD set documents the 1994 Division Bell tour and was filmed at London's Earls Court during a record-breaking 14-night residency. The two-disc release contains the full concert performance with backstage footage and previously unseen extras. For further information, contact Tom Muzquiz at Columbia Records Media, 310-449-2503.

Inter Music has released its first box-set of CDs containing indie artist's music from around the world in a wide range of styles. All music is available for one-stop licensing to film and TV. Inter Music also offers composers and songwriters for full score composition to songwriting and producing. The roster includes Rich & Gigi, Conchita, Margaret McClure, David Rebb Firman, George McFarlane, Jay Y Park and Dice Won. The firm's partners are Laura Maslerla formerly of Promusic Library, and the composers for *What's New Scooby Doo?*, Rich Dickerson and Gigi Meroni. Find out how to be involved with the company by calling Inter Music at 323-632-9188.

New to iTunes is *Live at The Venetian-Las Vegas*, the Blue Man Group's new digital-only CD release. This is a new live recording of the critically acclaimed act's ongoing Las Vegas production at The Venetian. Video and audio podcasts are also available. For



Pink Floyd

more information, contact Sara Waldman at Kirvin Doak Communications, 702-737-3100.

Iconic and influential rocker Joan Jett recently visited the fuse studios in New York City for a rare appearance on *Steven's Untitled Rock Show*. Jett sat down with fuse's Steven Smith to promote her new *Joan Jett & the Blackhearts* album entitled *Sinner*, the band's first studio album in 10 years. Jett, who inspired femme-rockers such as Sleater-Kinney, Bikini Kill and Le Tigre, was the first female to launch her own record label and is about to embark on the Van's Warped Tour as the headliner. For full information, visit www.joan-jett.com or www.fuse.tv. For further information, contact Lisbeth Casaday at fuse, 212-324-3401.

Masterworks Broadway, a new label formed by the combination of Sony Classical / Columbia Masterworks and RCA Victor as part of the Sony BMG merger has released the original Broadway cast recording of *The Wedding Singer*. The new musical is based on the Adam Sandler film of the same name. Composer Matthew Sklar and lyricist Chad Beguelin penned the score, with singer and comedian Stephen Lynch heading the cast as Robble Hart opposite two-time Tony Award nominee Laura Benanti as his love interest Julia. For additional information, visit www.theweddingsingerthemusical.com.

Kevin Cahoon, who's known as the Boy George-obsessed sidekick of Broadway's *The Wedding Singer*, and his band Ghetto Cowboy, have just released their debut record, *Doll*. The album features eight original rock songs in a theatrical style that would not be unfamiliar to fans of David Bowie's *Ziggy Stardust* period.

Cahoon is known in theater for the edgy, alternative roles he has played, including the Childcatcher in *Chitty Chitty Bang Bang*, Ed the Hyena in *The Lion King*, and Hedwig in *Hedwig and the Angry Inch*. It was during Cahoon's tour with Hedwig that he was inspired to

realize his long-held ambition to front his own band. *Doll* is produced by Anchor C Records and is released by Sh-K-Boom Records. For additional information, visit www.kevincahoon.com, www.sh-k-boom.com or contact Vera Sheps at Two Sheps That Pass, 646-613-1101.

The Black Eyed Peas are appearing in a series of digital films — called “digi-sodes” — created by Snickers, the candy bar company, to help them tap into the teen market. The group appears in the series of five webisodes as Snickers factory works by day who become defenders of old-school hip-hop by night. The webisodes can be viewed exclusively on www.InstantDef.com.

McFly, a British pop rock sensation currently trying to break into the American market, appear in a pivotal role in the Regency Enterprises feature film, *Just My Luck*, playing — guess what? — a British pop rock sensation trying to break into the American market.

The comedy stars Lindsay Lohan (Ashley) as the luckiest girl in town who meets Chris Pine (Jake), the unluckiest guy. They meet at a party, share a kiss, and miraculously swap their luck. McFly plays a UK band trying to make it big in America who suddenly find themselves on the fast track to success along with their manager, Jake. Find complete McFly tour info at www.mcflyofficial.com.

Independent soundtrack label MovieScore Media has the release of the original score from the Dutch action comedy *Vet Hard* also known as *Too Fat, Too Furious*. The orchestral score is written by British film composer Alex Heffes, whose previous credits include the documentaries *Touching the Void* and *One Day*

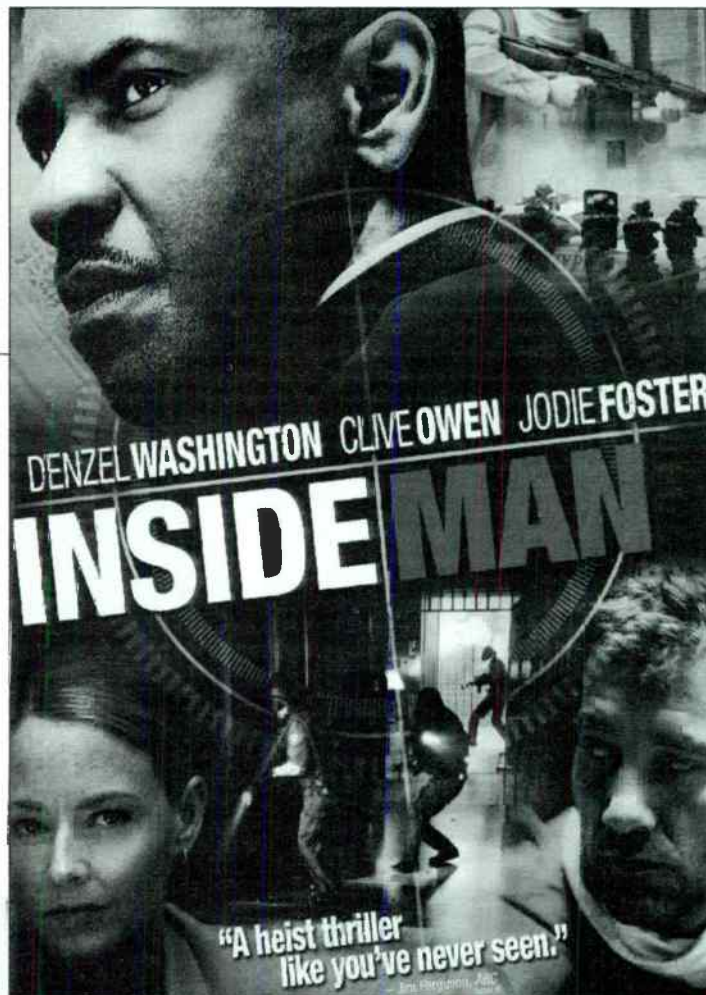
In September as well as the romantic drama *Dear Frankie*, comedy *The Parole Officer* and the thriller *Trauma*.

Performed by the Metropole Orchestra of Amsterdam, the playful and varied *Vet Hard* music incorporates the popular song “Una Paloma Blanca,” featured prominently in the film. *Vet Hard* is available exclusively through iTunes. For additional information, contact Mikael Carlsson at moviescore@bredband.net or log on to www.vethard.nl.

➔ The DVD release of *Inside Man* is out August 8th. The film from director Spike Lee stars Academy Award winners Denzel Washington, Jodie Foster and Academy Award nominee Clive Owen in an intense and explosive crime thriller. Varese Sarabande has the score CD by award-winning composer Terence Blanchard in stores now. View the trailer at www.insideman.net. For complete information about *Inside Man*, log on to www.universalstudios.com.

New to DVD from Time-Life is *To Tulsa and Back: On Tour With J. J. Cale*, an in-depth exploration of one of rock’s most inspirational figures. Covers of his songs have been recorded by artists as diverse as Johnny Cash, Santana, Jerry Garcia, Bryan Ferry and Eric Clapton, who recorded Cale’s “After Midnight” and “Cocaine.”

In a surprisingly uncharacteristic move, the reclusive Cale allowed German documentary filmmaker Jorg Bundschuh to accompany him on one of his rare tours, revealing his troubadour lifestyle for the first time ever. “I’m a guitarist and a songwriter and I got lucky,” Cale says, “I’m not a showbiz kind of guy. I had the passion to do music as much as anybody. But I never wanted to be the patsy up front. And I still don’t want to be famous.”



A very important document for anyone interested in the true roots of rock. For further information, contact Mitzye Ramos at The Brookes Company, 310-558-3000 ext. 201.

The cast of *Hate Crime* descended on Hollywood for the film’s Los Angeles premiere in a star-studded screening that finished with a performance by composer/co-producer Ebony Tay. “Jesus by 45,” the end title theme to the film which juxtaposes an ordinary, middle class, church-going gay couple against a homophobic, reactionary young man and his co-horts, previously hit No. 20 on *Billboard’s Hot Club Dance Play* charts.


The screening was a benefit for the Violence Intervention Program (VIP) with a portion of the proceeds going to the International Day Against Homophobia (IDAHO). Catch the trailer at www.hatecrimemovie.com. For more information, contact Jennifer Malazarte at Luck Media & Marketing, 310-860-9170.

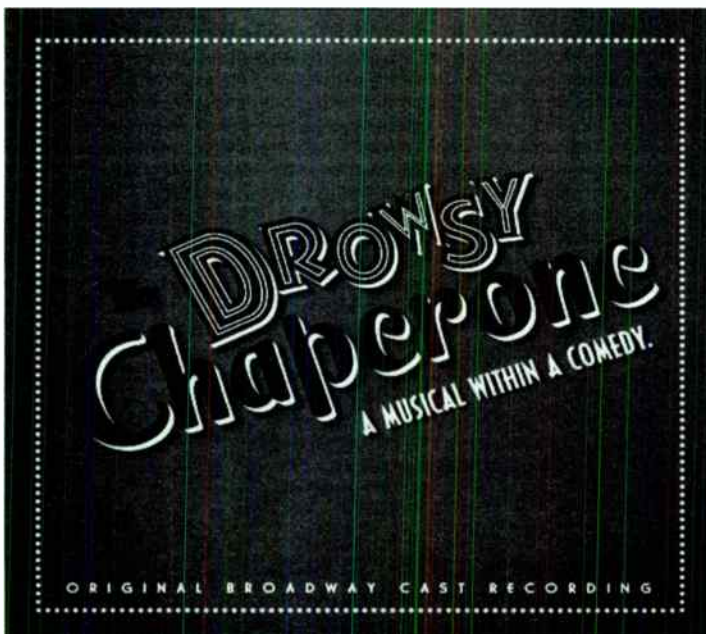
➔ Ghostlight Records, a division of Sh-K-Boom Records, has just released the Original Broadway Cast Recording of the Tony Award nominated musical *The Drowsy Chaperone*. The CD is produced by Grammy-winner and Oscar

nominee Joel Moss and Sh-K-Boom/Ghostlight Records President Kurt Deutsch. With words and music by Lisa Lambert and Greg Morrison, the cast album includes performances by Tony winner Sutton Foster, Edward Hibbert, Troy Britton Johnson, Eddie Korbich and Garth Kravits. For more information, visit www.drowsychaperone.com or contact The Karpel Group, 212-505-2900.

In theaters July 7, *A Scanner Darkly* is Richard Linklater’s adaptation of the Philip K. Dick novel. The film uses the same interpolated rotoscoping animation technique Linklater used for 2001’s *Waking Life*. *A Scanner Darkly* tells the darkly comedic, but deeply tragic tale of drug use in the modern world. The film stars Keanu Reeves, Robert Downey Jr., Woody Harrelson, Winona Ryder and Rory Cochrane.

Graham Reynolds composed the music, which he performed with a cast of Austin-based musicians including his group Golden Arm Trio. The soundtrack recording, on Lakeshore Records, features the score plus two remixes, by DJ Spooky and Jack Dangers (*Meat Beat Manifesto*)

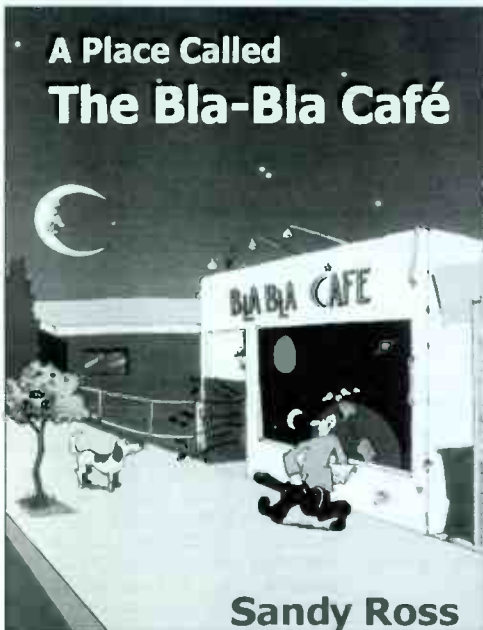
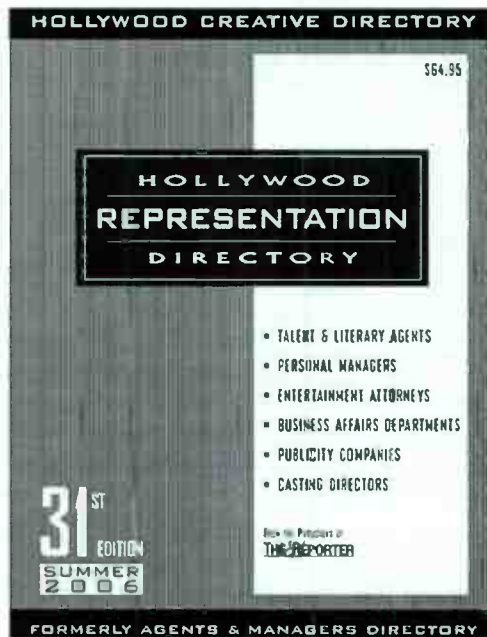
For more details, contact Beth Krakower, Cinemedia Promotions, 212-533-6864. 





DAVIS FEEDS PEARL JAM FAITHFUL: J Records head Clive Davis was spotted at the downtown Tower Records in New York City recently where he offered 1,000 donuts to the huge throng of devoted, passionate Pearl Jam fans who camped out on the street for over 48 hours to get free tickets to a super-secret show.

HOLLYWOOD REPRESENTATION DIRECTORY: From the publishers of the *Hollywood Reporter*, Hollywood Creative Directory recently released its 31st Edition of the *Hollywood Representation Directory*. Providing artists and industry with a complete list of agents, personal managers, attorneys, business affairs departments, publicity companies and casting directors, this extremely useful reference book might appeal to any reader of *Music Connection* who knows that we provide similar listings on a bi-weekly basis. Though focused more on the TV, film and theater industries, this directory also lists music agents and managers, along with the literary and TV/film industry for those musicians who prefer to be "triple threats." This is truly the "insider's guide to the insiders" and nicely organized to make searches accessible and simple. Available at \$64.95, interested players can find this directory wherever they buy books, or go to www.hdconline.com for additional information.



A PLACE CALLED THE BLA-BLA CAFE: Author Sandy Ross asks, "What do superstar comedians Jay Leno, David Letterman and Robin Williams have in common with award-winning singers Al Jarreau, Keb' Mo' and Sting, and hit songwriters Peter Allen, Gene Nelson and Amanda McBroom? The answer is that they all performed at an out-of-the-way club in Studio City called the Bla-Bla Café while they engineered their first major break into the entertainment industry. The book chronicles the historic café with photos and interviews with artists that played the club. It even contains a list of all the artists, both famous and not, who made the café the place to be from 1970-1980. Go to www.bla-bla-café.com for additional information on this thoroughly entertaining read.



ZOMBIE GALLOPS INTO THE WILTERN!: It may have been a bit early for Halloween, but that didn't stop Rob Zombie from awakening the dead at a concert at the Wiltern in Hollywood. The show plugged the much feared industrial metal monster's latest Geffen album, *Educated Horses*, and also featured some White Zombie classics. As usual, Zombie performed in front of vintage horror film clips and let the band trample through the mud of its gory-violent library of gut-wrenching power chords. This show struggled soundwise, but managed to wrestle the black tee'd ghosts from their summer graves and leap for the gates of hell whenever the entertainer wished.

CINDY WILBY



AN AMERICAN IDOL CHECKS IN AT ET: Taylor Hicks recently stopped by the *Entertainment Tonight* set for a solo performance just after winning *American Idol*. The singer took a moment to thank some of the industry reps who help clear the way for the Paramount Studios production teams. Pictured (L-R): Eric Moromisato, *ET/The Insider* Music Clearance; Dan Glosser, CBS Sr. Domestic TV Clearance Administrator; Hicks; and Michael Drland, *American Idol* Assoc. Musical Director.



BERKLEE COLLEGE OF MUSIC KEEPS IT LIVE: Berklee's Music Business/Management Department recently presented a panel discussion titled *Keep It Live! Successful Tours and Concerts*. The event was moderated by Jeffrey Dorenfeld, Berklee Associate Professor and former manager of the band Boston. Pictured (L-R): Bert Holman, John Czajkowski, Marsha Vlasic, Jeffrey Dorenfeld, Gerry Barad and Dave Marsden.



A LION SHARE REUNION: Lion Share Recording Studios — the studio where "We Are The World" was recorded, overdubbed, and mixed — recently held the first-ever alumni reunion at former Traffic Manager Peggie Needleman's home. Pictured (L-R): Tommy Vicari, Jay Antista, Peggie Needleman, Terry Williams, Bob Bullock and David Cole.

Celebrating
29
1977-2006

**MUSIC
CONNECTION**

**Tidbits From Our
Tattered Past**



1989—MAC MOMMAS—(Issue #1): Fleetwood Mac band members Stevie Nicks and Christine McVie graced our cover and answered our questions about the newest version of the band. Said Nicks, "No matter who's in it, it's still Fleetwood Mac. For me, it's the only band I've ever been in, and the only one I want to be in." Meanwhile, this issue of *MC* profiled legendary producer Shel Talmy (the Kinks, the Who, the Easybeats) "What I was able to do in a day back in the 60's now takes six months," Talmy grumbled. "If I can't make progress in a 10-hour day, then I'm in the wrong damn business."



1996—SOUNDGARDEN—(Issue #11): As part of our feature on Seattle grunge stars Soundgarden, guitarist Kim Thayil had this bit of advice for musicians: "Don't waste your time trying to sound like someone else. Write your own songs and do your own music. You'll enjoy it better and you're more likely to have success if you're enjoying yourself. It'll be more satisfying." Also in this issue of *Music Connection* you'll find profiles of funkman George Clinton and BMG exec Strauss Zelnick, and Club Reviews of the Derailers at The Foothill, Echobelly at The Roxy, and Acetone at Spaceland.

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."

Purchasing recording products for home studio facilities can get pricey if you don't know who to contact or what each manufacturer has to offer. To get the best home recording products at the lowest cost, *Music Connection* presents the following directory which is fully updated with specifications supplied by each listee.

