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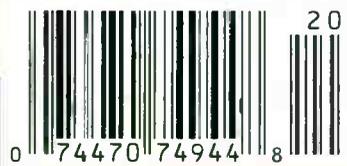
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The band Healer recently mastered their upcoming October 2005 release "Awakening" at Moonlight Mastering. Pictured L-R is Jerry Scott (XYZ and Molly Hatchett), Ivan de Prume (White Zombie), mastering engineer Nancy Matter and Scott von Heldt (Kurai and Theater of Maaness). Not pictured is Martin St-Pierre from Cirque Du Soleil.

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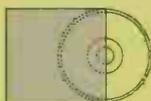
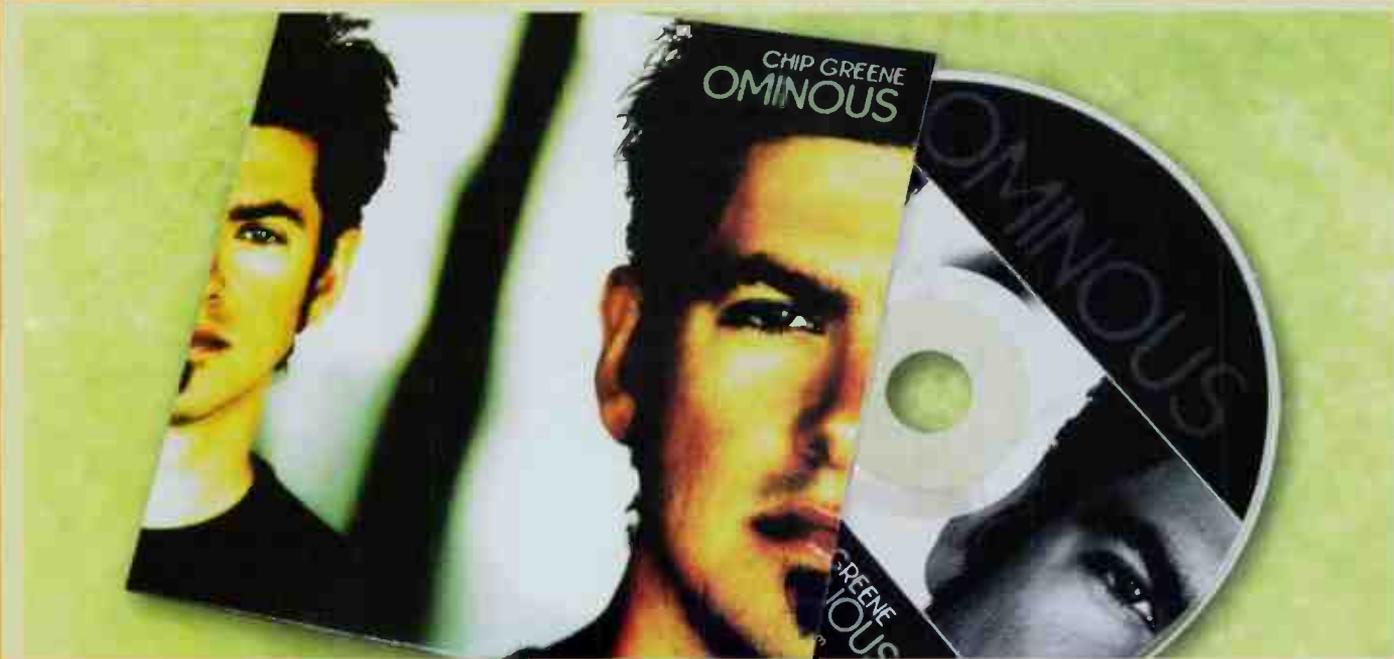
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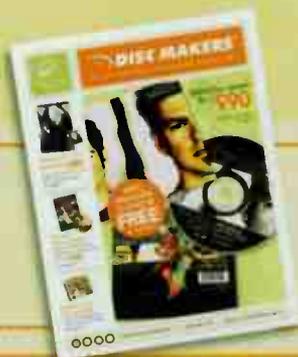
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FEATURES



PHOTOS BY MARK SELIGER / LIVE PHOTOS BY KEVIN MAGEE

44. The Rolling Stones

From "Satisfaction" to "Honky Tonk Women" to "Start Me Up," the Jagger-Richards songwriting credit is attached to many of rock's most revered titles. In this candid Q&A, the Glimmer Twins allow us to peek in at the face-to-face collaboration that led to their newest effort, the critically acclaimed *A Bigger Bang*.