Compiled by Eric Moromisato

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Web: www.adler-heinrich.com
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San Jose, CA 95110-2704
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PEARL JAM



By Gary Graff

against one!

Thirteen years ago, Pearl Jam introduced its philosophy of “five against one” in its hit, “Animal,” and the Seattle quintet has spent the interim steadfastly safeguarding its integrity in an industry programmed to hype and exploit. Videos have been scarce. Interviews, for a long time, were extremely rare. The relationship with and welfare of the fans was preeminent, from the goodies that came with being a member of Pearl Jam’s Ten Club to the parade of official “bootlegs” that have accompanied each tour. And let’s not forget that, for a time in the mid-90’s, the group refused to play shows where Ticketmaster would be involved, a boycott that limited the amount of touring they could do and helped damage its sales stature.

The message, however, was clear; the music was first and foremost to Messrs. Eddie Vedder, Stone Gossard, Jeff Ament, Mike McCready and, since 1998, Matt Cameron. And the music won out. *Pearl Jam*, the band’s latest release (and first distributed by J Records after a decade with Epic), debuted at No. 2 on the *Billboard 200* in May with first-week CD sales of nearly 280,000 copies. The record received the most universally positive reviews for the band since 1994’s *Vitalogy*.

The album’s explosive first single, “World Wide Suicide,” has become Pearl Jam’s quickest No. 1 on the rock charts, and the group’s first performance on *Saturday Night Live* in 12 years and the decision to do a video (for the track “Life Wasted”) underscored the renewed energy it seems to feel with this effort. For a band that never really went away, Pearl Jam is indeed “back” — or, if you prefer, very much “Alive.”

Music Connection: The perception that Pearl Jam is “back” or that *Pearl Jam* is a return to form seems like a backhanded kind of compliment.

Jeff Ament: It feels a little bit weird. I’ve actually read a couple kind of not great reviews by people who loved the kind of more experimental last couple or three records. I can totally understand that part of it, and there were some of those kinds of songs we recorded (for *Pearl Jam*) that, when we were putting the record together, it just didn’t feel like those songs fit in with the core tracks.

MC: Does the band feel like this is a harder-rocking album than, say, *Yield* or *Binaural* or *Riot Act*?

Ament: We were really excited about how uptempo the original group of songs was. We kind of felt like we wanted to put out a more uptempo record, and the initial four or five songs dictated what the rest of the record would be. I think you combine the energy of the record with the fact that our new record label is actually promoting it, and the timing of the kind of lyrical content and the state of the country right now. I think people are ready to be on board with what Ed’s talking about in most of the stuff. I think they can relate to those characters.

MC: Pearl Jam is your first studio album in four years. You all have things you do outside of the band; do you ever worry, when you take these breaks, that the group might not come back together?

Ament: Yeah, there was a time when I worried, and I think that was right around, probably, the *Vitalogy* and *No Code* era. It seems like everybody’s given up that worry now. I think there’s probably more confidence that we *are* going to get back together and it’s going to be all right. It doesn’t seem like there’s any major tension in the band like there has been in the past; that makes it easier to want to hang out with one another, even just as friends, and go to dinner and bullshit about what’s going on with your life. I think the better friends that we’ve become, the more likely we’re going to turn into the Rolling Stones or something.

MC: Are you sure that’s the example you want to use?

Ament: (Laughs) Listen, you can nitpick at things, that they’re too old or whatever, but you go watch ‘em play and it’s like, yeah, they still look like they’re having fun. We don’t have a Mick and a Keith in our band, in terms of the excessive kind of personality, but as long as you’re having fun, then...why not?

MC: Prior to making *Pearl Jam* you took part in the Vote For Change tour that preceded the 2004 presidential election. What impact did that have on the band and on the new material?

Ament: That tour was so great on a lot of levels. We were playing somewhat smaller venues, and it really felt like we were out in the middle of the country at a pretty intense time, and that felt really good. It seemed like it put me more in touch with what was going on, what people were really afraid of at that point. So I think the energy did translate; we went



I’m giving back what Jello Biafra and Joe Strummer did for me; those guys turned me on to all kinds of books and made me realize you weren’t really going to read the whole story in *The New York Times* or your local paper.



into the studio literally a week or 10 days after we got off that tour. I think with the election going the wrong way during that process and us having our chops up and having just played loud and hard shows, I think that set the tone for the record. We’ve always talked about playing some shows before we go and make a record and we’ve just never done it. I think that probably set the tone more than anything, that energy and having our chops up and maybe being a little pissed off, too.

MC: Which were the songs that came first?

Ament: “Marker” was early. “World Wide Suicide” was pretty early. “Unemployable” was pretty early. There were two three-week sessions right off the bat, and I would say most of the record — most of the rhythm tracks and vocal melodies — happened for everything except “Come Back” and “Inside Job” during that initial burst. Then Ed worked really hard on the lyrics; that’s what took a lot of the time in finishing it up. There are a lot more vocal harmonies and stuff on this record, and it shows. I think at the time you’re always a little frustrated; you wish the record could happen a little quicker. But I think that lyrically it’s the strongest record he’s ever done.

MC: It’s been said that this was, overall, a more collaborative album for Pearl Jam. True?

Ament: Yeah, and the part that you don’t see in the credits is that probably more than any record since the first two, we were all in the room and, even without Ed, going over the arrangements and everything. Those first two sessions we sat in a circle every day for three or four hours before we recorded anything and basically hammered through every little part of whichever song we were working on. So every song, no matter who got credit for (writing it), everybody had a voice in what the arrangement should be and what the parts should be and how the transitions should go. We ran the songs through the gauntlet a little bit, and I think that made for a pretty tight record. It’s pretty fat-free in terms of that. There are no meandering bridge sections; it’s pretty much “get to the point and get back into it.”

MC: Are there any particular songs that really illustrate the way that process worked?

Ament: “Army Reserve” is a good example; it was originally called “Geronimo,” and I kind of had a lyric to it, but Ed wrote a much better lyrics to it. And “Big Wave” was just a couple riffs I came in with and we sat in that semi-circle and kind of hammered through the arrangement of it. I had a couple of weird time things going on with it, so we straightened a couple of them out and put the odd-time ones in a couple of different places for power. That’s when the collaboration works so well, when you sit around and someone can have a completely different angle on it. Maybe you’ve been sitting in your living room playing it for six months, and then as a group you can take the initial song ideas to new places.

MC: Does this particular lineup of Pearl Jam trust each other — and maybe itself — more to engage in that kind of creative push-and-pull?

Ament: I think especially when it comes to Matt (Cameron). I think he has said this

before, that the first couple of records after he joined (Pearl Jam) he just wanted to go slow and didn't want to put too much of his imprint on anything. At the same time, I think there were moments on the last couple of records when he would kind of go off and do his thing, and those are some of the best moments on those records, I thought. I think we were all pushing him to do what he thought was the right part and to get as far out there as he wanted with it. He just played his ass off on this record. I think about "Severed Hand" and "Marker;" those two songs were really different before he got hold of them. The groove really changed on both of those songs. Even "Army Reserve," which goes back and forth between a 6/8 time signature and a 4/4, he does that stuff so well that you don't even really notice it.

MC: What kind of impact does having Matt make on your playing within the rhythm section?

Ament: He's the most consistent, creative drummer I've ever played with, and I feel like I've played with some great drummers in my life. The great thing about playing with Matt, and I noticed this maybe 20 shows into playing live with him, is he really listens to everybody. If somebody puts a little flourish in a place or I would put a flourish in a certain spot, he would be right in there by the end of the flourish. I think he listens probably better than anybody, and that's contagious. All of us end up listening to one another better because of that.

When you have a drummer who's really taking it all in, and when something strong happens he's right there to accentuate it, I think it really makes the band a lot more fun. That's especially true when it's more of an open-ended kind of thing, initially, when you're just going in there with a riff or something and there's a lot of space to interpret that riff and explore grooves. Doing that has been a blast.

MC: What led you to simply title the album *Pearl Jam*?

Ament: We talked about a bunch of stuff. It didn't feel like any of the (song) titles. It didn't feel like there was any one of them that did justice to the lyrics and the density of the subject matter. We were trying to come up with something super-simple, even vague. That kind of had an effect on the artwork, and once we were going with the avocado on the cover, everything seemed kind of pretentious. So we thought, well, if we're going to have this kind of departure art-wise, maybe we shouldn't really try to shove a theory down anybody's throat; maybe they should just come up with it on their own. And we've never had a self-titled record. I've actually never had a self-titled record with any band I've ever been in.

MC: So who's idea was the avocado as a cover image?

Ament: That was Ed's idea. It's great. More than anything I wanted the art to be a departure from the last records. That was the one thing I threw out there — I didn't want it to be really dark or heavy. All you have to do is open the (CD booklet), then you get the heaviness. But I wanted the cover to be kind of lighter and enigmatic.



PEARL JAM (L-R): Stone Gossard, Jeff Ament, Eddie Vedder, Matt Cameron and Mike McCready

MC: Is there a percentage of Pearl Jam's fan base that would rather the band not be as political as it is?

Ament: Yeah, I think there is. I know when we were doing the Vote For Change tour, we had some friends that filmed a bunch of that tour, and I was even outside a bunch of times and witnessed fans arguing both sides of whatever point they were talking about. It was interesting to hear fans say, "We don't agree with their politics, but they rock, so we're here." That's the beauty of it; I think more than anything we want to keep those conversations alive because it's an important time for our country and I think people are having conversations about it now because gas prices go up and maybe their kids' after-school program got taken away. So little things are starting to be affected in everybody's daily lives. It's the right time to keep the conversation going.

MC: Have you looked to music for political insights or social commentary?

Ament: Absolutely. I learned a lot of important history and politics through punk rock bands in the 80's. I think it's a great place to put that out there. I'm giving back what Jello Biafra and Joe Strummer did for me; those guys turned me on to all kinds of books and made me realize you weren't really going to read the whole story in *The New York Times* or your local paper. I think Ed's great at that; I think he's really informed and comes with a unique angle.

MC: You have a strong kinship with Neil Young. What do you make of his new album (the political *Living With War*)?

Ament: That "Let's Impeach the President" song, (laughs) the one with the "flip-flop" bridge, that's one of the heaviest things I've ever heard, man. It's kind of the same thing as our record, but it's a very, very different angle on it. It's very kind of blunt and obvious, which I think is great. I was actually thinking it would be great for us to learn a couple of those songs and play 'em live.

MC: Are you happy with the label change from Epic to J?

Ament: Yeah, it's been great. It's no dis on Sony; they were great, but I think it's one of those things where after 15 or however many years somewhere, maybe a little bit of the luster went away for them. It's great now to be somewhere that everybody at the label is really, really excited about us, and that makes us excited and probably makes us want to put more effort into promoting the record than we've ever done. You don't want to do a bunch of stuff and then have it not be implemented, which is what we found on the last couple of records.

MC: So there's a new lease on life in a way.

Ament: I think so, yeah. We feel like we can mess with our whole way of doing things, and I think that has given everybody a bunch of new energy. I've definitely been in bands where after two, three years you're like, "Yeah, this is over. This has run its course." It has never felt that way with this band — still doesn't. I still feel we can make our best record somewhere down the road.

Contact mika.elbaz@sonybmj.com

MC

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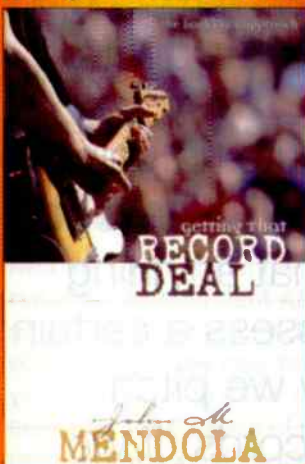
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technique; there are some cheap mics out there now, and a lot of them are really good. I like the Audio Technica mics; they're as cheap as dirt. I've used the Neumanns and Telefunks and they're fantastic, but I've gotten better vocals with \$100 mics; it's the performance and knowing what works." And Decato's recording gear is equally modest. "I've got a Mackie 12-2 and a Digi 001; I use the mic pre's in the 001, I plug right in."

For mixing, Decato uses a time-tested lo-fi method. "I make it sound good in my room. I have a pair of \$50 computer speakers that I use for mixing. If it sounds good on those, it will sound good everywhere — my car, my friend's car and a good TV. This method works great for film, too." Decato has a number of simple tricks. "Save your settings. It seems idiotic, but it's really important. Get good cables. I don't mess around with anything in front, I digitize as quickly as I can. I do a lot of plug-in processing rather than analog. I'm a poor musician, but I've acquired a lot of plug-ins that work really well."

Miami-based composer, educator, pianist and songwriter Bill Gordon has had tracks on *Boston Public*, *Felicity* and *The District*. "The most high-profile placement I got was on *Judging Amy* last season," Gordon says, as he notes that all of these placements have come through his membership in Taxi. "A lot was recorded right here in my little place at home. The thing I do most, and what I should stick to, is piano stuff; either solo or with a classic jazz trio. I do that right here. Part of that is my step grandmother's Steinway grand piano. It's the heart of the studio and the center of my daily activity. The instrument itself, especially if you're doing an acoustic instrument, has to sound good and it has to be in tune. You've got to have it tuned the day of the recording."

Gordon uses two AKG C-3000 mics that he designates as "medium expensive, about \$400 a piece. You've got to use a decent condenser mic on a piano — not a dynamic mic — otherwise it makes too much noise. I put those out by the piano lid and use an inexpensive Oktava mic right by the hammers, three or four inches off the strings, and add just a little bit at the threshold to brighten up the sound. I record in entry-level ProTools onto a Mac G-4 using OSX."

Gordon's guesthouse is his studio, and although he uses some baffling, the live sound has become a distinctive flavor in what he provides for TV. "The studio has a little ante room where the drums go in; we can get a bit of isolation, then the standup bass player is right next to me. Mainly we go for the live jazz club sound. *The District* was about a guy from a D.A.'s office who had a little combo on the side — the tunes they played were mine. In *Boston Legal* the schoolteachers would go to a place called Doyle's and there'd be a jazz trio or a solo piano. I recorded the source music for that."

Gordon shares that the equipment can only sound as good as the instrument. "The classic old-school thing, which is now the new-school thing, is making the beginning of the recording as good as possible. Make your signals as hot as they can, even in the digital realm. Make the undoctored audio sound as good as it can. If you're using electronic sounds, make them as high-end as they can be. If you [don't have access

"TV people can be fussy. I've had them turn me down when I tried to do electronic sounds. I thought the sounds were good, but they were only okay — these people are used to things sounding really good."

—Bill Gordon
recording artist

to that,] then you have to find ways to [brighten them] through EQ, reverb, delay and doubling things. A lot of people think if it's digital they don't need great levels, or if it's electronic they don't need great sounds. TV people can be fussy. I've had them turn me down when I tried to do electronic sounds. I thought the sounds were good, but they were only okay — these people are used to things sounding really good."

📺 In The Mix

"The rules of audio recording are fairly basic," says Michael Laskow. "People at home can follow them. Keep the VU meter around zero if it bounces in the northern direction. Make sure you've got plenty of bottom and top end and keep it simple, stupid."

Bill Gordon agrees that consistent levels are a necessity. "When they drop it in they may tweak the EQ, but you have to give them a good solid signal. I do the real standard thing of compressing it a little bit in the mix — never more than four or five db — it brings up the low spots and trims the peaks so the signal is more controlled. It makes it sound a little hotter. Sometimes I get requests like, 'When you mix it don't compress it.' But the word I get back is that they like the way it sounds, it's ready for the TV show or movie."

Chris Decato delivers his mixes electronically. "I send 24-bit files on an FTP server or e-mail if it's small enough," he says. "I treat it the same as a CD. I'll do what they want. I've had a request for no processing and it turned out fine."

Janet Fisher adds that time is always of the essence in fast-paced television productions. "It's not like the old days; today, music is one of the last considerations. I've been called at 9:30 at night to bring something over the next morning for the cutting session where they're doing a final mix."

📺 Songwriter Specters

With so many musicians and songwriters possessing the tools necessary to hit the airwaves, Michael Laskow shares a key reason why he thinks many of these artists fail. "Their own fear. Sometimes I wonder if people are afraid to dip their toes in the water. 'Gee, if I assume my recordings aren't good enough and I don't try to conquer the film and TV worlds, then I'll never find out that I'm not good enough.' That could be part of their problem. Other people are recording-phobic; maybe they've attempted at some point in their career to make a recording with a four-track and it came out sounding thin and didn't have any bottom end or sounded distorted."

In those cases, Laskow thinks it's time for collaborations like the one between Chris Decato and Gary Sredzienski. "Go online to www.craigslist.org," he advises, "or go to Guitar Center or another musical instrument retailer, put up a fluorescent pink one-sheet on the musician's bulletin board that says 'Songwriter with great voice looking for engineer/producer with great studio looking to develop talent.' There are so many people who have the gear, but don't have the vocal or songwriting ability. And there are people who have the voice and song, but don't have the engineering and production chops."

Another favorite recommendation from Taxi's Laskow is for artists to "go to the University of Miami or any other college that teaches audio production, and put up a listing that you want to be a guinea pig for their class project. You'd be surprised how many phone calls you get from guys working on SSL consoles in million dollar stu-

dios. You can come away with first-class recordings."

📺 The Soul in the Machine

On a final note, Bill Gordon reveals what makes his songs effective for television usage: believability and commitment. "I think everybody in the business goes through a period where they chase after the current style. I did it, too, but if my heart is not in what I'm doing people will hear it right away. I thought I could fool them just on the 'savvyness' of my musicianship, but apparently it's not always that savvy. People got accustomed to my tracks having a soulfulness or emotional content, and if I don't project that for real, it's really obvious. I thought I could fake it; it's just TV. But to be good it's got to have that special 'thing.' Because there is a lot of great music on TV."

MC

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www.broadjam.com/artists/artistindex;
www.myspace.com/chrisdecatoc

Gary Sredzienski

www.garysred.com

Michael Eames

PEN Music Group
www.penmusic.com

Janet Fisher

Goodnight Kiss Music
www.goodnightkiss.com

LaMel, Sharell, Tyrell

Anatomy of a Successful Fundraiser



By Jonathan Widran

On June 2 at the El Rey Theatre, veteran music industry executive Jerry Sharell took to the stage before a crowd of peers, legends and luminaries — in an elegant setting reminiscent of the Copacabana — and fulfilled a longtime dream to sing and swing on chestnuts from *The Great American Songbook* with a big band.

Best known for his behind-the-scenes roles over the years at Elektra/Asylum, WEA Corp, Warner/Chappell Music and MCA Home Video, Sharell performed his spirited set between those of longtime friends Gary LeMel and Steve Tyrell, the songwriter/producer turned charismatic, gravelly voice singer who has become a fixture on *Billboard's* jazz chart over the past decade with his bestselling collections of standards.