By Gary Graff



50. Masters of Mastering

It might be the most technical aspect of the music-making process, but mastering should not be left solely to the tech people. In fact, all of our experts agree that to make great records and stay on budget, the artist needs to meet the mastering engineer half way. And this exclusive *Music Connection* feature will show you how.

By Andy Kaufmann

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

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

Current

Dr. Michael Pangelinan is offering a free seminar titled "Musician's Hands: How to Play Better and Faster Without Pain," on October 13, at noon. This event will take place at the Universal City Medical Group. For info, call 323-436-0303.

Recaps

Guitar Center has launched its 2005 Drum Off competition. Now in its 17th year, Drum Off brings more than 3,000 drummers together to compete for thousands of dollars in prizes and bragging rights as one of the world's finest players. Scheduled from now to January, the Guitar Center Drum Off 2005 provides drummers with the opportunity to showcase their talent. More information on Guitar Center can be found by visiting the company's website at www.guitarcenter.com.

A free seminar on marketing your CD will take place on October 1, at 10:00 a.m., at the Professional Musicians, Local 47 headquarters. Barbara Markay will host the event in concert with top industry professionals. Subjects on the agenda will include getting marketing, radio airplay, press and publicity for your music. For additional information on how to get involved, please call 323-993-3119 or go to www.promusic47.org.

Practical tools for the development of successful music and arts education programs for older adults will be the subject of a national training institute seminar, titled Creative Aging: Arts Education for Older

Adults. This event is being presented in Pittsburgh, PA, on October 26th. Additional information is available at www.nationalguild.org or call 212-268-3337 ext.10.

I Don't Need a Record Deal! Your Survival Guide for the Indie Music Revolution author Daylle Deanna Schwartz is taking her book tour to Los Angeles on Friday, October 14, at the Borders Books & Music outlet in Hollywood. The event will start at 7 p.m. and there will be performances by some of the artists in the book.

Addenda

In *Music Connection*, Vol. XXIX, No. 19, our 16th Annual Directory of Everything Indie left out the following:

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CORRECTION:

The stunning image of Imogen Heap that graced the cover of our Indie Issue (No. 19) was photographed by Michael Crook. MC extends sincere apologies to Ms. Crook for crediting another photographer. View her work at www.michaelcrookphotography.com. Call her at 310-720-8014.



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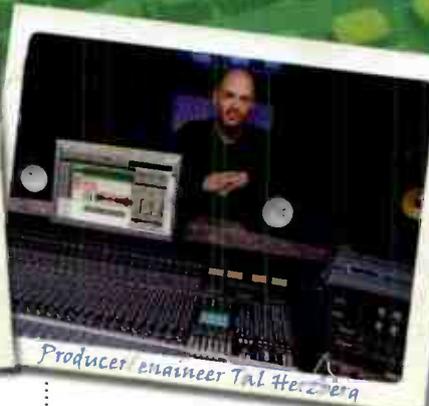
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If you or your organization is making a constructive difference in the music community, please fax (818-995-9235), mail (16130 Ventura Blvd., Suite 540, Encino, CA 91436) or e-mail our Heart & Soul columnist at MichaelM@musicconnection.com.