"I got to be Frank [Sinatra] for 25 minutes," laughs Sharell, who years ago worked his way through Kent State by singing in clubs, road houses, ballrooms, gyms and cruise ships. "I got to sing in front of so many people who never had a clue that I could do this. I practice often at home, but haven't sung in public in ages. It was a magnificent evening, and for a very important cause, too."

The dazzling event, hosted by former Capitol Industries/EMI President/CEO Joe Smith, was put together by Sharell as a fundraiser for Society of Singers, a non-profit organization which benefits the health and welfare of professional singers worldwide who are in need of financial assistance due to medical, personal or family crises. SOS also helps support the future of aspiring singers by granting scholarships to university students who are pursuing careers in the vocal arts.

Among its approximately 2,000 members worldwide are Barry Manilow, Barbra Streisand, Melissa Manchester and Celine Dion. Members Pat Boone, songwriter Ray Evans ("Mona Lisa"), lyricists Marilyn and Alan Bergman and Keely Smith were among the legends in attendance.

The organization was founded by Ginny Mancini (Henry's wife) and Gilda Maiken Anderson in 1984. Mancini has dedicated her efforts to furthering the mission of SOS for over two decades and remains Chairman Emeritus. Sharell was asked to join the Board of Directors five years ago and has been President/CEO since his election by the Board in 2002.

"The offer to lead SOS came up about the same time as my contract with WEA was expiring, and I had to choose between a new job offer from another record company and this," says Sharell. "I decided SOS needed me more. I knew that I could bring my passion and experience to the organization's great mission of helping out professional singers and awarding scholarships to young, talented and needy people. In this position, I have been privy to see some of the well-known names we have had the opportunity to help. It was truly shocking to see that some of my favorite recording artists had such tragic stories. I was amazed that they were not only ill-treated, but literally had nowhere to go. I am grateful for the opportunity to help them as well as others who are lesser known, but equally dedicated to their art."

Part of Sharell's goal with SOS is to create an awareness of a rather uncomfortable reality — that while musicians have a strong union backing them, serving their needs and promoting their welfare, there is no guild or union that exclusively represents the rights and welfare of singers. Gigging vocalists often work without medical insurance, life insurance, pension funds or residual contracts and are unable to turn to other resources for help. This is where SOS, which also accepts members who are non-

singers, fits in. "We have thousands of members who contribute anywhere from their \$50 membership fee up to two and ten thousand dollars," says Sharell. "Many concerned people in our music community appreciate having the opportunity, through us, to reach out to those who are going through hard times."

This past year, SOS took great pride in directing its attention to the thousands of people whose lives were shattered in the wake of Hurricane Katrina. In response to the devastation, Society of Singers came to the aid of numerous hurricane victims who are also members of the vocal arts community. In addition to SOS' regular fundraising activities, many supporters donated to its special emergency fund, which allowed the organization to provide grants for relocation, replacement of lost items and other bare essentials that assisted in restoring singers' lives.

In addition to private and corporate contributions, SOS' biggest annual moneymaker has been its Ella Award presentation, named for its first recipient, Ella Fitzgerald, in 1989. The gala surrounding this award — which is based on both artistic as well as philanthropic contributions to the world — is held at the Beverly Hilton hotel, with cocktails, a silent auction, dinner and a show dedicated to each year's honoree.

The creation and organization of "3 Men And A Big Band" was a huge undertaking for Sharell and SOS, but it was artistically satisfying — and, perhaps more importantly, profitable. "As President and CEO of SOS, my job is to keep figuring out how to raise more money and spread the brand," he says. "The idea for this show came from a cool photograph of me, Gary and Steve taken after one of Steve's shows at the Cinegrill. I've known Steve since 1970, when we parked cars together at the City Squire Hotel in New York, and have been so thrilled about his second career as a singer.

Larry Vallon from AEG Live recommended the El Rey, and I asked Steve this past December to clear out a night in his schedule this June. Of the three of us, he's the star, but he insisted that we all receive equal billing.

"He and Gary loved the idea of doing selections from the Great American Songbook with a big band, and Gary had great connections at the University of Arizona, where they have access to all the old Nelson Riddle charts," Sharell adds. "We also did a few charts from Sammy Nestico, who worked with Count Basie, and Charlie Calello, who did the vocal charts for the Four Seasons. I gave the two of them free rein as to the songs they wanted to do. Steve had just had a big success with his Sinatra tribute, so his choices were obvious crowd pleasers."

Sharell's next task was to hire Gregg Field, one of L.A.'s top drummers to put together and lead a great big band of first-call musicians. Field in turn hired contractor Joe Soldo, who secured most of the talent on Sharell's short list of players, including jazz greats Tom Scott, Mike Melvoin and Pete Christlieb.

Sharell credits the staff of the El Rey Theatre and his own small staff of dedicated ladies. "They helped do everything from sell tickets to hire Jane Ayer for PR to working with the press," he says. "We also worked closely with the venue, which is usually a rock house. It was a production challenge for the theatre, turning a room with no seats into a mini-Copacabana, complete with tables on the side with candles and numbered rows of seats. We also did a three camera shoot for archival purposes and recorded the audio as well.

"We're so pleased," Sharell notes. "We had about 400 people in attendance, and this generated a nice profit for us. Would I do it again? Probably, primarily because it was a great branding opportunity for SOS. On a more personal level, Steve doesn't get to work with a big band much, Gary is used to much smaller gigs, and I had a chance to go back to my first love of singing. That's what Society of Singers is about, the passion for singing and the opportunity to assist those in need who share our first love."

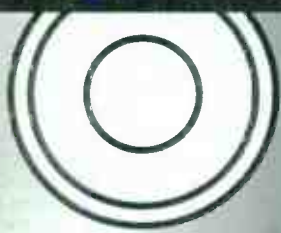
"It was a production challenge for the theatre, turning a room with no seats into a mini-Copacabana, complete with tables on the side with candles and numbered rows of seats."

—Jerry Sharell
Society of Singers

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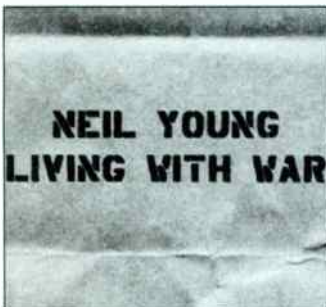


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Neil Young
Living With War
Reprise

1 2 3 4 5 6 7 8 ★ 10

Producer: Volume Dealers, Young & Niko Balas
Top Cuts: "After The Garden," "Let's Impeach The President"
Summary: Well, if there is anything positive that has come out the Bush years, it just might be this album by Neil Young. It would seem that our cowboy has awakened the creative life inside one of rock's most beloved anti-war activists. This album is a very strong reaction to the ambivalence in the world these days. Young is pissed and every track on this album is a "call to arms" and it would be nice if someone under 40 would follow his lead and get something happening out there.

—Michael Mollura



Blow Up Hollywood
The Diaries of Private Henry Hill
MJ12 Music

1 2 3 4 5 6 ★ 8 9 10

Producer: Blow Up Hollywood
Top Cuts: "The Pledge," "WMD"
Summary: Blow Up Hollywood's latest album chronicles the life of Private Henry Hill who served in the military in the Middle East because he was told it would be a great chance to see the world. The record is a well-intended anti-war concept album that is loaded with lines like, "Well, they issued me my gun and they told me to kill someone." It almost works, but the tracks could use the kind of experimentalism that these guys have used in the past. The group deserves credit for trying, which may be a sign that some artists are starting to wake up.

—Michael Mollura



gilli moon
extraOrdinary life
Warrior Girl Music

1 2 3 4 5 6 7 ★ 9 10

Producer: gilli moon
Top Cuts: "Hollywood," "Bye Is Such A Lonely Word," "Evolution"
Summary: gilli moon takes a quantum leap with *extraOrdinary life*, an epic endeavor from an artist well known for her adventurous spirit. Though her wide-ranging style draws comparisons to Tori Amos and Sting, this record has such a sense of self that one gets the impression moon's letting us in on her secret life — an extraordinary one at that. This whole album is an incredible journey through exotic and unpredictable soundscapes. And, while moon's vision may be challenging, it's also compelling.

—Bernard Baur



Kip Boardman
Hello, I Must Be...
Mesmer Records

1 2 3 4 5 6 7 ★ 9 10

Producer: R. Walt Vincent & Tony Gilkyson
Top Cuts: "Hello, I Must Be," "Spin Me Around," "Losing Streak"
Summary: Los Angeles-based singer/songwriter Kip Boardman imparts his skillful eccentricity into these 10 well-polished songs. Featuring sympathetic sidemen, including ace fretman and co-producer Tony Gilkyson, Boardman's distinctive vocals shine on a mélange of Americana, roots and folk influences that frame a broad West Coast musical panorama. A tasty bluegrass cover of Steely Dan's 70's classic, "Dirty Work," adds a subversive edge to the inspired esoterica.

—Dan Kimpel



New York Dolls
One Day It Will Please Us To
Remember Even This
Roadrunner Records

1 2 3 4 5 6 ★ 8 9 10

Producer: Jack Douglas
Top Cuts: "Dance Like A Monkey," "Fishnets & Cigarettes"
Summary: Who would've thought that 30 years after their brief, legendary career fizzled, the two surviving New York Dolls could pull off a reunion without it being a sad nostalgia trip? Their successful spate of shows over the past two years have proven more than a fluke success, and this release backs up their skill for making it all sound good again. The 13 new tracks are faithful to the best of the first go-round, without any self-pity or self-imitation. All of the songs feature plenty of raunch over loose-rockin' licks.

—Brett Bush



Dead Celebrity Status
Blood Music
Bodog Music

1 2 3 4 5 6 ★ 8 9 10

Producer: Danny Saber
Top Cuts: "We Fall, We Fall"
Summary: This Canadian rap-rock trio enlists a legion of live celebrity talent (Joss Stone, Dave Navarro, Steven Perkins) and veteran producer Danny Saber for its maiden effort on a brand-new label. DJ Dopey is the MVP here, keeping the band grounded to the hip-hop grindstone no matter how far the songs veer lyrically and musically into the rock arena. *Blood Music* probably won't win over the hardcore hip-hop headz, but for those diehard rap-rockers out there, this aggressive slab of rap-metal could be a fitting summer soundtrack.

—Will Weckerman



Mr. Lif
Mo' Mega
Def Jux

1 2 3 4 5 6 7 ★ 9 10

Producer: El-P
Top Cuts: "Brothaz," "Murz Iz My Manager" "The Come Up"
Summary: Hip-hop and politics are not strangers, and Kanye West isn't the only one who can scathe poetic. Mr. Lif's *Mo Mega* puts the bull's-eye right on Bush, but the shrapnel hits many topics, from the music industry to the politics of the bedroom. With El-P on production and contributing vocally as well, you get that special Def Jux sound that's both chaotic and intense. But there's plenty of fun here too, just check "Washitup!," a dancehall send-up with enough slackness to make Yellowman blush.

—Daniel Siwek



Sonic Youth
Rather Ripped
Geffen Records

1 2 3 4 5 6 7 ★ 9 10

Producer: Sonic Youth with John Agnello
Top Cuts: "Turquoise Boy," "Or," "Reena"
Summary: For Sonic Youth, *Rather Ripped* is rather reserved. Though certain songs, "Turquoise Boy" and "Jams Run Free," wander briefly into the band's signature crescendos of sonic weirdness, most of the disc remains melodic and somewhat structured. This is not necessarily a bad thing, though. Head-bobbing beats, impassioned vocals and inspired instrumentation ring throughout, which places this disc right in line with the rest of the band's rock-solid catalog.

—Scott Perham



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.

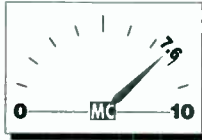


John Rangel

Contact: 310-573-9886;
310-459-1976
Web: johnrangel.com
Seeking: Management
Style: Jazz

Rangel is an accomplished jazz pianist who's performed on world-class stages worldwide. On this full-length collection of original instrumentals, this performer excels in every way — technique, phrasing, dynamics — and shows himself to be versatile as both composer and performer. His back-up players are no slouches, either, complementing Rangel with expert touches. Classic jazz, bebop, big-band, Rangel & crew do it all with panache.

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



Nancy Weisler

Contact: 310-704-7118;
nancy@nancyweisler.com
Web: nancyweisler.com
Seeking: Mgmt., Label Deal
Style: Pop, Rock

With film & TV placements under her belt, Weisler offers this EP co-written with producer Joe Brooks. The standout is "Fake Everything," a dynamic power-ballad with deft production touches and a good vocal. Less enticing, but no less crafty, are the driving pop-rocker "Maybe You Remember" and the yearning piano-driven "I Feel." This artist has a strong voice, commercial material, and pristine production that should garner more film/TV interest.

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

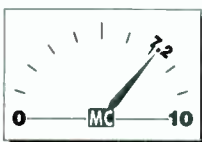


22red

Contact: Michael Gahagan,
480-209-2216
Web: mspace; sonicbids
Seeking: Label, Mgmt.
Style: Rock, Metal
Sonicbids EPK Submission

Arizona's 22red come out blasting with their best track, "Small World," a hooky, high-energy explosion on which the lead vocal is almost swamped by the rest of the attack. Still, it's a good song and the others are crafty and fairly compelling. "Friends" has a Weezerian guitar hook, while "Patch" veers into Marilyn Manson/Velvet Revolver terrain. We like this band for their potential and advise them to get with a producer who can add an element that's still missing.

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

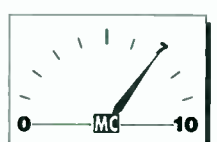


Taniq

Contact: 818-430-8975;
info@crazatic.com
Web: www.crazatic.com
Seeking: Label Deal
Style: R&B/Soul

Seems that 70's soul/pop is in the air right now, and this outfit (fronted by a male-female duo Miko & Carolynn Owens) are creating some smooth, fetching sounds that at times echoes classic Philly Soul as well as new-school Jill Scott/Fugees. The singers have a blend that harmonizes well — sweet, easy and soulful. The band adds plenty of flavor with keys, horns, etc. "Everything About You" sums up the group's strength and signature sound.

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

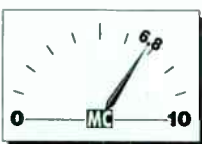


Lee Rude & the Trainwrecks

Contact: Chris Friel, 206-679-7951; frielvirant@comcast.net
Web: planetrude.com
Seeking: Mgr., Label Deal
Style: Alt-Country

Two-fisted Northwest Country is how these Seattle-ites describe their music. "Don't Mind Dyin'" is a gutbucket roots-rock-er showcasing a rockabilly inspired attack. Singer Lee Rude exudes the right kind of tossed-off attitude, his lazy voice effected as if sent through a lead pipe. "Missing My Heartache" leans far to the country side and strives for a monophonic vibe. "Ramadan" (feat. Pearl Jam's Mike McCready) is a litting ballad with some cool, twangy guitar.

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



Coco-Collette George

Contact: 714-898-8115;
geco@cocogeorge.com
Web: cocogeorge.com
Seeking: Label Deal
Style: Hip-Hop

Orange County's Coco-Collette George has a curious mix of influences. "Hey, Boy" is an eclectic, electronic track with world music flavor. The tune whets the appetite for even better tracks, but the disc struggles with "Let Me Keep On Walking"; the song is solid, but the lead vocal is not strong enough to carry it. "Night Fall" marries manic beats to a slide guitar. George is an artist whose ideas are currently ahead of her ability to execute them.

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

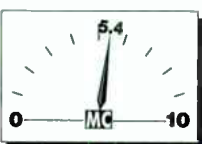


Deffix

Contact: 323-817-1559;
stensagerb@earthlink.net
Web: mspace.com
Seeking: Producer, Band
Style: Rap-Rock

We don't get many demos like this anymore — raw, sparsely recorded sketches for songs that might be. Brian Stensager, aka Deffix, raps with abandon over staccato guitar riffs and ragged drum fills, spitting rhymes that are scathing and humorous in their simplicity ("Hollywood Still Kills" and "City of Angels"). No producer would touch him right now, but this artist (who sounds a bit like the Transplants) should try to connect with a real band to see what happens.

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



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

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

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CLUB REVIEWS



DENNA GURZELAK/STYLING PHOTOGRAPHY

Mankind is Obsolete: Industrial rock with a good weekday draw.

Mankind is Obsolete
The Cat Club
 West Hollywood

Contact: Jon Siren, 323-842-0917; jon@mkio.com
Web: www.mkio.com; www.myspace.com/mankindisobsolete

The Players: Natasha Cox, vocals, guitars; Mark Nurre, guitars, backup vocals; Gordon Bash, bass, backup vocals; Brian DiDomenico, keys, backup vocals; Jon Siren, drums, keys, programming.

Material: Mankind is Obsolete channels the specters of influential industrial bands such as NIN and Ministry. The presence of a female front that actually sings and growls only on accents within each song, allows the band to forge its way across the typically forgettable sub-genres that heavy music often contains, and into the realm of pop music.

Musicianship: Cox's vocals are clear, sweet and powerful, floating impeccably over DiDomenico's ethereal keyboards, Nurre's mournful hanging chords and the heavy assaults he lays on his frets. Bash is a dynamo, his fingers fly across the fret-board like a blind man screaming in Braille, and Siren

combines heavy hitting precision with dynamic accuracy and musicality. This drummer is not just hitting things, he's paving the road for the band's entire sound.

Performance: MKIO took over the Cat Club's tiny stage with massive energy. The draw was impressive for a Tuesday night and this band expanded the room with its large sound. There wasn't a single person in the house who wasn't paying rapt attention to the set; even the club's doorman kept coming inside to take a peek. The band members were very animated, especially Bash, who climbed the walls and still didn't miss a note. Cox and Nurre also took turns dancing in the crowd. The effort that the band put into creating the sound and image was apparent in the performance.

Summary: Mankind Is Obsolete is currently on a national, self-produced summer tour. *MC* has heard rumors about label interest, though the band declines to confirm those stories. MKIO has already established a good-sized fan base outside of SoCal, and sells records independently in decent numbers. The act appears to be quite marketable.

—Lauri Shaw

Sterling Witt
Monsoon Café
 Santa Monica

Contact: Hotline, 310-936-9495
Web: www.SterlingWitt.com
The Players: Sterling Witt, lead vocals; acoustic guitar; George Wright, bass; Christopher Allis, drums.

Material: Echoing Beck, E, and Cobain without disrespecting them, Sterling Witt's twisted poetic angels with brokenhearted spirits represent well-crafted relationship-orientated lyrics. With imaginative verses like, "In my head it was a symphony, I gave it all up — sold it for free..." Witt blends magic with metaphors and unfolds it all in a storyteller fantasy.

Musicianship: Witt sounds good playing basic chords on his acoustic, but untapped potential and unnecessary pain exists there as well. Instead of adjusting his guitar strings to accommodate being left-handed, he works extra hard to adjust his style so he could play on a guitar designed for the majority of the population. Witt is backed by George Wright's strong bass chops. And, his new drummer, Christopher Allis, proved to be more than competent as he handled his duties with confidence.