Spectrasonics Helps Katrina Victims

Spectrasonics has released a New Orleans Strut mini drum loop collection to benefit the victims of Hurricane Katrina. The library features 50 new live grooves from world-class drummer such as: Abe Laboriel Jr., Alex Acuña, Billy Ward, Gregg Bissonette, John Ferraro, Bob Wilson, and Eric Boseman. 100 percent of the proceeds from the \$25 library will go to Habitat for Humanity's relief effort in rebuilding homes for the victims in New Orleans and Mississippi. This special New Orleans benefit collection is only \$25 and is available exclusively via Internet download through the Spectrasonics website at <http://techshop.spectrasonics.net>.

T.I. Involved in Relief Efforts

Grand Hustle/Atlantic recording artist T.I. spent Labor Day getting personally involved in relief efforts to aid victims of Hurricane Katrina. The platinum-certified rap superstar took to the airwaves on Atlanta's V-103 FM for more than seven hours, petitioning listeners to lend their support to those whose lives have been disrupted by the disaster in the Gulf Coast. Kicking off the pledge drive with a personal donation of \$50,000, T.I. helped raise over \$263,000, with proceeds going to Mississippi-based producer/rapper David Banner's Heal the Hood Foundation. For more information, contact Sydney Margetson, 212-707-2262. 



AN EAGLE EYE ON RESEARCH: The T.J. Martell Foundation, in conjunction with Ill-Eagle Enterprises, have launched a Gold and Platinum Charity Auction for Leukemia, Cancer and AIDS Research. Pictured is Darryl Sage, President of Ill-Eagle Enterprises, showing off an example of the awards that will be auctioned off. For more information, call 212-833-5496.

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In a few short years, Marc Minarik has gone from a career as a guitarist in Top 40 bands featuring female singers to designing globally renowned custom axes for Christina Aguilera and Pink's guitarist. Not to mention a new bass for Motorhead's Lenny Kilmister, one of Minarik's signature Black Infernos for James Valentine of Maroon 5 — and thousands of very satisfied musician customers on every continent but Africa.

Endorsing more unsigned artists than any other guitar maker, Minarik is very excited about his exclusive endorsement deal with up-and-coming female artist Alexa Vetere. In line with Minarik Super Custom Guitars' incredible exponential growth since its founding in 2002, a deal to distribute the Glendale-based company's lines in South Africa is currently in the works.

Minarik discovered his natural affinity for guitar design during his days as a performing musician, when he received an endorsement deal from veteran guitar manufacturer BC Rich. He went into the company's custom shop one day to design his own guitar, and BC Rich president Bernie Rico, Sr. — long a legend in the manufacturing world — told Minarik he had an ability that few designers in the business had. After designing professionally for BC Rich for a few years, Minarik took the risk of starting his own company with his first design, the controversial Diablo, which featured a unique "cut up" shape.

"Everyone in the industry told me I was crazy, that there was no way to mass produce this design," he says, "but I had a theory on how it could be done. Then I came up with the Inferno, and got the same response from many people. Fortunately, Bernie was helping me by working the backchannels to hook me up with parts for companies like Seymour Duncan and Tone Pros Bridge. They in turn introduced me to some mass production manufacturers. I knew the only way these guitars could happen was to do them myself."

In addition to launching his Korea manufactured Studio Extreme import series, Minarik received a great boost from surf guitar legend Dick Dale, who began performing

live using handmade American versions of Minarik's shapes. The first market tests for the imported Inferno prototypes were going through the roof, and the guitarist's company — which he proudly says will always be an "indie underdog organization" — was off and running. While he handles handmade custom guitars and artist relations, Minarik's staff includes his father Bill, who deals with import series distribution. Minarik received an early boost via promotion by the mail order company Musician's Friend, whose catalog reaches over 2.5 million people.

"The unique shape of my guitars is always what polarizes prospective customers," says Minarik. "Some see them and have to have them. Others hate the shape initially, but are won over when someone at retail demonstrates their superior tone quality. The whole frequency range of the Inferno is bigger and wider than that of any other guitar."

The success of the Inferno led to numerous other signature designs with equally provocative names — Goddess, Manta, Pandora, Halo. "I start with a shape I enjoy, then engage in a six-step process on engineering the body for tone chambers," he says. "These are specialized pockets in the body which increase sound and balance frequencies in the right directions. I spent several years developing this unique method of body engineering. Before you plug in an electric guitar, you should be able to strum the string and generate a good volume unplugged with total frequency balance from low to high string. The high strings on most other guitars completely obliterate the sound of the low strings, and that's wrong. When people come to us, they know the sound will be better."

"On a more personal level, nothing compares to the look a kid gives his parents at a trade show or a store when he sees an Inferno for the first time," Minarik adds. "I know that what I've created has turned that kid's life around, and I can almost bet that someday he'll own a few of them!"

Contact Minarik Guitars
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ASSIGNMENTS



Joanna Carter

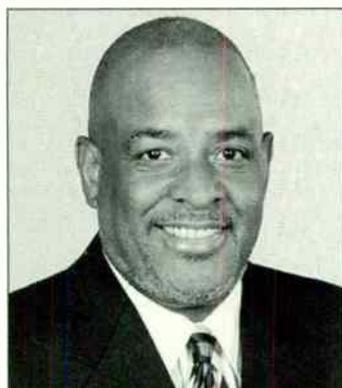
Capitol Records Nashville has promoted **Joanna Carter** to Senior Director of Creative Services. At her new post, Carter is responsible for all visual elements of production, including CD packaging, sales displays, mailers, videos and photo shoots. She is art director on all CD packages and printed matter from the label and contributes creative guidance on marketing projects. She also works closely with all Capitol artists, to develop, refine and maintain their public image. For more information, call 615-269-2087.

President, General Counsel & Secretary. For additional information on all these Gibson-related assignments, please call 440-338-3469.



Sherry Ring

RCA Records has named **Sherry Ring** Senior Vice President, Publicity. In her new position, Ring now runs the RCA Records publicity department, overseeing the media campaigns for the label's roster. For additional information, please call 646-840-5670.



Dr. Lawrence J. Simpson

Berklee College of Music has appointed **Dr. Lawrence J. Simpson** to the newly created position of Senior Vice President for Academic Affairs. At Berklee, Simpson now leads and oversees the academic initiatives of the college, including curriculum, faculty, and all areas directly related to teaching and learning. For more information, call 617-747-2750.

Gibson Guitar recently announced several key executive appointments, starting with **William Antonace** who was named Chief Operating Officer. At his new post, Antonace focuses on all operations management for the entire family of brands and multi-site manufacturing management.

Steve Horn was named Chief Marketing Officer. At his new desk, Horn is responsible for the management of key marketing functions including creative services, marketing administration, events and trade shows, product management and the Gibson website team.

Roxanne Khazarian has been named to the position of Sr. Vice



Lori Lambert

Universal Motown Records Group (UMRG) has named **Lori Lambert** Vice President of Strategic Alliances. At her new post, Lambert is responsible for creating brand partnerships and cross promotions with corporate entities and advertising agencies, strategically aligning Universal Motown artists with appropriate promotional, marketing, lifestyle and advertising campaigns. At this position, she acts as the company's liaison to the electronic gaming industry and the point person for all entertainment events and music opportunities in the world of sports. Additionally, Lambert is also responsible for overseeing the company's film and TV licensing efforts.

Island Def Jam Music Group has appointed **Alli Truch** Senior Vice President, Creative Services. In this capacity, Truch oversees all day-to-day activities and art direction for artists on the Island Def Jam roster, including all aspects of their album packaging, point-of-purchase design, and advertising. For additional information on Island Def Jam assignments, call 212-333-8533. **MG**

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Colin Cobb
President
Livewire Recordings

Years with Company: 1
Address: 3050 Royal Blvd. South,
Suite 110, Alpharetta, GA 30022
Phone: 678-624-1770
Fax: 678-624-1774
Web: www.livewirerecordings.net
E-mail: colin@livewirerecordings.net
Artists: Ashton Allen, the
Rewinds, the Frauds

BACKGROUND:

Colin Cobb has been writing, performing, and producing music since he was a child growing up in the South, so it's no surprise that this indie entrepreneur decided to carve out a career in the recording industry. After studying music business and production in college, he cut his teeth at DARP studios in Atlanta, engineering, writing and producing for hot artists like TLC, Outsidaz and Mase. He also held various positions at an array of established labels before eventually becoming Vice President of the indie label Madhype Entertainment. Using his industry experience as a springboard, Cobb launched a record label of his own called Livewire Recordings in late 2004, and his label's first release from Ashton Allen is set to hit the streets on September 27th.