Performance: A packed CD release party showcased Sterling Witt's raw, expressive vocals, which enchanted his fans along with his songwriting and storytelling abilities. A touch of shyness came through as Witt struggled with equipment problems, and Wright came to his rescue with conversational confidence as he pushed Witt's CDs and self-designed t-shirts.

Summary: Originally hailing from Kansas City, this Los Angeles-based singer/songwriter offers neo-folk rock that is a cross between an early Jewel and the pre-grunge days of Kurt Cobain. Witt's musical passion, laced with his talent and dedication, make him and his band ready for the next stage of development.

—Laura Phillips



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CLUB REVIEWS



BERNARD BAUR

Mass Nostalgia: Angst-ridden alt-rock in search of identity.

Mass Nostalgia

The Gig
Hollywood

Contact: Hotline, 213-503 5100
Web: www.myspace.com/massnostalgia

The Players: Vinny Espinoza, vocals; Dee Hernandez, guitars; George Ramirez, bass; Sean Lowe, drums.

Material: Mass Nostalgia play a type of nü metal that borrows equally from angst-ridden alternative rock and heavy metal genres. With fast power chords and a screaming cookie-monster singer, the trappings are all there, but that's about it. Most of the songs need tighter arrangements and could use a shot of impact. This is the kind of music that should blow your head off, but with Mass Nostalgia it merely tingles your ears. At this point in the band's development, the material has very little substance and even less originality. **Musicianship:** When musicians play music this fast and this hard, they've got to be tight. Unfortunately, this act is way too loose. It doesn't seem like they know each other very well, or have rehearsed enough. The result is music that lacks the impact it needs. The only

player who lays it all out is lead singer Espinoza. The rest of the band are comparable to Bill & Ted's excellent band, the Wyld Stallyns.

Performance: At times, Espinoza displayed a wild streak that held promise. But then, for some unknown reason, she turned from badass to polite and coy. That totally destroyed any illusion she had built and, instead, emphasized the group's primary weakness — a lack of identity. Additionally, the band's sound was just too thin for this type of music. In fact, another guitar could help beef up the songs and, possibly, give them some musical substance.

Summary: Mass Nostalgia is a new band that just hasn't found their signature sound yet. It seems to be early in their development, so it's probably not fair to slag them too much. However, they would be well advised to take a hard look at what they're doing, what they want to accomplish, and figure out who they are.

—Bernard Baur

Jettson

Aura
Studio City

Contact: Techna Records, 818-470-9965; jettson.gig@technarecords.biz

Web: www.jettson.net; www.myspace.com/Jettsonmusic

The Players: Dale Fisher, guitar, lead vocals; Ed Krzyzniak, guitars; Jeff Springer, guitars; Glen Frazier, bass; Brent Wroten, drums; Bethany Garboski, backup vocals.

Material: Jettson delivers guitar-driven melodic pop-rock. Although the songs have a strong sonic attack, the music also has a promi-

nent Americana sensibility where passages of subtlety and grace exist. Perhaps having written and recorded with John Mellencamp left an indelible stamp on singer/songwriter Dale Fisher with regard to the arrangements. It's definitely there in his lyrics where ordinary people populate songs about everyday struggles and triumphs.

Musicianship: Solid all the way around, Jettson really lock in together. Guitarists Krzyzniak and Springer power the music with their precise licks. Bassist Frazier and drummer Wroten follows their leads holding down the bottom end with equal stamina and endurance. Dale Fisher has a clear, soaring voice that emotes passion and conviction at every turn. He goes for broke on most of the numbers including the urgent and exuberant "All She Wanted" that was reminiscent of Fleetwood Mac's "Second-Hand News." But, the curly haired, bespectacled frontman is also capable of bringing it down vocally, especially on melancholy acoustic numbers where he uses a less-is-more approach. Garboski trades shimmering harmonies with Fisher, which creates a nice counterpoint to his leads.

Performance: Jettson is obviously a hard working group of musicians who take their live shows seriously and have a good time doing them. This was evident in the casual, easy smiles on their faces and knowing looks they shot over the shoulder to one another. One could almost feel the sweat and grit coming off the stage as Jettson held nothing back and went full tilt.

Summary: Jettson has a number of songs that stick in your memory after only one hearing, and that says a lot. This five-member ensemble manages to offer something that stands out, yet is familiar and comfortable at the same time.

—Harriet Kaplan



LILLIE GROSSMAN

Jettson: Delivers familiar pop-rock tunes with staying power.



FORREST REDA

Venaculas: Ear-crunching melodic-core with infectious hooks.

Venaculas

14 Below
Santa Monica

Contact: J&W Management, 402-306-0688

Web: www.venaculas.com

The Players: Phil Anson, lead vocals; Jason Hynek, guitar; Chad Riche, guitar, vocals; Eric Whitney, bass, vocals; Dave Hynek, drums.

Material: Like Linkin Park and System of a Down, Venaculas toe the line of aggro long enough to make the melodic sections sound really good and powerful. The group's backup vocals are reminiscent of 311, but the music is much heavier.

Musicianship: Venaculas are as tight as they are loud. Hynek's and Riche's guitars are precision weapons of metal destruction. Whitney's bass thumps like an electrical charge and Hynek's drumming is frantic, but in time to the fast-paced sprint of this musical riot. The vocals are simply out of body. In fact, Anson's voice is commanding and as big as his physical stature.

Performance: Venaculas did their best to blow the roof off the venue. Their set was too loud to comprehend much of what was being sung, but the hooks were infectious. While Anson's voice is top-

notch, Hynek, Riche and Whitney could all front bands with their vocal abilities. Venaculas' ability to play, scream and sing when needed was the group's strongest link. These players are well practiced and seasoned on the stage and able to give 110 percent to the music.

Summary: Venaculas perform ear-crushing aggro-melodiccore cultivated in the band's hometown of Omaha, NE. Despite being musically aggressive, this act's message is positive and provides cathartic therapy in the form of screaming, head banging and moshing by both the band and their fans. This is Family Values speed metal, most likely the result of growing up on metal. Venaculas have all the right tools to blow out any teenager's speakers. If you're beyond adolescence, though, be sure to wear some earplugs.

—Forrest Reda

Songbird

The Cat Club
West Hollywood

Contact: songbirdband@yahoo.com

Web: www.myspace.com/songbirdexperience

The Players: Chris O', vocals; Jeanine Kaneshiro, guitars, keyboards, vocals; Matt Royale Howl, bass, vocals; Sir Derek Gladwin, drums, percussion.

Material: Songbird play the kind of psychedelic rock that had its heyday in the early-to-mid-70's until it was deflated by the evolution of punk and electronic synthesizers. Songbird's tunes don't break any

new ground, but they are well-constructed romps from a band eager to please. This group is obviously influenced by 70's supergroups such as the Who and the Rolling Stones. Songs worth mentioning include an upbeat tune titled "Phoenix Rising" and "Is Anybody Listening," which has a southern rock/bluesy vibe reminiscent of Lynyrd Skynyrd.

Musicianship: Songbird's members are competent players, but it is percussionist Sir Derek Gladwin who really shines. Gladwin lays down difficult beats with the high speed and precision of a consummate professional. Bassist Howl keeps keen rhythm with Gladwin's tight performance. Guitarist Kaneshiro plays vintage rock with a vox amp style, very similar to Jefferson Airplane and Hendrix. Depending on the song, Chris O's voice leaps into a shrill falsetto a la Roger Daltrey, to a soft croon sounding much like Brett Michaels of Poison.

Performance: Every member in the Songbird lineup gave an enthusiastic performance. Chris O' had the moves of a rock star, no more nor less of a parody than his 70's idols. Howl, Kaneshiro and Gladwin also displayed a lot of energy, giving their all as the audience cheered appreciatively. The highlights of the evening were Gladwin's aggressive drum performances and Kaneshiro's slide guitar, as well as her fancy finger work up and down the piano keys. **Summary:** The players of Songbird pride themselves on taking the audience back to the time of Woodstock and flower power and make no apologies for their sound. Anyone wanting to experience 70's music from a new band with fresh songs should give Songbird a listen.

—Anne O'Neary



ANNE O'NEARY

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When placing your free ad follow these simple guidelines:

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- 2) State your ad in 25 words or less.
(Please remember to spell equipment, band names, etc.)
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(Remember, each of these count as one word).

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

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

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

- **Selling tons** of old school audio gear. Speakers, amps, etc. Check my ad in LA Recycler. Cheap prices, pics avail. upon request. Deacon, 805-584-2051, deaconmoral@sbcglobal.net
- **TEAC stereo** w/3 revolving cd-changer, dual cassette recorder, 3-speed turn-table, 18 station memory am/fm radio, remote control, new! Still in box. Domsnik, 805-497-4763, dpubis@netzero.net

2. PA & AMPS

- **JBL speakers** (15" Eons), non-powered. Pair for \$300. Crown power amp.. 600 watts a side, \$150. I will sell all for \$400 or split them up. newenglishjoey@yahoo.com
- **Tons of audio gear** for sale. Check out my ad in the Recycler, LA edition. Deacon, 805-584-2051, deaconmoral@sbcglobal.net
- **CRATE BX-50 bass guitar amp** w/wave technology. Like new, \$250obo. Domsnik, 805-497-4763, dpubis@netzero.net
- **AER Acousticube II**, brand new. Best sounding acoustic amp, period. Save yourself \$600. Aaron Catz, 520-370-2424, yavnehcollective@gmail.com
- **Ampeg SVT-2 Pro**. a few years old, just got serviced. \$800obo. Dee, derrickforget@yahoo.com
- **Fender Ultimate Chorus**. \$500obo. Need more info? Contact me. Dew, 323-333-1118, en_violeta@hotmail.com

3. RECORDING EQUIPMENT

- **Alesis 3630 compressor**, \$70; Alesis nanoverb, \$40; Cubasis vst 2.0 recording software, \$30; Behringer eurorack mixer \$40; Octava mk 012, \$70; Digitech rp 100; \$40. Andrew, pvampman@aol.com
- **Mackie 32x8 analog mixer**. Excellent condition. Includes power supply, original box, & manual. Joe, 323-254-2365, josephjmmusic@yahoo.com
- **Looking for a 888 Digidesign TDM** software upgrade (from LE). Got the hardware, need the software. Erez, 818-209-3915, ginateres@yahoo.com
- **Otari MX-80 2" 24-Track Recorder**, Mackie 32x8x24 mixer w/meters, FX rack w/10 FX, Soy DAT recorder, many Xtras. \$6500. Chris, 213-388-2243, grapevine@mindspring.com

4. MUSIC ACCESSORIES

- **Selling tons of old school audio gear**. Speakers, amps, etc. Check my ad in LA Recycler. Cheap prices, pics avail. upon request. Deacon, 805-584-2051, deaconmoral@sbcglobal.net
- **Fog machines**, 2 available. 55 gal drum. That heavenly look, big fog. Never been used. \$250. Mike, 323-874-5824, metalmike@adelphia.net
- **SBK 22 space** rolling road rack. Mint condition. Has top & side racks with front, back, top covers. All durable plastic, great wheels too. \$200. Cliff, 323-874-4141, cliffbrodsky@mac.com
- **Brand new Boss DS-1** distortion pedal,

Yeah the orange one. Great for solos. \$40. Robert R., 818-687-3474, robertbobbo@aol.com

5. GUITARS

- **Brand new Fender Jazzmaster U.S** Vintage series. Ocean Turquoise. Never Used! W/vintage-style hardshell case. \$1200obo. Dory, 213-479-2420, dorylobel@yahoo.com
- **Yngwie Malmsteen & Marty Friedman** instructional videos, vhs, original cases in perfect condition. Also rare collector's bootleg Yngwie cds from Europe & Japan. Phil, 323-717-3467, creativeproducer4u@yahoo.com
- **Cherry Hamer Special** (only made '92-'98), all mahogany, tune-o-matic-type bridge, two Seymour Duncan P90 Soapbar pickups, mint cond. w/case, cost \$900 new, won't last! John, 714-505-2419, voices76@sbcglobal.net
- **PRS custom 24 artist pkg**. Best of the 10 tops, beautiful flame red, gold hardware, pau bird inlays, trem, locking tuners, excellent condition, 2004. W/case. \$2700. Mark, 818-288-3112, marquisguitar@charter.net
- **Ibanez artcore**, hollow-body, tobacco sunburst, like new. Studio use only. \$250. Jadeth Wolf, 213-612-0668, nitechildent@yahoo.com

6. BASS GUITARS

- **Black Musicman Stingray** bass made

especially for me, used on the 2003 Halford Metal Gods tour. Maple neck, excellent condition. \$900. Mike, 323-717-7878, mgoalie31@aol.com

- **Hamer 12-string black bass**. Excellent condition. Comes w/case. \$700. Michael, 310-283-6798, unibass@gmail.com

8. KEYBOARDS

- **Hammond Elegante organ** with two-tone cabinets & Leslie. Cost over \$30,000 in 1980. Over 1000 pounds of Hammond sound. Check my ad in the recycler. \$2000obo. Very mint. Deacon, 805-584-2051, deaconmoral@sbcglobal.net
- **I'm selling a Roger Linn series Akai** mpc 3000 with manual & tons of disks with drum sounds for \$2800obo or trade for Roland Fantom X series. Keith, 626-367-3850, bigsave2006@yahoo.com
- **Yamaha SO-8** for sale, new, \$800. Far & away, best keyboard in its price range. 88 keys, incredible action, realist sound bank. Aaron Catz, 520-370-2424, yavnehcollective@gmail.com
- **7' Suzuki Grand Piano**, brand new. Gloss Black, \$13,750. Phil, 818-481-0179, philandmaria@earthlink.net

10. PERCUSSION

- **21" Sabian Will Calhoun ride**, \$120; 20" UFIP natural series ride, \$140; 18" Sabian fierce crash, \$100; Sabian 15" HH Xplosion crash, \$80. All are like new. Don, 310-672-8745, snyoid@comcast.net



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• 5-piece Yamaha Stage Custom Mahogany Drumset w/Zildjian ride & crash, Sabian hi-hats. Incl. cymbal stands, throne, cowbell attachment, brushes. Great condition. \$600. Christian, 310-560-7625, christian_zonts@hotmail.com

• OCDP black satin kit w/ black hardware (14" rack tom; 16", 18", 20" floor toms, 24" kick), perfect condition. Previously on tour w/ Nine Inch Nails! On sale at Guitar Center: \$3499. Michael Thomas, 818-990-8332, Mikeshapecycle@aol.com

• DW Collector's Maple Blue Diamond 4-piece kit. Sizes: 10, 12, 16, 22 timbre-matched shells. 2 DW 9000 double tom holders. All excellent condition. \$1700obo. Email f pics. Tim, tjklassen@comcast.net

12. TRADES/FREEBIES

• Tons of gear for sale or trade. Check out my ads in the Los Angeles Recycler. Pics on request. Deacon, 805-584-2051, deaconmoral@sbcglobal.net

• Want a FREE Taxi membership? Ask me how! Call today! James, 310-228-0169, thecreativestudio@yahoo.com

• Singer/songwriter seeks skilled vocal coach interested in a win-win barter situation. E-mail your info for more details. Silvana, 917-273-4346, sunflowermoon007@yahoo.com

13. GUITARISTS AVAILABLE

• Pro guitarist ala Clapton Page R. Ford,

11. COMPUTERS/SOFTWARE, ETC.

• G4 dual 1.25 fully-designed pro recording studio set-up. Digital Performer, Pro Tools, \$10,000 sound library installed. MOTU 2408mkII, AMIII card, 3 HD's. \$1800. Cliff, 323-874-4141, cliffbrodsky@mac.com

• Apple/Mac I-book, 12", 700mhz, 20gig internal drive w/original docs/disc, excellent condition. \$450. Larry, 323-251-0834, DJBF2007@Hotmail.com

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• Hard-rock/metal guitarist seeking to join band or project. 16 years playing experience & pro gear. Ramone, 213-700-8200, F3ff7400@aol.com

• Pro guitarist avail. for serious acts only. Plenty of expo. recording, gigs, songwriting, etc. Will collaborate with new artists. Check

out jeschristensen.com. Jes, 323-251-6078, jes@jeschristensen.com

• Experienced, skilled, drug-free guitarist with excellent acoustic & electric gear available for live & recording situations. Andre, 310-576-2053, guitar@andremarins.com

• Burnin, wicked ass guitarist/writer avail., great looks & top gear. Hard-rock ala Zep, Halen, Aerosmith. 29 over, 1 guitar bands only! Must be awesome! MSJ, thisbtherock@aol.com

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- **Guitar player** looking for blues/pop/rock band. Influences: John Mayer, Zeppelin, George Harrison, S.R.V. Serious only. Playing for about 9 years, pro equipment. OC/LA. Eric, eansel@cox.net
- **Alt-country-type guitarist** available for one-offs, recording, etc. AC15, Twin, Tele, Strat, LesPaul, Rick 12, J-45, mandolin, lap steel. MySpace/bobboguitar for sound samples. Bobbo, 866-445-6024, bobbo@bobbo.org
- **Lead/rhythm guitarist** looking for a non-nonsense rock band that's serious about rehearsal/timing. Inf: VH, Foo Fighters, Bad Co., Audioslave. Pics at MySpace/mistermilee. Bill, by123go@aol.com
- **Versatile pro, lead & rhythm guitarist** looking for a band or to start one. Great look, talent, exp.; rock, metal, pop. Nik, 847-863-2560, nikolasvice@gmail.com
- **Looking for a drummer & a bass player** or a band with no vocals at all. MySpace/volkanozkan. vulcanuz@hotmail.com
- **Multi-talented guitarist** available for pro situation only. Specialize in classical, Flamenco, & rock styles. No amateurs please. CdBaby/Tomita. Shiro, 818-395-6718, Shirorocks@aol.com
- **Pro player/vocalist** seeks signed international act. Raven, 323-656-0049
- **Lead guitarist with pro exp.**, looks, & gear, team player, positive attitude. Inf: VH, Ozzy, Priest, Crue, etc. Available 24/7. I live to rock/rock to live. No posers, please. guitaristwithmusicconnection@yahoo
- **Male, 28, w/10 yrs exp.** live/recording, pro-level gear & attitude. Proficient w/6 & 7 strings, energetic stage presence, back vox - rock/alt./metal/experimental. SteveN, wykidstylez@hotmail.com
- **Guitar player** w/13 yrs. exp., some keys, seeks rock band. Influences: Matthew Sweet, Superdrag, Jamiroquai. Frank,

- franklou@hotmail.com
- **Lead guitarist/songwriter**, 40's, with big chops, pro attitude, much live & studio exp. seeks to join band or to connect with like-minded musicians for modern rock project. Ron, 562-254-1428, fivefi1232@aol.com
- **Pro guitarist**, electric & acoustic, w/recording/studio/tour exp. formerly on major label available as sideman for shows/tour/paid. Mp3, photo, references. Tonetogo, 214-227-8700, ddmracle@aol.com
- **Lead guitarist** avail. for original project, no tribute bands. Hard-rock/metal with radio potential. Pro gear, looks, & attitude. Call 7pm-Midnite. 818-687-4996
- **Guitarist/songwriter** avail. for any style of aggressive music. Usually play drop-tuned. Lots of experience. Trying to find a serious band that knows what they're doing. Justin, strokefactor2000@yahoo.com
- **Guitarist** to start/join band. Mars Volta, Tool, Meshuggah, SOAD, Faith No More, Fantomas, Primus, etc. Need drum/bass/keys. LA area/Hollywood. Cotton, 808-280-7557, jamescottonhartman@gmail.com
- **Versatile, expressive guitarist** seeks funk/rock/fusion-type situation, originals or covers, for live/recording. Open to launch new trio project w/a slamming rhythm section. Michael, 818-703-8415, theantimichael@hotmail.com
- **Guitarist ISO** heavy-metal/hard-rock cover/tribute band. Looking for FT band situation. Lots of influences; 70's, 80's, & 90's. Leslie, 323-460-6167, lesliebloom05@comcast.net
- **7-string guitarist** looking to join/collaborate with others. Heavy music only (very heavy): metal/death/thrash. Scotty, 323-225-0845, stkbmf@sbcglobal.net
- **Guitarist moving** to New Jersey on July 7th, looking for blues, blues-based rock, or classic rock, working band only. Influenced by Lifeson, Clapton, SRV. Bryon Kaufman, 260-235-1198
- **LA guitarist** available, hip-hop, reggae, jazz, rock. Cd/tour credits: Pato Banton,

- Phil Chen, Fully Fullwood, Majek Fashek, Myka Nyne, Scientist, Skunk, Tippa Irie, & more. Dale Hauskins, 714-444-6951, dale_hauskins@yahoo.com
- **One-Man-Band:** jazz, blues, r&b available for all musical situations. How about some music for lunch at your cafe. Or during dinner. Call the Jazzman. Jazzman, 323-481-9275, hollowbody15@hotmail.com
- **I'm an award-winning lead guitarist** available for a professional & established band. I have a very pro attitude. Check me out at MySpace/Jontheguitarist. Jon, 310-864-8640, SoCalGuitarist75@aol.com
- **Back in town:** Sheldon Reynolds, former Earth, Wind, & Fire guitarist, vocalist has returned to LA & is available for your needs. Sheldon Reynolds, angelsound1313@aol.com
- **Metal/hard-rock** guitarist seeking to join band or project. Ramone, 213-483-5209, Riff7400@hotmail.com
- **Pro guitarist/vocalist** available for major touring act. Please email for resume, pictures, samples of work. info@swissarmymusic.com
- **Guitarist w/pro gear, great look**, featured in 3 MTV videos, tour/major label exp. Powerful back/lead vox. Inf: GnR to Prince. Seek pro situations/label opportunities. Samples at MySpace/Olinrocks. Olin, olinmusic@yahoo.com
- **Soul/funk/r&b/reggae/jazz** guitarist/producer available. Pre-production, funky beats, & recording, tours, local shows (with in reason). E., 310-245-1739, platinumtraxstudio@yahoo.com

- **Bassist** looking for other LA area musicians to form a new, original band & gig with. Inf: Rush, Floyd, Bowie, STP, AIC, Soundgarden, Faith No More, AC/DC, U2, Jeff Buckley, etc. RJ, 818-391-3004, leftofgrace@aol.com
- **26, reliable, friendly, charismatic**, strong vox, all styles, Ampeg SVT, Fender, Specter, major label exp., etc. Paid gigs, showcases, tours, videos, MySpace/michaelcrawford. Mike, emc7979@hotmail.com
- **Pro bass player** in mid-20s seeks a very fun band/project. Influenced by jungle, goth, punk, electronica, some drugs, chicks in small skirts, groove, etc. Miguel, ManicMusick@sbcglobal.net
- **Pro bassist seeking** signed live, touring hip-hop/rap/groove/jam. G. Money, 323-656-0049
- **Experienced, versatile groove player** avail. for studio/live work. Pro gear, lead, & b/u vox, 4/5 string, quick study, club gig fill-in specialist. Check out: www.wolfrunmusic-dahtcom. Ray Wolf, 714-743-9653, ray@wolfrunmusic.com
- **I'm in Hawthorne** looking for gigs & studio work. My background is gospel, jazz, r&b, funk, hip-hop. I have pro gear, skills, & transportation. MySpace/AlexWhite. Alex White, 310-672-1032, biglxxx@hotmail.com
- **Great bass player** looking for tour/shows with established artist. bassist@iwinlink.com
- **Killer bassist/multi-instrumentalist** ready to audition for tour NOW. Solid groove, great sound, killer gear, stage presence, looks, & personality. info@losangelesbassist.com
- **26 y/o solid bassist** looking for fun, original, serious project. Thrice, AFI, Broken Social Scene, etc. Please be around my age & ready to make something happen. D., dfrohnen@gmail.com
- **Bassist seeking** established horror/metal/punk. Inf: Wednesday 13, Murder Dolls, Dope, Misfits, Rob Zombie, Marilyn Manson, Ernie, 323-316-8178, boogiemany2j@yahoo.com
- **Bassist** looking for original project. Quality more important than other considerations. Styles range from hard-rock to Latin/jazz. Great gear & transportation. Rich, utility57@hotmail.com
- **Bass player** available for original or cover band with good songs. No rock star egos. Pros only. Email with your songs or webpage & I'll email you mine. comm-173235683@craigslist.org
- **Pro bassist** available (slap, rock, punk etc.). Looking for paid situations or at least a band w/cool stuff happening. Image, transportation, gear, dependable, etc. Danny, hil1012@hotmail.com

14. BASSISTS AVAILABLE

- **Pro bassist**, B.I.T grad. w/strong background vox seeks pro projects. Inf: Sheehan, Jaco, Stu Hamm, Jeff Berlin, Geezer, Entwistle, Vai/Satch, Dream Theater, Q Ryche, Maiden. Have cd avail. Rob Young On Bass, 714-470-7005, rob@robyoungonbass.com

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16. KEYBOARDISTS AVAILABLE

- **Pro keyboard player/vocalist:** make phat beats & tracks, vocal coach. R&b, hip-hop, soul, alternative styles. Devin, 310-925-9127, bronzeman2@yahoo.com
- **A+ pro rock keyboardist** in LA area will record keys for your album. Pro gear, album credits & a home studio that will save you \$. Contact for website. Eric, 323-481-8786, eric@ericragno.com
- **Pro keys/track-master/vocalist** available for live & studio sessions. Played for major artists: r&b, hip-hop, blues, jazz, gospel, funk, etc. Voni, 310-925-9127, bronzeman2@yahoo.com
- **Pro keys avail:** paid live cover gigs or tracks, excel program, MD, record sessions, etc. Oldies/new, 80's, dance, r&b, blues, tributes, most genres. LA-OC-road OK. Demos, bio, references. 2n2@inbox.com
- **Keyboard player avail.** for studio projects/paid gigs. Music degree, many styles, write/read music, Yamaha Motif! No joining bands! Samples available. Jason Hemmens, 818-209-8378, jasonhemmens03@yahoo.com
- **Prog.-rock keys w/** many pro credits seeks working metal/rock or prog. band for recording & touring. Have gear, chops, hair, & passport. Philip Wolfe, 818-481-0179, philandmaria@earthlink.net
- **Academy Award Music Director/keyboardist** seeking good paying live gigs, recording & producing. Pro lead vocalist, piano, synth, B3, can sight read & improvise, can travel. Anthony, 818-888-8491, map@imusic.com
- **Hellacious, hard-drivin',** passionate Hammond Organ artist looking for other players with the same motivation & enthusiasm! Steve/Carol, 310-201-0024, cjvdp@sbcglobal.net

17. DRUMMERS/PERCS. AVAIL.

- I am ex-Man O War drummer, "Rhino", looking for a summer tour &/or session work. Thanks. Rhino, earizkman@hotmail.com
- **Pro drummer** with long credits available. You need me call me! All styles, various kits. Jerry, 323-585-7114, jerrydrums@earthlink.net
- **Funky shaman** w/a whole lotta Bonham. Marc, 323-653-5833, ingredient127@aol.com
- **Young pro drummer** fresh off the road with major band now available for touring. Years of tour experience & great with live click. I have top-notch gear. ianhendrickson@hotmail.com
- **Professional drummer** seeks modern

- rock band thats commercial but edgy. Maybe something like Nickelback. I have experience touring & recording. Serious inquires only. Orion, 818-917-3679, orionrainz@hotmail.com
- **Working drummer**, 29, available. Versatile player w/great chops & pocket. Reads & writes charts. Lots of pro gear. Professional paid situations only please! Visit MySpace.com/khalilhebert. 323-610-8887, melodicmedia@earthlink.net
- **Accomplished, natural, versatile** pro seeks same in bands & musicians. Funk, smooth jazz, prog rock, unique sound & style only! Advanced, reliable, serious only! Vince, 310-459-6740, jve@acn.net
- **Serious pro drummer** available for tour & recording. Pros only please. www.b-drums.com, info@b-drums.com
- **Desperate to find a killer** loud emo band. Great drummer with great gear. Please, bands in this genre only. Lost Prophets, Thrice, All American Rejects, etc. 818-915-4397, skylar@otwmusic.com
- **Pro drummer in SFV** seeks paid gigs only. Have kit & transportation, play to click, top 40 covers, pro's only please. Will audition for original acts with solid bookings only, can tour. Alex Garcia, 210-373-6065, alexoleil@yahoo.com
- **Drummer with studio/casino** in Simi Canyon seeks semi-pro players for jazz fusion band. Age not important. I've got top gear, pa, great neighbors. Rehearsal 2/week, work for paying gigs, all are welcome. Deacon, 805-584-2051, deaconmoral@sbcglobal.net
- **Pro drummer**, 20's, here for pro/paid gigs. Label & road exp. Endorsed. All styles of rock, pop, r&b, etc. I'm in Europe (June); back July 1. Ready for local & road shows. Nick, profectioproductions@gmail.com
- **Professional drummer** available for paying situations only. Fast learner, & good attitude. Sam, drm_bum@yahoo.com
- **Need a great drummer** for start up band? Hard-hitting, good collaborator, good writer, someone who is in it for the music. Influences: Tool, Chili Peppers, Rush. Shawn, 805-304-7422, srickind@dejavudesign.com

- **If you are looking** for a young "seasoned" drummer, give me a holla. I'll get back atcha. 213-926-9341, bettlelewis@sbcglobal.net
- **Experienced drummer** of thirteen years. Learn how to play! Throughout Los Angeles area. Jacqueline, 310-980-1245, Platinumhands@sbcglobal.net
- **Percussionist, congas, bongos, etc.** available for rhythmic, heartfelt, high-quality music. Fully equipped (no drumset). Mature, experienced player. Conrad, 818-667-3513, ire.rady@yahoo.com
- **Drummer available** in LA/Hollywood. Band must be willing to get a lock out. Can play almost anything & like almost everything. I'm 31, chill, image. Ages 21-35. Charley, 213-880-5772, charles@dwhs.net
- **Looking for pro situation.** Soundgarden, Alice in Chains, dark groove style. Please email links to music. Wolf, wolf@wolfvideo.net
- **Pro drummer** with long credits available. You need me call me! All styles, various kits. Jerry, 323-585-7114, jerrydrums@earthlink.net
- **Drum/bass available!** From tight soul to groovin' rock, we lay it down. Played together for 10 years! Make your CD or gigs feel right. Pros! Email for mp3s. Monte, 323-857-5898, montemconnell@sbcglobal.net
- **Make the drums** on your CD, demo or gig feel right! Can groove any style. Give

- your music the energy it deserves! 'Feel' is king! Email for site. 323-804-0929, funkydrummer@sbcglobal.net
- **Funky drummer** available for recording or live gigs. Alternative, indie, funky situations please. Have 5-piece Pearl set. Ready for action. Nick, nickroxx@gmail.com
- **Heavy-hitting ball of fire** seeks dreamers that believe in rock & roll. Passport ready, songs written. Children, wives, & kill day jobs 4bidden. Think early Def Lep, Crue, Cult. Jumpin' Jeff, 323-206-0964, oithedrummer@yahoo.com
- **Accomplished, natural, versatile** pro seeks same in bands & musicians. Funk, smooth-jazz, prog.-rock, unique sound & style only! Advanced, reliable, serious only! Vince, 310-459-6740, jve@acn.net
- **Drummer available** for live shows, touring, & recording, original or cover bands, most styles. Dave, dave@lostinnmayberry.com
- **Pro single-bass groove** drummer with great gear. Seeking pro original band. Rock, pop, hard-rock, bluesy, psychedelic, country. Check out MySpace/abeperez. Abe, 626-964-3720, abeperezdrum@yahoo.com
- **Drummer available** for rock/alternative project. Inf: Rage, RHCP, QOTSA, Pearl

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18. HORN PLAYERS AVAILABLE

- **Saxophone player** available for hip-hop session work. Naela, 818-780-7750, saxwell@hotmail.com
- **Jazz, bossa nova**, Latin jazz (only), flautist/saxophonist, 60 yrs old, seeking paid gigs, band or jamming, CD demo avail. Cucco, 626-339-6371, cuccomusica@yahoo.com
- **Tenor/alto sax player** available for rock, r&b/soul, funk, blues, jazz, & pop. Inf: early Sanborn, Bobby Keys, Coltrane, Maceo etc. Seeks working bands, sessions. Brian Floyd, 323-876-7735, Brianfloyd5@aol.com

20. SPECIALTIES AVAILABLE

- **Writer/player/music producer** with published, released songs in alternative pop, folk pop, & rock. Maj of artist exp. looking to help singer/songwriters get to the next level. Rick M., 818-482-0380, stringplucker@sbcglobal.net
- **I've made diamonds cry blood**, sang the sunset at noon, shaped a lover from mud & lassoed the moon but I'm a drinker & a dreamer, I stumble in wonder & I never seem to show up on time... Need lyrics? xJoeJamesx@yahoo.com
- **Multi-talented songwriter & musician**

21. VOCALISTS AVAILABLE

- **Blues singer**, 40+, plays sax/harp, great PA & rehearsal space in Pasadena. Looking for right situation w/pro-level players. Demo available. bigpull@sbcglobal.net
- **Spunky, energetic**, reliable singer with youthful look & heavy gospel, jazzy, pop background avail. for paid gigs, touring, & sessions. Eileen, 562-310-1359, m2paige@yahoo.com
- **Dynamic, dramatic** vocalist available for demos, gigs, etc. Can sing all styles from pop to Broadway to jazz to folk to Jewish. Wide range, passionate, attractive. L.F., KlezSinger@aol.com
- **Looking for open-minded**, artistic, patient musicians. I can send samples via email. John, roottroopjohn@yahoo.com
- **Female singer seeks indie band**. Inf: U2, Ours, The Violet Burning, Muse, Jeff Buckley. Ages 23-35. Have pro look/skill. Christian musicians preferred but not necessary. No drugs. MySpace/solarsonic. 626-849-0579, ilpmusic@hotmail.com
- **Vocalist/guitarist** looking for musicians to form band like AAR, Butch Walker, Sugarcult, Foos, Green Day. With look & pro gear, age is not an issue. Power-pop/modern-rock. Shane, 818-331-4453, egosink@aol.com
- **Rock singer ready** for last minute shows/tours/recording/. I'm a tenor, anything from Plant to Rose to S. Perry to today. Paid gigs only. Steven, 818-224-8844
- **Female vocals/singer/songwriter** forming, or wanting to join, punk/rock band

w/balls. Serious inquires only. Have the songs, ready to record & tour. Thanks. Beth, 310-694-8473, junkeebeth@yahoo.com

- **Talented female vocalist** seeking like-minded guitar player for original music collaboration & band start up. See MySpace/17988645 for photo & more info. Terri, 310-456-4978, tissand@aol.com
- **Pro vox available**. Please go to MySpace/wadewilliamsmusic. Wade, 310-963-1890, thudstudios@aol.com
- **Female vocalist, 18**, seeks hardcore/death-metal/thrash-type band. Influences: Slayer, Pantera, Morbid Angel, Cannibal Corpse. Dan, honkystompusic@aol.com
- **Neo-classical/power-metal** vocalist available. Inf: Tate, Kiske, Dickinson. Your writing, YOUR stuff the way YOU wrote it. If we click, my style. I don't write. screeminbansheeee@yahoo.com
- **I am a r&b/pop singer** that has credits on several major recordings & has toured as an opening act, background singer. I wrote & co-produced my album. Contact for website. Rhea, 213-926-9341, bettleewis@sbcglobal.net
- **Engineer/producer** with facilities seeks vocalist & other musicians to record & form group. Gigs pending ala big time! Good luck! Ray, 213-235-7072, uproarpublishing@rocketmail.com
- **Male vox with 4 oct range** avail. for studio projects. No joining bands please! Music degree, 15yrs exp., great harmonizing, most styles, write/read music, professional. Jason Hemmens, 818-209-8378, jasonhemmens03@yahoo.com
- **18 yrs in the blues biz** (some folk, r&r), much experience. Etta James, Janis, & my own spin on it, powerhouse voice, cd. Dot, dotstar49@yahoo.com
- **Exp. lead vocalist**. Influences: Tyler, Plant, Cooper, Scott - in that order. Looking for band, original or cover, to gig with. The sooner the better. Daniel, 310-634-8456, wrightorock@socal.rr.com
- **Powerful, versatile**, female, soprano vocalist available for more work. Contact for website & more info. Gillia, gillia@gillia.net
- **Vocal sound**: Tori Amos meets Jewel/Evanescence. Musical influences: Tori, Fionna, Dido, Pink, Jewel, Everything But The Girl, etc. Love heavy sound with soft vocals. Heather Bay, 818-744-9998, abranrayne2@yahoo.com

- **Has had previous voice training**. Available for blues/country music. Veronica, 760-284-2380, vhogan04@hotmail.com
- **Smooth pro female singer** available for paid recordings only. Natural harmonies, creative, fast learner. Electro/groove/pop/folk/soul. Sirsa, 310-614-3842, sirsa@earthlink.net
- **Vox, great look**, featured in 3 MTV videos, tour/major label exp. Powerful vox, excellent guitar ability. Inf: GnR to Prince. Pref. pro situations/label opportunities. Samples at MySpace/olinrocks. Olin, olinmusic@yahoo.com
- **Versatile young rock** vocalist looking for committed band with stability into Cream, Hendrix, Led Zep, etc. for Wolfmother-type band. Located in Hollywood. Let's do it. Darren O'connel, rock_god_love@yahoo.com