Growing Up on Music:

I've been playing music since I was about three years old. My dad was one of the co-founders of Ichiban Records, so I grew up in the studio. I've been recording since I was about 10. Then I really got into producing records in high school and from there I went to school for music production and music business. I worked for a couple of indie labels when I was in school and I was producing, engineering and writing to pay the bills. Then Madhype Entertainment asked me if I wanted to be the Vice President of their label. So I took that on. But I really wanted a rock label. So I left that situation and developed this particular business model.

Keeping it In-House:

These days it's not just about hav-

“If the work ethic from the artist's end is not where we're at, no matter how talented they are we can't work with them.”

ing a label, it's about having a full-on music company. Before, you could really say that the music business and the record business were two different things. But with the way technology is going, it's one and the same now. So for us at Livewire, so many things are in-house. We do videos in-house, we cut all the records in-house, we're working retail in-house and we're even booking the tours in-house.

The Distro Deal:

Everybody told me I couldn't get a non-exclusive situation via distribution, but we've got great distro through Fontana. It's a partnership between High Wire and ourselves and it's going great. Getting distribution isn't the hard part. It's how you work your product once you have distribution. You can control everything except public response. So if you don't have great music and great artists you're just throwing your money out the window.

Scouting the Net:

The number one tool for talent scouting right now is MySpace. It's a label's dream. Sometimes I'll just go through it for hours and hours and make compilation discs off of MySpace with information about the bands on them. And I've actually flown out to see a couple bands that I've found on MySpace. But I'll probably get 15 to 20 e-mails from random artists a day, and I usually read the first couple of sentences. If it's something that seems professional in its approach, then I'll read further and listen. But if it's not professional, it's trash. We're very serious about what we do, so if you're not serious about what you do then we don't have the time.

Make It Happen:

I love bands that are playing during the week and working. Talent is one thing, but work ethic is another. If the work ethic from the artist's end is not where we're at, no matter how talented they are we can't work with them. The biggest thing that I hear from so many kick-ass bands is: “We don't have the money. We can't play out of state.” You know what? Don't make excus-

es. If you don't have the money, work an extra shift so you can pay for that gas to go play that show in Nashville. The biggest problem bands have is that they're always looking for a hand. But the way the music industry is going now, you'll wait the rest of your life. Nobody wants to work with somebody who doesn't have their shit together.

Tally Up Tour Dates:

Tour support is one of the most important things for a label. If you're on the road, your sales keep climbing. So if there's anything that a label should invest its money in, it's tour support. If you've got your product in stores, you can prepare your retail accordingly. Then if a band's coming to town, you can get pieces of product ordered in the areas that you're touring, and you can combine that with your venue sales. You can get so much done with an act on the road.

Management and Legal:

I won't even talk to somebody unless they have legal representation. That's so they fully understand what we're committing to and what we're asking them to commit to. But a manager is only important if there's something there to manage. If you're just a local band and your buddy is managing you, why pay somebody 15 to 20 percent when there's really nothing to manage at that point?

Net Benefits:

The response via Internet has been great. Our digital distribution is through ioda and we're selling through all of the major online retailers. We built our street team online and street teams are the most dedicated fans you can ever attain. Any way to get you more noticed and known is great. And Internet promotion is a big part of the marketing plan for all of our artists. It's a huge, very cheap way to reach the masses.

Don't Sit Around:

Think outside the box, whether it's for your merch, a concert zone in a local area, or whatever. And have a set one-, two- and three-year plan.