22. VOCALISTS WANTED

- **Female singer, 21-25**, w/dance training, highly attractive, & fit needed for new band. Could become full-time gig. Travel req'd. Send MySpace/links, email only! management@foxforceband.com
- **Punk vocalist** wanted asap. Influences include Rise Against, Pennywise, Good Riddance, Pulley, Biswig, etc. Jason, 661-904-0209, jason3669@sbcglobal.net
- **Looking for young writers/singers** to collaborate on music for TV & film. R&b, rap, rock, pop. And maybe use the music to get a record deal too. Eliot, 818-266-6105, eliotw@sbcglobal.net
- **Spanish-speaking singer** for a rock in Spanish cover band. Gig every Wednesday night, no flakes please! This is a paid gig. Javier, 818-915-6455, guitarjavier@yahoo.com
- **Guitarist w/songs**, dedication seeks band. Pros only, no beginners, women, or dinosaurs. Diverse: AIC, Zep, STP, FOO. Be for real. Joe, 818-726-0494, joe@sinivision.com
- **Robert Plant, Steven Tyler, Sammy Hagar**. These guys got the job done. If you can't match their power & range, don't bother responding! You must have current vocal samples. MSJ, (thisbtherock@aol.com)
- **Looking for a r&b/soul female** vocalist or group to work with. Must be between 18-23 only. TL, musicpalsoul@hotmail.com
- **Latina female singers** wanted for major project. Must sing in English & Spanish. Please respond with a bio & picture. Randy, 310-973-1542, Rcalistylz@aol.com
- **Vox/keys/guitar for casual cover/original** band, 30-50, who have talent & skill they are not using. Sense of humor a must. NELA area. Bill, 323-257-9229, koner@att.net
- **R&b/hip-hop producers** looking for a r&b/pop female vocalist or group to work with. TL, msp@musicpalsoulproductions.com
- **Dynamic pop-rock Latin** band with experienced performers seeks a serious & motivated bilingual vocalist/songwriter. Joe, 323-876-3493, viofilm@sbcglobal.net
- **Lo-Boy Records Maui** needs talented, young alpha-female hip-hop/r&b singer w/hot body & killer personality. US tour & record contract. Legitimate only. Abbey. Pres. (NARAS,ASCAP), 808-205-1270, mail@lo-boy.com
- **Go to MySpace/devolutionnow** to hear music. If interested, call for audition! Female & male vocalists, rock/metal/hardcore/progressive/etc. Chris, 818-501-0710
- **So. Cal indie label** specializing in hip-hop & r&b launching new female hip-hop group for recording & touring. Must be at

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• **Producer looking for female vocalist.** Something along the lines of Lucinda Williams meets P.J. Harvey. Be, cool, sane, & not too pitchy. J.L., highvolts@joe@aol.com

• **Singers wanted to sit in with us.** Every Monday 9:00, "Truly Live Karaoke", sing with the band, no machine. Cool friendly dive bar. The Studio Suite, 4823 Whitsett. NoHo. Mark, 818-763-7513, kailewood@aol.com

• **Style/range of Shirley Manson/Chrisee Hynde/Aimee Mann.** Original music sit. Rehearsal/recording studio being built now. NOT a hobby. Clayton, 562-424-4276, cynwebb0@hotmail.com

• **Forward-thinking modern-rock band** seeks quality vocalist asap. In pre-production of album. Opportunity of a lifetime. Rob, 714-914-2554, robbane@gmail.com

• **Female gospel vocalist, 21-27,** wanted for secular original band mixing Motown w/punk. Raw demos at MySpace/soulpunkproject. Positive message. Peace! Chris, 323-857-5395, soulpunkia@yahoo.com

• **Old-school thrash-metal vocalist** wanted. Influences should include Tom Araya, Phil Anselmo, Randy Blyth, etc. Angelo, g_lo@angeloespino.com

• **Male/female singer dance/electronic** (dance/booty-shaking beats w/distorted guitar) for alt.-rock sound. Want to record in English & Spanish, then front live band. CMG, cmg300@hotmail.com

• **Female vocalist wanted to record,** perform, & collaborate with ASCAP songwriter. Music is acoustic to pop-rock. Jeff, 562-773-1342, jlang@buyusa1.com

• **I need a hot Latina reggaeton** vocalist. If you think you have the voice & the body, I want to hear from you. Please do not waste my time or your own. David, 323-360-1304, jwlr7fgr4@aol.com

• **Female vocalists needed** immediately for tour in Vegas, France & re-recording sessions. Need a good ear, learn quick, no hold-ups. Pop, r&b, soul. Von, 310-925-9127, bronzeman2@yahoo.com

• **New rock project** with major connections & major label experience seeking ultra-confident male vocalist, 25+, with experience. Check us at MySpace/deadonthewater. Dead on the Water, deadonthewater@hotmail.com

• **Frontman needed** by all-original band based in Apple Valley. Hard-rock ala Cheap Trick, Stones, Zep, ZZ Top. Contact for website to hear songs. Tom, 760-220-9207, RealGoneDaddyO@verizon.net

• **Looking for new singer.** Hard-rock, all-original. Bruce, 741-984-3112, bruce@projekthyde.com

• **Looking for a beautiful, in-shape female** singer to open a pair-band. If you want to collaborate & open a pair-group please contact me & see if we can work together. Hili, 310-689-8295, thelifeofhili@yahoo.com

• **Singer/songwriter of 10 years** looking to publish original songs & needs female vocalist to help me record these. Also female vox to perform some of my songs. Joshua, 805-525-2235, joshuajimenezmusic@yahoo.com

• **Premier Van Halen tribute band,** Panama, seeks pro vocalist to perform the role of Diamond David Lee Roth. Many high-profile shows pending. Derek, 714-970-8581, fullerderrek@hotmail.com

• **Anointed & saved gospel singers** needed for background & lead vocals to sing w/in gospel group/ministry. For audition please contact Gio via phone ASAP! Gio, 323-735-7032, up4him_inc@yahoo.com

• **Devil-driven rock band** seeks sinner-singer that can make angels give up their wings! Enough conflicted holy boys try to rock & waste our Earthly time; let's just admit we love to **** & rock! David, sexualrockband@aol.com

• **Jct Tv Music & Talent Expo:** The biggest event today nation-wide for all unknown talent. This is a chance of a lifetime! Will Smitty, willsmitty@jctmagazine.com

• **20-28, in the vein of Axl, Vince Neil,** Iggy. Must have look & attitude. Our rehearsal/recording studio is in downtown LA. We're in our 20's, into GNR, AC/DC, The Dolls, the Crue. Law, 213-458-4148, Yuckenclature@yahoo.com

• **I am a professional singer/guitarist** looking for a singer/guitarist partner to do intimate venues. Goal is full-time. Bobby, AngelBabyProd@aol.com

• **Looking for a vocalist, country music** combined w/southern rock & attitude, & your look must be the same. Roland, 818-524-9491, RolandRoze@hotmail.com

• **OC working coverband** needs female singer for weekend paying gigs. Dance, rock, pop, current to classic. Fun & energetic band with talent, great songlist. Keith, 951-764-0700, keithroxx@sbcglobal.net

• **Vocalist/lyricist** needed by bassist/writer to form extraordinary band. Think Steely Dan meets The Ramones at Ozfest. That's the guy I'm looking for! Bill, 818-441-1916

• **Vocalist wanted** for metal project. Opportunity for an urgent recording demo. 4 years exp. & own transportation. Practices in South Bay. If interested, call for more details. Rob, 310-344-8862

• **Metal/hard-rock** vocals needed. Est. band w/gigs, songs, motivation, & business/marketing plan. Must have great melody & excellent pitch. No flakes. A Perfect Circle, Incubus, Sevendust, Taproot. Check out: MySpace/aramae. Rick of Aramae, 310-346-7559, aramaeband@yahoo.com

• **Christian melodic rock band** seeks singer/frontman. Inf: Switchfoot, Lifehouse. Great radio-friendly originals. Floodstream at purevolume. Dave, 310-291-9542, drummeroftime@yahoo.com

• **Seeking a singer with significant exp.** Must have own transportation, equipment. No egos or people that need their hand held. Alt., metal, punk. Manny, 213-793-6574, mieplague@yahoo.com

• **Producer looking for great original** vocalists. Trying to complete an album. No pay. Credit only & I will pay with beats/tracks if interested. Sono, saulremtp@yahoo.com

• **Audra Hardt & The Pulse** is in need of two attractive female back-up singers for label showcase on July 16th. Rehearsals start this week in West L.A. No pay yet. G B, x58corvette@yahoo.com

• **LA-based Pearl Jam tribute Vitalogy,** seeks Eddie Vedder. Must be professional, available, & dedicated. No egos. Send photo & samples. Zee, vitalogyband@hotmail.com

• **Vocalist needed** for Latin pop band. Must have great image, pro vocals, pro attitude. Sony BMG is interested in the band. Styles of Mana, Juanas, U2, Matchbox 20. Ages 21-30. Gabriel, 626-758-0393, www.gabeggoss@yahoo.com

• **Classic reggae band.** Organizing a LA-based reggae cover band geared towards classic Bob Marley, Peter Tosh, etc. Laid-back but: serious musicians. Need vocals. Brian, shakytownca@yahoo.com

• **Working band ISO female power vocal:** Janis/Artha/Mary J/Beyonce also AC/DC & Zeppelin. Mostly local. Send name, description, & links. Audition this week. Start immediately. femalenvocalsearch@excite.com

• **Band looking for singer** in style of Chris Cornell, Jimmy Gnecco, Robert Plant. Our guitarist has lots of songs but can't sing very well. MySpace/adamross to hear songs. Adam, aross@adamrossmusic.com saltiga50@yahoo.com

• **Vocalist wanted** for all-original metal band. Recording & possible tour. Must be creative & original. Melodies with the pain! Hardcore. Dave, 818-425-1983, vocalistdream@yahoo.com

23. GUITARISTS WANTED

• **The Mass Nostalgia** is looking for a lead guitarist. We practice in the Burbank area. You can check out our sound at MySpace/massnostalgia. George, 213-503-5100, massnostalgia@yahoo.com

• **Progressive-rock/fusion band** seeks career-driven, highly-skilled guitarist. We are seeking label interest/management. E-mail for web link for samples & mission statement. Sara or Blair, 323-731 7002, sararocksprog@hotmail.com

• **Solo artist** needs guitarist for major label showcases & touring. Inf: Weezer. Must play songs exactly as is. Call in evening. 562-947-5832

• **World-class cover band** seeks experienced, versatile business-minded lead guitarist for 70's tribute. OC area. Must be out of the box, drug free. Bobo, 949-631-6646, nrtkng@yahoo.com

• **Need knowledgeable, old-school, classic-rock** lead player for gig in so. bay. Fun, dedicated project into Trower, S. Tramp, UFO, Deep Purple, Obscure Cvsr. Band very talented. Arthur, 310-357-4450, adominguez@main-line-inc.com

• **Alt.-rock band** in LA looking for pro lead guitarist. Pro gear, team player, driven, great look, no egos, no distractions!

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- **Bassist seeking guitarist & drummer** to start rock/r&b band. Inf: Sevendust, The Urge, Mint Condition, Prince, 90's Fishbone, Living Colour. Darrell, 310-242-7306
- **Singer & bassist looking** for talented, serious musicians (guitar, drums) for progressive fusion band with mainstream appeal. We have our own studio for the project. Johnny, 323-397-3556, jisaah-knee@hotmail.com
- **Hollywood-based band seeking new guitarist.** Inf: 311, Janes Addiction, Tool, RHCP, Marley, etc. What do you got? Must be ready to gig out. Bryan Ellis, 323-533-2798, Obscurerelevance@yahoo.com
- **Need a band!** Looking for a keyboard player, a bad-ass drummer, a hip bass player, & two funky guitar players. Strong vocals, MySpace/jessikahallett. Jessika, 818-557-6618, midnighth@aol.com
- **Rhythm guitarist.** Rock/pop/folk/funk. Acoustic/electric. Modern update of 80's. Rehearsal studio being built now for this project. NOT a hobby. Clayton "Jeff" Jeffries, 562-424-4276, cynwebb40@hotmail.com
- **Talented female vocalist seeking like-minded guitar player** for original music col-

laboration 7 band start up. See MySpace/17988645 for photo & more info. Terri, 310-456-4978, t1ssand@aol.com

- **35 to 45 yr old pro.** Melodic, heavy, rock on indie label. MySpace/AnotherBlackSeason. No salary, pay based on sales. Provide, photo & clips of your playing. Robert, 310-203-0982, music@innerdreamrecords.com
- **Need musicians for European, Asian & U.S Tour!** R&b, blues, jazz, funk, pop styles. Davon, themusicthing@yahoo.com
- **We have many shows opening** for national touring bands & need a solid team player. Inf: Buckcherry, Murderdolls, Motorhead, My Chemical Romance. Email for details. J., riffrock90210@yahoo.com
- **Looking for guitar/singers,** mid-30's-50's, in Santa Clarita area to put together an acoustic act. Beatles, J.T., CSN&Y, Neil Young for local gigs. Great rehearsal space. Ted, 616-373-0318, trprior@sbcglobal.net
- **Rhythm guitarist needed** for Spanish guitar group. Must have nylon strings w/pickup. Right hand technique an advantage. Charts & cd supplied. Paid gigs. houseofbossa@netzero.net
- **Style: folk/soul, female singer/song-writer** Berklee grad. Looking for acoustic or electric guitar player for live shows & recording. Contact for website. Rachel, contact@rachelmcgoye.com
- **Metal band seeks second guitarist.** Heavy guitars, 24hr lockout. Todd, 562-900-7120, ISGTODD@HOTMAIL.COM
- **Seeking lead guitarist** for pop-rock solo artist Bob Gentry. Please call for recorded audition submission instructions. Candice Pascal, 323-655-2851 ext. 10
- **Rock en Espanol project** ala MCR, Ignacio Pena. No pay. Record in Arcadia, play around Hollywood/L.A. See

MySpace/ralphoyaga. Ralph, 661-313-4869, ralphoyaga@yahoo.com

- **I am a professional singer/guitarist** looking for a singing/guitarist partner to do intimate venues. Goal is full-time. Bobby, AngelBabyProd@aol.com
- **Looking for a guitarist** that wants to help combine country w/southern rock & attitude, & your look must be the same. Roland, 818-524-9491, rolandroze@hotmail.com
- **Established rock band** looking for guitarist. We have many shows opening for national touring bands. Inf: Buckcherry, Murderdolls, MCR. MySpace/lockenloadmusic. Johnny Locke, 310-123-4567, locke_n_load69@yahoo.com
- **Signed band, Poperratic,** seeks drums, bass, 2nd guitar. Female-fronted w/major credits. Melodic, muscular pop/rock. Nirvana, Pixies, Breeders, Stranglers, Beatles. Jaye Luckett, 323-867-5556, info@poperratic.com
- **Dead End Jane** is looking for a lead guitar player. You can listen & download our stuff on MySpace/deadendjane. Serious responses only, please. Have a good one. Bastian Kirchdoerfer, 310-383-8632, info@dead-end-jane.com
- **Engineer/producer** with facilities seeks vocalist & other musicians to record & form group. Gigs pending! Good luck! Ray, 213-235-7072, uproarpublishing@rocketmail.com
- **Do you play guitar well?** Do you like the Cure, Coldplay, Psychadelic Furs, Killers, etc? Are you ready to go? If so, we'd like to rock with you. Email for info. Tony, 310-435-3399, thesugitap@hotmail.com
- **Gothic reggae guitarist** wanted for live shows. New cd out in July & really want a positive soul to create & compliment the sound. Cheers, Chris, cjackzen@yahoo.com
- **Christian melodic rock band** seeks guitarist. Inf: Switchfoot, Lifehouse. Great

radio-friendly originals. Floodstream at purevolume. Dave, 310-291-9542, drummeroftime@yahoo.com

- **OC female-fronted coverband** seeks talented guitarist w/stage experience. Dance, rock, pop for weekend shows for existing high-energy band. Must learn songs quick. Tuesday, 714-774-0715, pczikjan@adelphia.com
- **New wave, post-punk.** Oingo Boingo, Devo. Los Angeles/San Fernando area. Band is called Nightmare of the Elf. Naren, 818-919-8778, warped@nightmareoftheelf.com
- **Audra Hardt & The Pulse** needs versatile showman rock guitarist w/style, looks, chops, & gear. Label showcase 7/16. Rehearsals start Monday. No pay yet. Great opportunity! GB, x58corvette@yahoo.com
- **Looking for the funky guitar.** Old school, think P-Funk, EWF, James Brown, jazz. Not paying right now, just looking for someone who can jam. Build from there. Dano, 310-497-3214, danofan@yahoo.com
- **Lead guitar player** needed to complete cover band. We have gigs scheduled through 2007. Vocals a plus. Located in Minnesota. Thanks. J.C. Anderson, 218-590-6896, jcander@yahoo.com
- **Torque seeks musicians** to play songs known by fans/create new ones. No pay up front. Inf: Deftones, Tool, Audioslave, Chevelle. Heavy melodic sound. Jail, 818-671-7638, jailtorque@tmail.com
- **Svenna.** Is the name of our band. We are looking for a good guitarist who can sing harmonies. All we care about is writing great songs. MySpace/svennaband. Svenna, svennaband@yahoo.com
- **Classic Reggae Band.** Organizing a LA-based reggae cover band geared towards classic Bob Marley, Peter Tosh, etc. Laid-back but serious musicians. Need guitar. Brian, shakeytownca@yahoo.com
- **Female lead vocalist** looking for Latin guitarist to start heavy metal band.

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- **Heavy guitarist** for heavy rock band. Have studio & pro equipment. Serious & talented only. Members are mid to late 30's. No flakes! Gig ready! Animal, 310-371-4579
- **Heavy rock guitarists** needed by singer, animal drummer, moshin' bass player. Partytime! Members are mid to late 30's. Have studio & pro gear, 20 yrs exp. Serious only. Garret, 310-978-3036
- **LA-based band** The Divine Madness seeks full-time guitarist/band member. Sounds like - Garbage, Blondie, Evanescence, Danny Elfman. Check out MySpace/thedivinemadness. Chris, Info@thedivinemadness.net
- **Heavy/melodic band needs** 2nd guitarist. We're in our late 20's/early 30's. Practice 3-4x/week. Inf: Nirvana, Radiohead, Muse, etc. MySpace/capothband. Diko, 818-782-3042
- **Three accomplished musicians** with a great vocal harmony blend seek seasoned male or female acoustic guitarist. Electric guitar or vocals is a real plus. Bring it! Warren, 310-581-0094, warren.weinberg@verizon.net

24. BASSISTS WANTED

- **Signed rock band seeks** bass player. Recording debut album, full tour plans, age: up to 35. Are you ready? info@chiyunrecords.com
- **Guitarist w/songs, dedication** seeks band. Pros only, no beginners, women, or dinosaurs. Diverse: AIC, Zap, STP, FOO. Be for real. Joe, 818-726-0494, joe@sinivision.com
- **Dave? Bassista@hotmail?** I've tried to email you but I get a message that the email doesn't work so get in touch with me. I can sing very well. Christian, 323-640-6346, provensen@gmail.com
- **Hot female singer has keys & acoustic guitar & label interest** needs bass & drums for showcase. Want band members, no hired guns. Rehearse Monday & Thursday evening in West LA. Gary, x58corvette@yahoo.com
- **Looking for bass rock, melodic, creative yet simple.** Back-up vox &/or keys a plus. PJ Harvey, QOTSA, Pumpkins. Tour, gear, serious, driven yet fun. MySpace/jessiedeluxe. Email asap w/info. Jessie@jessiedeluxe.com
- **Excellent guitarist/writer** putting together the next huge rock act. Think: Zep, Halen, Aerosmith. Bass players, you know who you are & what I'm looking for. No hired guns! MSJ, thisbtherock@aol.com
- **If you are a bass player,** check out

MySpace/themirrorsband. Listen & if you like what you hear, respond with your name, number, link to music & pic, gear list, & age. themirrorsband@yahoo.com

- **Bass player** needed for original hard-rock project in Venice. Recording, gigs, & tour. Edward LaGrossa, 310-226-8488, EdwardLaGrossa@gmail.com
- **Accomplished, versatile drummer, guitarist, keyboard/vocalist** seek same in bassist as collaborative band member. Funk/jazz/rock with mainstream appeal. Vince, 310-459-6740, jve@acn.net
- **Need a band!** Looking for a keyboard player, a bad-ass drummer, a hip bass player, & two funky guitar players. Strong vocals. MySpace/jessikahallett. Jessika, 818-557-6618, midnightfth@aol.com
- **Alt. rock band looking** for bass player. Andrew Coomes, 503-544-5764, punkmusician182@gmail.com
- **Bass player wanted** for hard-rock act. Influences: Zeppelin, AudioSlave, Chili Peppers, Van Halen, Sabbath, Floyd. Backing vocals a must. We have rehearsal space in the valley. Brian, 310-770-4305, 8665098760@skytel.com
- **Bass player wanted.** Paid rehearsals. Hard, melodic rock. Michael Anthony, John Paul Jones, etc. Great harmony & big gear a must. If U don't like these guys, don't respond. noonythelooony@aol.com
- **Bass player needed** by established band. Inf: Tool, Floyd, System of a Down. Check out mspace/cleansed to hear music. Rusty, 818-795-2418, cleansedmusic@aol.com
- **Only Son, a spiritual band,** fuses classical music with rock. Some aspects are melodic & acoustic, others are harder & progressive. MySpace/oneonlyson. Danny, 323-344-2337, oneonlyson@yahoo.com
- **Singer needs 1 or 2 bass players** for 2 bands, gig for pay. Artists booking: 1. Blondie/White Stripes 2. Norah Jones/standards. Have studio, age not priority. Elle, 310-980-8138, ellehums1@hotmail.com
- **35 to 45 yr old pro.** Melodic, heavy rock on indie label. MySpace/AnotherBlackSeason. No salary,


pay based on sales. Provide, photo & clips of your playing. Robert, 310-203-0982, music@innerdreamrecords.com

- **Alt.-rock band seeks** new bassist. Backing vox a plus. Inf: U2, Pumpkins, Fools, Stereophonics, Radiohead. Have 24 hr. lockout in NoHo. MySpace/ChannelOne. Eric, 818-640-7011, channelonepage@yahoo.com
- **Alt.-rock band seeks** GOOD bassist. If you are GOOD, please contact us. If not, don't. All GOOD bassists welcome. Thanks! eric@arenanetwork.net
- **Bass player, 20-29,** wanted for groovin' modern rock band with catchy grooves & melodies. Send email to get web address & song links. Malakii, malakii@verizon.net
- **Touring band needs** bass with jazz/rock exp. Songs range rock/jam/ballad. You MUST be able to leave LA in SEP. MySpace/rochesterroad. Mark, 818-990-1613, rochesterroad@yahoo.com
- **Need musicians** for European, Asian, & US tour! R&B, blues, jazz, funk, pop styles. Davon, themusicthing@yahoo.com
- **Bassist needed** for Latin/pop project. Must have gear, image, great attitude, ages 21-30. Must be able to groove with click in any mood. Styles of Mana, U2, Matchbox 20, Juanas. Armando, 626-281-2720, oralesi@aol.com
- **National act seeks** bassist. Major management, attorney, publicist, label, travel, etc. Kinks, Clash, Stones, Who. Must email photo & resume. No photo, no reply. pbj97@hotmail.com
- **Established Iron Maiden tribute** seeks bass player! Female-fronted, gig-tested! Booked! Professional playing, gear, & atti-

tude required. Primarily first 7 albums. Diego, 818-458-4626, concrete_vampire@yahoo.com

- **The Divine Madness** seeks full-time bassist & like-minded soul. Please email link to your sounds/pics. Check out MySpace/thedivinemadness. Cheers. Chris, band@thedivinemadness.net
- **Experienced bassist** wanted for South Bay Classic Rock band. Lead singing ability a plus. Vic, 310-795-3104
- **Need a bassist for the band, Crimson.** We are looking to go head-first into writing. Ready to play metal for any one who is ready to rock. Capra, 323-346-9069
- **Original groove-metal band** looking for pro bassist. Must be able to throw down live. Dave, 818-425-1983, hardcorebassplayer@yahoo.com
- **Rock en Espanol** project ala MCR, Ignacio Pena. No pay. Record in Arcadia,

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play around Hollywood/L.A. See MySpace/ralphoyaga. Ralph, 661-313-4869, ralphoyaga@yahoo.com

- **Looking for a bass player** that wants to help combine country w/southern rock & attitude, & your look must be the same. Roland, 818-524-9491, rolandroze@hotmail.com
- **Bassist wanted for metal project**, urgent demo recording. Exp. & transportation. Practices in South Bay Area. If interested, call for more details. Rob, 310-344-8862
- **Signed band, Poperratic**, seeks drums, bass, 2nd guitar. Female-fronted w/major credits. Melodic, muscular pop/rock. Nirvana, Pixies, Breeders, Stranglers, Beatles. Jaye Luckett, 323-867-5556, info@poperratic.com
- **SFV guitarist seeks bassist** in Valley area, 30's-40's, to form modern rock band. Influences: Weezer, Killers, Bravery, the Cars. 818-363-0339, Popartfan@aol.com
- **Engineer/producer** with facilities seeks vocalist & other musicians to record & form

group. Gigs pending! Good luck! Ray, 213-235-7072, uproarpublishing@rocketmail.com

- **High-energy indie rock band** needs you! We have hit songs, image, plan, & Major Label connects. See theautomaticmusicexplosion at MySpace to hear demos. Hives/Kinks/BCR. 310-281-5525. flames2010@aol.com
- **Adventurous straight-ahead bassist** wanted for jazz quintet. No money at this point but looking to gig. One rehearsal per week at our lockout downtown. Rob, 818-486-9476, robwaz@verizon.net
- **Upright bassist** wanted for rockabilly band. Looking for someone who will help build & grow the band. Located in NoHo but will travel to practice/gig. Minimal practice. Seth, 323-236-7471, scolcord@hotmail.com
- **Solo artist** needs bassist for major label showcasing & touring. Inf: Weezer. Must play songs exactly as is. Call in evening, 562-947-5832
- **Pro-level heavy rock 'n' roll bassist** needed. Have cd out & gigs lined up. Music samples, pics, bio, etc. See MySpace/beggarsball. Eddie, 323-464-7896, band@beggarsball.com

- **Exp. bass needed** for paid gig Friday. Cover set @ 10:30: Doors, Stones, Who, CCR, Kinks, Berry. Must have knowledge of songs & know the pocket. Good food, drinks, bucks, chicks. Jonathan, 704-975-5032, quititnow76@hotmail.com
- **Songwriter/singer/guitarist with original material** in search of bassist. Inf: Bob Marley, Shlomo Carlebach, Grateful Dead. Reggae, folk, Jewish/spiritual. Aaron Catz, 520-370-2424, yavnehcollective@gmail.com
- **Abuzed-1** is looking for live line-up to showcase with. Go to MySpace/abuzed1band to hear 3 songs from the cd before you contact us! GT, 626-824-8221, mindtwitch@hotmail.com
- **Bassist needed ASAP** for pro hard-rock/metal band with pending Euro deal; summer US tour includes dates with national acts; band has multiple full endorsement deals. Ready? 818-567-0430, chaz321@socal.rr.com
- **We play melodic tunes** with a hard edge. We are trying to build a solid, lean rhythm section. Locked down, low-end grooves. Johnny Cash meets The Replacements. Ian, 310-204-0308, ianridd@yahoo.com
- **Need bass for high-energy SF Valley coverband.** Classic to k-rock. Share lockout. Play casually, little \$. No lazy, poor musicians. Email for list. Rick, 818-904-1155, shannonsmail@adelphia.net
- **Torque** seeks musicians to play songs known by fans/create new ones. No pay up front. Inf: Deftones, Tool, Audioslave, Chevelle. Heavy melodic sound. Jail, 818-671-7638, jailtorque@tmail.com
- **A hard-rock band** is looking for a new pro bass player. Influences: Zeppelin, Van Halen, Audioslave. Contact for website. Brian, 310-770-4305, briangoodtimecharlie@yahoo.com
- **Sunland Records** artist Even X seeking professional bassist & drummer for touring. Amazing opportunity. For all details contact me & go to MySpace/evensex. Dave, 310-207-1497, d_luxxx@earthlink.net
- **Gigs pending.** Seeking solid pro-level

bassist, 25-45, a team player with heart, soul, & integrity for pro-level Lynyrd Skynyrd tribute band. Please love style. Kirk, 310-390-4590, kirkalexandersings@yahoo.com

- **Rock trio seeks bassist with good look**, stage presence, & chops. Play pocket & push groove when needed. TRex, Prince, Zeppelin, GnR, Bowie. Links at MySpace/olin. Olin, 818-359-9119, olinmusic@yahoo.com
- **Bass player needed** for original high-energy party rockin' roll band with a funk feel. Give a reply to set up an audition. We play out, travel, & practice twice a week. Jerry Curl, 714-580-2875, jerrycurl@originalbootyburgars.com

26. KEYBOARDISTS WANTED

- **Hammond, piano**, string madman or women wanted. Vocals a plus. Band situation. Contact for website. Thanks. Kev, 805-527-9380, gigasnake@yahoo.com
- **Horror rock band**, The White Coffin Terror, is looking for a creepy addition to the family of Undead. Check out the tunes at MySpace/thewhitecoffinterror. All ages. Jerry Terror, 323-481-0516, thewhitecoffinterror@yahoo.com
- **Piano for jazz.** Influences: Miles, Mingus, Trane, Ellington, John Zorn. Adventurous, straight-ahead. Not in it for money but we plan to gig. Practice once per week. Rob, 818-486-9476, robwaz@verizon.net
- **Seeking intelligent, creative band members** for rock band. Please see MySpace/needsomebandmates for song samples & more information. Dan, 323-829-3368, theringtailedlemur@gmail.com
- **Progressive-rock/fusion band** seeks career-driven, highly-skilled keyboardist. Seeking label interest/management. Email for weblink, samples & mission statement. Sara or Blair, 323-731-7002, sararocksprog@hotmail.com
- **Keyboardist wanted** for casual cover/original band, 30-50, with lots of talent & skill not being put to good use. Sense of humor a must. N.E.L.A. area. Bill, 323-257-9229, koner@att.net
- **Pro keys** wanted for r&b/rock band w/radio-friendly material, serious management interest. Must have stage, studio, & tour exp. & pro gear. Located in OC area. Email your MP3's & check out MySpace/davidmicnaeld. Will, williamhirsch@cox.net
- **Need a band!** Looking for a keyboard player, a bad-ass drummer, a hip bass player, & two funky guitar players. Strong vocals, MySpace/jessikahallett. Jessika, 818-557-6618, midnightfh@aol.com
- **80's[ish] synth player** ala Editors/Charlitan UK but w/a bit more funk. Studio/rehearsal being built now. Get

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out of the bedroom & have some fun. Clayton "Jeff" Jeffries, 562-424-4276, cynwebb40@hotmail.com

- **Only Son, a spiritual band** fuses classical music with rock. Some aspects are melodic & acoustic, others are harder & progressive. MySpace/oneonlyson. Danny, 323-344-2337, oneonlyson@yahoo.com
- **Hard nu-wave-style band** (think Social D or the Cars) needs keyboard/sax player. Practicing now, gigging soon as we can. LA/OC members. Rod O'Riley, 714-539-6547
- **Paying situation:** Need keys tracked for one song. Music is ambient, spacious, hypnotic. Please have modern taste. A lot of excess isn't necessary here. Pay negotiable. Shane, 323-620-4837, shanekraus@mac.com
- **National act seeks keys/organ player.** Major management, attorney, publicist, label, travel, etc. Kinks, Clash, Stones, Who. Must email photo & resume. No photo, no reply. pbj97@hotmail.com
- **Music school** in Costa Mesa looking for piano teacher for over 20 students to replace their current teacher who will be leaving soon. Mahmoud Mirhadi, 949-548-8354, mirhadi@hotmail.com
- **Engineer/producer** with facilities seeks vocal st & other musicians to record & form group. Gigs pending! Good luck! Ray, 213-235-7072, uproarpublishing@rocketmail.com
- **Gothic or reggae keyboardist** wanted for great live show. New cd out in July & this will be a wild time. If you love reggae, check this out. Cheers, Chris, cjacken@yahoo
- **Keys for rock singer,** Blondie/W.

- Stripes/NoDoubt, some new & covers record. Gig through booker for pay. Female preferred, Protocols knowledge a plus, have studio. Ellen, 310-841-0781, ellehums1@hotmail.com
- **Songwriter/singer/guitarist** with original material in search of keyboardist. Influences are Bob Marley, Shlomo Carlebach, the Dead, Jewish/Spiritual. Aaron Catz, 520-370-2424, yavnehcollective@gmail.com
- **Abuzed-1** is looking for live line-up to showcase with. Go to MySpace/abuzed1band to hear 3 songs from the cd before you contact us! GT, 626-824-8221, mindtwitch@hotmail.com
- **Gigs pending.** Seeking solid pro-level keyboardist, 25-45, a team player with heart, soul, & integrity for pro-level Lynryd Skynyrd tribute band. B3 Organ a plus. Kirk, 310-390-4590, kirkalexandersings@yahoo.com
- **Classic reggae band.** Organizing a LA-based reggae cover band geared towards classic Bob Marley, Peter Tosh, etc. Laid-back but serious musicians. Need keys. Brian, shakeytownca@yahoo.com

- hired guns. Must be into this style of music. 323-868-7161, flyingdutchboy72@yahoo.com
- **Drummer wanted,** paid rehearsals. Hard, melodic rock. Alex Van Halen, John Bonham, Kenny Arnoff, Neil Peart, etc. Anything less please don't respond! ingal89@aol.com
- **Solo artist needs drummer** for major label showcasing & touring. Inf: Weezer. Must play songs exactly as is. Call in evening. 562-947-5832
- **Vox, guitar, bass, & keys** seeks drum/perc. ala: Mitch Mitchell, Bonzo, Tony Williams, Ringo, Ian Paice, Larry Mullen Jr. for diverse classic/alt., prog., surreal, fusion. EverywherE, 818-901-9961
- **Guitarist w/songs, dedication** seeks band. Pros only, no beginners, women, or dinosaurs. Diverse: AIC, Zep, STP, FOO. Be for real. Joe, 818-726-0494, joe@sinivision.com
- **Hot female singer** has keys & acoustic guitar & label interest needs bass & drums to showcase. Want band members, no hired guns. Rehearse Monday & Thursday evening in West LA. Gary, x58corvette@yahoo.com
- **Looking for a great drummer** for blues-rock band with songs. Inf: Allman Bros., Guns, Hendrix, Led Zeppelin. Tate, 323-334-5941, tatetrucha@hotmail.com
- **Infusing old-school** rock & roll w/the energy of the new millennium! Seeking drummer to finalize lineup. Lockout rehearsals, upcoming cd release party & summer shows. Sean, 310-428-5925, comicpimp@wildfuture.net
- **Bassist seeking guitarist & drummer** to start rock/r&b band. Inf: Sevendust, The

- Urge, Mint Condition, Prince, 90's Fishbone, Living Colour. Darrell, 310-242-7306
- **Singer & bassist** looking for talented, serious musicians (guitar, drums) for progressive fusion band with mainstream appeal. We have our own studio for the project. Johnny, 323-397-3556, jisaah-knee@hotmail.com
- **Burning Man event.** Looking for other drummers/artists for my site, multi-media, entertainment. Aug 27 to Sept 4, other tours planned. Von, 323-217-9177, cryptic1@earthlink.net
- **Need a band!** Looking for a keyboard player, a bad-ass drummer, a hip bass player, & two funky guitar players. Strong vocals, MySpace/Jessikahallett. Jessika, 818-557-6618, midnighthifi@aol.com
- **Abuzed-1** is looking for live line-up to showcase with. Go to MySpace/abuzed1band to

27. DRUMMERS/PERCS. WTD.

- **Drummer needed** for female-oriented doom-metal band. Influences: Black Sabbath, C.O.C., Clutch, Cathedral. Must be serious about playing music. Myssi, 805-582-9563, evesdownfall@yahoo.com
- **High-energy flash band** seeks drummer for recording, gigs, & tour. Kinks, Damned, Who, Bowie, Pistols, Beatles, Slade. No

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- **All-rock band** looking for drummer. Andrew Coomes, 503-544-5764, punkmusician182@gmail.com
- **Drummer needed** for metal band. Have shows booked. Go to MySpace/soulbleedarmy for music & more info. If interested, contact me to set up audition. Warnerve@earthlink.net
- **Lead guitarist & lead vocalist** forming new metal band. Looking for double-bass drummer who can play Slayer, Black Sabbath, BLS, etc. Serious only. John, 805-587-8079
- **High-energy indie-pop.** XTC, Interpol, Strokes, GBV. Want to rehearse/record/play out. No drugs, at all. I sing, write, & play guitar. Go to MySpace/checkthemap for a taste. Matthew Stolarz, 818-445-2773, duckmatthews@yahoo.com
- **Drummer/band member** needed for already-gigging modern rock band. Elements of QOTSA, Fools, APC, Radiohead. Songs: MySpace/theserpentandtheshadow. Travis, 310-836-4319, travis.tucker@comcast.net
- **Drummer needed.** Check out MySpace/blisteredsky for more info & to hear some songs. Trevor Mills, 303-818-2055, trevor@blisteredsky.com
- **Bruford-head sought** by Squire-head for spot-on early Yes/prog.-rock cover band. If you live & breathe this style & sound (& can really play it) please call. Pref SFV. 818-373-7511, joelp@joelp.com
- **Looking for a reliable drummer** to play for Sunday service in Long Beach, 8am-noon. Start immediately, no egos. Pay is \$150. Eileen, 562-310-1359, m2paige@yahoo.com
- **Pro drummer** needed to complete coun-

try-rock band. Stones, Waylon, Mellencamp, Haggard, etc. Want to rehearse a few times & start working ASAP. Covers, moving into orig. Mike, 323-856-7071, MikeRocker@aol.com

- **Peace Will Reign** is looking for a seriously dedicated drummer with an all-or-nothing attitude. Must be available to rehearse daily, record, & tour. Jake or Kelly, 323-839-4476, jakesouls@yahoo.com
- **Paid rehearsals!** It's 12 songs to learn, 3 at a time but you must play the parts exactly. Hard, melodic rock. You'll need great chops for this gig. Magic, noonythelooony@aol.com
- **Need musicians** for European, Asian & US Tour! R&b, blues, jazz, funk, pop styles. Davon, themusicthing@yahoo.com
- **National act seeks drummer.** Major management, attorney, publicist, label, travel, etc. Kinks, Clash, Stones, Who. Must email photo & resume. No photo, no reply. pbjc97@hotmail.com
- **OC coverband** seeks drummer, female-fronted. Dance, rock, pop, talented for weekend paid shows. Must learn songs quick. Tuesday, 714-774-0715, pczikjan@adelphia.com
- **Locke n Load** is auditioning drummers. Must be team player & play to a click. No hired guns. MySpace/lockenloadmusic for more details. Johnny Locke, lockestar69@msn.com
- **Pasadena original group** looking for talented rock drummer in mid to late 30's who can still look & play the part. Inf: Rush, Zep, Metallica, among others. Tony, 626-840-2004, aemmanuelli@hotmail.com
- **Great band w/original music** needs full-time drummer! Got scheduled gigs. Please, serious inquiries only. Pref. 23-35, good image, pro. MySpace/sonyakahn. Red, mozartamuzik@gmail.com

- **Heavy-hitting pro rock drummer** needed for explosive in-your-face rock band with own studio in Hollywood. Inf: AC/DC, GNR, VR, Motley, Motorhead. Booking shows now! Marc, 818-845-5275, marc@entrancemedia.com
- **High-energy, heavy-hitting drummer** wanted for explosive rock band. Inf: GNR, Crue, Cult, MC5, Stooges. We have our own rehearsal studio & are getting ready to record. Andy, 323-363-9083, snew@entrancemedia.com
- **Established rock band** looking for drummer. We have many shows opening for national touring bands. Buckcherry, Murderdolls, MCR. Go to MySpace/lockenloadmusic for details. Johnny Locke, riffrock90210@yahoo.com
- **Signed band, Poperratic,** seeks drums, bass, 2nd guitar. Female-fronted w/major credits. Melodic, muscular pop/rock. Nirvana, Pixies, Breeders, Stranglers, Beatles. Jaye Lockett, 323-867-5556, info@poperratic.com
- **Drummer** wanted for hard-rock band playing the music of Thin Lizzy & some originals. We are very experienced musicians in our mid 20's-30's. All playing since childhood. Anthony, 720-935-4008, anthony@slimlizzy.com
- **Songwriter/singer/guitarist** with original material in search of drummer. Inf: Bob Marley, Shlomo Carlebach, Grateful Dead. Reggae, folk, Jewish/spiritual. Aaron Catz, 520-370-2424, yavnehcollective@gmail.com
- **Drummer** needed to complete band located in Hollywood. Experienced players. Singer/songwriter style. Influences: blues, soul, Stones, Johnny Thunders, Otis Redding, Sean, soulgreaser@yahoo.com
- **Songwriter** seeks percussionist. Style like Sarah M., Sheryl C., & Kelly C. Very driven & seek same. Gig/studio work. Plan to tour US first of July. No drugs, no drama. Alicia, 818-648-6639, aliciarbroussard@yahoo.com
- **Drummer** wanted by the alt. pop-rock band, Lumina. Seeking artistic-minded, groove-oriented player who plays w/finesse. No bashers. Inf: PJ Harvey, Blondie, Old U2. All welcome. Patrick, patrickdavis@earthlink.net
- **Torque** seeks musicians to play songs known by fans/create new ones. No pay up front. Inf: Deftones, Tool, Audioslave,

Chevelle. Heavy melodic sound. Jail, 818-671-7638, jailtorque@tmail.com

- **Swivel, the rock** Outkast, needs a dedicated, wild, inventive rock-oriented drummer/member in his/her 20's. This is a membership, so all are non-paid at this time. Eddie, 310-927-5410, eddie@swivelonline.com
- **Sunland Records** recording artist Even X seeks professional drummer & bassist for touring. Amazing opportunity! For all the details, contact me. MySpace/evex. Dave, 310-207-1497, d_luxxx@earthlink.net
- **Fast, progressive, power-metal** drummer w/lots of double-bass ability needed for project/band, recording new CD, some pay. Lombardo-Gene Hoglan-Mickey Dee-etc. Search for New Eden. GiantRobot@NewEden.net
- **Classic reggae** band. Organizing a LA-based reggae cover band geared towards classic Bob Marley, Peter Tosh, etc. Laid-back but serious musicians. Need drums. Brian, shakeytownca@yahoo.com

28. HORN PLAYERS WANTED

- **Hard, nu-wave-style** band (think Social D or the Cars) needs keyboard/sax player. Practicing now, gigging soon as we can. LA/OC members. Rod O'Riley, 714-539-6547, rodso64@hotmail.com
- **Audra Hardt & The Pulse** looking to add 3pc. section to band. Sax, trumpet & trombone. If 1 plays harp, even better. Showcase 7/16. Start this week in West L.A. GB, x58corvette@yahoo.com

29. DJ'S WANTED

- **DJ w/ A-Dat** wanted for live cover band, paid. If you can flow that's a plus, back-up, from 80's to present. LA area. G.M., 914-821-7851
- **Funky, groove-oriented** group w/rap-singing (fresh out of Frisco) needs a DJ. Inf: John Mayer to Deftones to Dr. Dre, etc. Serious backing & connections. Nick, 909-224-0635, ubsparty@hotmail.com

30. SPECIALTIES

- **Songwriter** looking for collaborators, all instruments. Influences include Richard Buckner, Will Oldham, Townes Van Zandt. Check out MySpace/elricelias. Elric Elias, elric.elias@gmail.com
- **Grooving, improvisational** bassist needed for full band. Inf: Skynyrd, Allman, James Gang, AC/DC, Gnr, Black Crowes. Image & willingness to relocate important. Serious only please. Dolph, 323-459-5226, tombstonebaby@peoplepc.com

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• **Abuzed-1** is looking for live line-up to showcase with. Go to MySpace/abuzed1band to hear 3 songs from the cd before you contact us! GT, 626-824-8221, mindtwitch@hotmail.com

• **Tsimblon player** (aka: Cymbalon, Tsimbl, etc.) wanted for original project. Jewish to rock to theater to jazz. For singer's act to play clubs, concerts. L.F., 323-841-3474, OyttsFish@aol.com

• **Jazz band/musicians** for 18 performances this July. Charlie, Dizzie, Thelonius! You get to showcase for 99 people nightly with our award-nominated theatre company. gangbusterstheatre.com, consigliere@gangbusterstheatre.com

31. SONGWRITING

• **Prolific & gifted** songwriter continues to search for gifted, dedicated, singers, & producers. Where are you? I'm the best undiscovered talent. What about you? Let's talk. Jordan, 310-770-1086, indyla@aol.com

• **Song for documentary** (think "Don't Do Me Like That" by Tom Petty). No pay. Will hit festivals. Submit to: ML, 4820 Hollow Corner Road #164, Culver City, CA 90230. Mitch, 310-592-8625, virtualprey@aol.com

• **Songwriter/singer seeking** amazing band to write with & record my music. I will exchange for studio time. Must be able to write & record at least 2-3 songs a day. Corey, 714-402-5003, Truthisnow@aol.com

• **Lyricist has written** over 50 songs, lyrics, & melodies. R&b, gospel, country, pop. I am looking for a writing partner so we can cre-

ate these platinum hits & get this money. Ramal, 213-627-7175, damarth2005@yahoo.com

• **BMI songwriter** (melody/lyrics) with platinum & #1, #2 credits looking for all-styles pop arranger/keys/pgmrr for occasional collaboration. Please only pro-level. SFV pref. Eli, elewis4real@yahoo.com

• **Ostay Music (BMI)** is NOW looking for all types of material for potential publishing, production, & recording! "Un-Solicited" material is accepted! Randy Scott, 702-568-7108, ostaymusicpublishing@earthlink.net

• **I have great songs** I'm looking to have placed in tv/film/HBO etc. I'm seeking someone who can help me get my music placed. Art, 732-229-0551, flesh4gordon@aol.com

• **Songwriter/singer/guitarist** with original material in search of musicians, producer, manager. Influences: Bob Marley, Shlomo Carlebach, the Dead. Jewish/spiritual. Aaron Catz, 520-370-2424, yavnehcollective@gmail.com

• **Ostay Music Publishing (BMI)** is looking for specific compositions for use in motion picture soundtracks, commercials, & television/cable programming. Bryan, 888-404-1168, birmtemp@earthlink.net

• **Songwriter in need** of beats to shop both to major record labels & artists under major labels. My style is r&b, gospel, neo-soul, & hip-hop. If interested, give me a call. Eyon, 214-986-1193, eyonlogan@yahoo.com

• **If you've got a superior** mainstream pop lyric that needs music, send it on. My current lyricist is out of commission for a long

time. Norman, nkernel9999@comcast.net

• **Composer wanted** with a history of writing commercial march music ala Anchors Aweigh. Powerful project possibilities. Call Mel Glazer, 516-829-2474, melvinglazer@hotmail.com

33. PRODUCERS WANTED

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

• **Female rock singer** seeking Producer/Engineer for recording project. singerblnde@yahoo.com

• **I'm a songwriter** looking for a producer with some off-the-chain r&b, gospel, & hip-hop beats for an inexpensive price. Eyon, 214-986-1193, eyonyonny@aol.com

• **Attractive TS singer/dancer** ISO song writer/producer to produce 3 house tunes on speck. Toneeya, 323-465-6231, nerouterbeauty@sbcglobal.net

• **Producer/engineer** with recording studio

looking to link up with up & coming hip-hop/r&b/pop artists. VT, 310-570-6540, movinheavyent@hotmail.com

• **Songwriter in need** of beats to shop both to major record labels & artists under major labels. My style is r&b, gospel, neo-soul, & hip-hop. If interested, give me a call. Eyon, 214-986-1193, eyonlogan@yahoo.com

35. MISC. PRODUCTION

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

• **Band seeking serious prod. crew** looking to work w/new artist, Loader. Cool songs for industry showcase performances this summer. Call Chad, 818-430-3792 or Pete, 818-438-9949 asap. loaderrecords@yahoo.com

• **Beat maker wanted:** Record label is looking for a beat maker to make hip-hop

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36. AGENTS/MANAGERS WTD. If you are an AVAILABLE Agent/Manager you must call our display ad dept.

- Indie hip-hop artist with references from Anticon Associates & Val Jerk Records. Looking for serious management. Visit MySpace & search Michael Nhat. Michael, 563-243-4680, michaelnhat@hotmail.com
• Looking for agent or manager for rap/hip-hop artist. Vince, vincent20us@yahoo.com
• I need a manager to get my career started as a singer. I need someone who knows what they're doing & can help me get to the top. Heather, heathermorrison1@yahoo.com
• Manager needed by an all-original rock band. Contact for MySpace site to hear

songs. We were nominated for best rock band at the Inland Empire Music Awards. Tom, 760-220-9207, RealGoneDaddyO@verizon.net
• Kick-ass power trio, The Dizzy Riders, is looking for management. It's glam/indie/rock & roll! Please check them out at MySpace/thedizzyriders. Don't pass this up! Laura, 310-930-3118, Lauraawight@yahoo.com
• L.A.'s Chach - a meld of Wolfmother, Turbonegro, & maybe old school Aerosmith, is seeking management to do what we can't. Chach, 310-409-3932, thickvanillashake@chachme.com
• Young, multi-talented singer/sax/harmonica/keys player needs agent/manager to take career to the next level. The next Stevie Wonder or Prince! Samples avail. upon request. Jason Hemmens, 818-209-8378, jasonhemmens03@yahoo.com
• Singer/songwriter/entrepreneur needs personal manager. Relocating to LA in fall. My brand/style name is "Groove Rock". See MySpace/7mansions. Thanks. Satina, 612-201-9911, satina.warner@yahoo.com

r&b/pop album. The next Prince or Stevie Wonder! Samples avail. upon request. Jason Hemmens, 818-209-8378, jasonhemmens03@yahoo.com
• I need someone to invest in my indie record label for upcoming projects. I have young male & female singers, a young male producer, & a female songwriter. Duane Knight, 310-406-4944, ruffneckrecords2003@yahoo.com
• California record label seeking investors. Minimum \$10K. Company infrastructure with distribution already set up. Serious inquiries only please. E-mail for more info. Kevin Phillips, 818-888-0013, Kphillips99@aol.com

- Talented, trustworthy, responsible individual new to the area looking for employment opportunities in the entertainment or music recording industry. cityofvladivostok@yahoo.com
• Now hiring part-time valet drivers in LA, OC, & Ventura County. Flexible hours & days are available. Great for actors & musicians. Contact Joe for an interview. Premiere Valet Services, 323-876-5816, premierparking@aol.com

38. DISTRIBUTORS WANTED

• R&b singer with completed album; contact to check out my site. Tai, 213-926-9341, bettlelewis@sbcglobal.net

39. EMPLOYMENT

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- Rock 'n' roll atmosphere, energetic openers & closers wanted for telemarketing! FT/PT hours. \$400 weekly + bonuses. Lisa, 818-933-3978, rjp_eve@yahoo.com
• Indie record co. owner in w. valley seeks MySpace internet tech to manage office part-time 3 days a week. Easy gig, well-paid. Steve. 818-887-4989, stevetetsch@yahoo.com
• Interns needed ASAP for work from home & on the street for LA-based record label. Need help with special events, red carpet, & performances. Pierre Neilly, 310-720-5755, pierre@boosweet.com

40. MUSIC PERSONALS

- Looking for new raw talent for an artist management label. Now accepting rap, r&b, pop, hip-hop, rock, ect. Must have a bds/mediabase radio report & a sales history. Terrell T. Slaughter, 217-388-4001, m2bmanagement@hotmail.com
• Tons of gear for sale. Check out my ads in the LA recycler. Pics on request. Deacon, 805-584-2051, deaconmoral@sbcglobal.net
• Stephen Smulski contact James! Important! Jim, 310-228-0169, thecreativestudio@yahoo.com
• Multi-talented singer/sax/keyboard/harmonica player looking for industry connection. Style is rock/funk/r&b. Extremely dedicated/hard-working. Jason Hemmens, 818-209-8378, jasonhemmens03@yahoo.com
• "Make No Mistake My Sleepy Love, The Universe Tests Our Human Hearts & I Will Not Fade Failing" is the new collection of revisited material by street legend Dylan St. Dylan. It is the outcry of a young man with old wisdom begging humanity to rise above the shallows of modern complacency & seek the forgotten heroic route of poetry, romance, wonder, & honor. It is not without a certain true & tragic humor. Contact Marco, MarcoMontecarlo@hotmail.com
• Successful, attractive pro male vox/songwriter/musician/producer seeks

37. INVESTORS WANTED

- Two-time award-winning artist with major label interest seeks investors. Check out Barry Gibson at cdbaby. Barry Gibson, 304-489-2889, barrygibson1111@yahoo.com
• Young, multi-talented singer/sax/harmonica/keys player needs investors to fund

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time/part-time home-based worker & start earning \$300-\$650 daily. Anand Dixit, dik21xit@yahoo.com

• Presenting Armenian Musicians Network. If you're an Armenian musician & would like to join for free, email for details. Miss Z., MystiqueMusicZ@hotmail.com
• Songdoor 2006 Songwriting Competition. Everybody wins a free self-paced songwriting course. Grand Prize: Nashville demo, more! Contact for website. LeAnn Zotta. info@songdoor.com

41. MUSIC BUSINESS

• Want a record deal or a free demo review? FREE for a limited time! All talent will be considered regardless of geographical location. IMG Music Promotions Inc., reviews@imgmusicpromotions.com

• Lil' Bangem is currently seeking a record deal. I have 1 mixtape which has sold 1000 in the first 2 weeks. Check out: MySpace/lil-bangem. Lil' Bangem, 904-773-3584, millz8josh@yahoo.com

• Music video director looking for bands to do next video for. Send cd's to Conor Charles at the Lee Strasberg Institute, 7936 Santa Monica Blvd., Los Angeles, CA 90046. Conor Charles, 201-739-3929, Uknowwho1223@aol.com

• Publicist with major & indie label contacts is now accepting bios & press kits. Genres of music: rock, pop, alt. Serious inquiries only! Patty, 415-995-2308, tpobryant@pacbell.net

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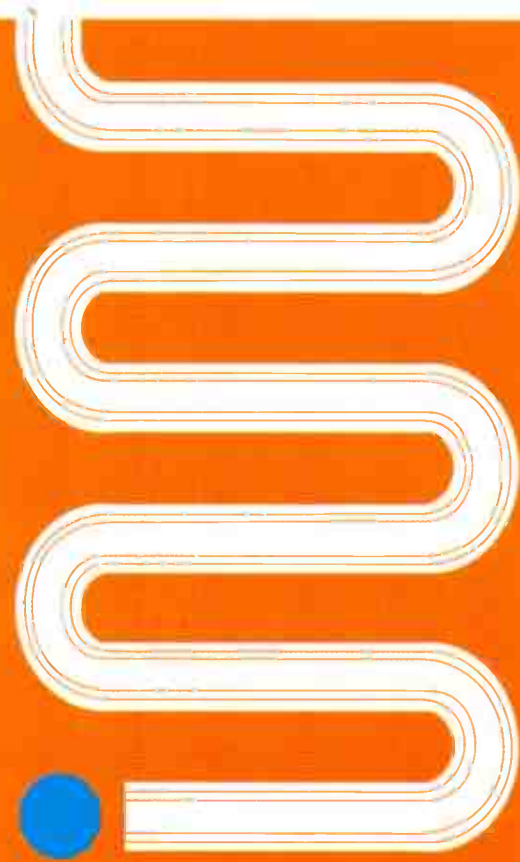
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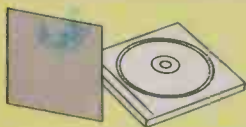


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