Make sure that everyone you're working with knows your plans and knows your goals. Then set your goals and reach them. Don't just sit around and wait for a record label to do everything, because you'll never get signed.

Free Promotion and File Sharing:

I see file sharing as a promotional tool. It has become more hyped because we didn't control it in the very beginning. If we had embraced it, we wouldn't be worried about things. But people always want what they can't have and want to do what they aren't allowed to do, so it became a big thing. When Napster started and it was in full effect, that was the best year of record sales in the history of the business. It was all the free promotion. And free goods are a big part of our marketing plan.

Advice for Aspiring Indies:

Before you even sign artists, make sure you have a solid plan. I had a five-year plan for this company and I pitched it to investment firms. Then I took my own money and also put that into it. By putting both of those together I attained funding for this company. You've also got to know what kinds of artists you want to sign and what kind of sound you want. A label is known for its sound, so you've got to know what kind of sound you want to deliver to the masses. Then just be fair and honest. Think about you and the artist, collectively, as one unit. If you think that way, the money will come.

What to Shop:

The biggest debate is to shop a demo or a full record. I hear a lot of different people in the business saying that labels won't even look at you if you don't have a full-length record. But there is no “Signing 101.” I'd much rather have a band send me three to five of the hottest songs they've got. Then send me some more if I'm still interested. But if you have a record that is really the next big thing, that makes it easy on a label. They can pick it up and it's already done. It's ready to put out.





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

- **Fango wants to showcase scary acts.** Creation Entertainment has put a call out for horror-themed bands and performers to rock the house at the upcoming slate of **Fangoria's Weekend of Horrors** conventions. Upcoming cities on the **Fango Terror Tour** include NY/NJ (September 24-30), Chicago (March 4-5, 2006) and Los Angeles/Burbank (June 2-4, 2006). If you have a shocking act and would like to be considered for

one of the **Shock-N-Roll Spooktacular** events, send your materials to: Shock-N-Roll Submissions c/o Creation Entertainment, 217 South Kenwood St., Glendale, CA 91205. If you have any questions, you can send an e-mail to shocknroll@creationent.com.

- **The International Acoustic Music Awards is kicking off.** IAMA promotes excellence in acoustic music performance and artistry. Acoustic artists in various genres can gain radio and web exposure through this competition. Participating sponsors include **Acoustic Cafe** radio program and **XM Satellite Radio**.

The contest is open to all independent artists and labels. Unlike other music competitions, IAMA focuses on developing new markets for acoustic artists, labels and CD releases. Prizes will be awarded in eight different categories: Instrumental, Folk/Americana/Roots, AAA/Alternative, Open, Country/Bluegrass, Best Male Artist, Best Female Artist, Best Group/Duo. There will also be an Overall Grand Prize Award going to the top winner worth \$6,600, which includes radio promotion to over 250 radio stations in U.S. and Canada.

Winning songs will be heard on the **Acoustic Cafe** radio show and XM radio. Winners and runner-ups will be featured on IAMA's CD compilation. Judging is based on excellence in music performance, songwriting/composition and originality. For more information, visit IAMA's website at www.inacoustic.com. All entries must be post-marked by November 9, 2005.

- **Music Connection's "Best Kept Secrets,"** an artist and industry

B-DOG GETS WYLDE



At this year's **OzzFest**, Bernie "B-Dog" Godwin partied with one of the most exciting guitarists in music today. Zak Wylden and Godwin had plenty to talk about, since Godwin was a regional finalist in **Guitar Center's Guitarmageddon**. Wylden, of course, not only fronts his own band, but also plays lead for **Ozzy**. Godwin is currently working on a performance reel with the help of his father, renowned producer **Dito Godwin (No Doubt, Butterfly Boucher, Motley Crue)**. Pictured above, Wylden is clearly passing the baton to this young axeman. For information about B-Dog's project, you can contact him at BernDog76@hotmail.com.

showcase series, is hot. Five acts have gotten record deals, two others garnered publishing deals, many more have been invited to play prestigious events, and one artist even got major exposure in television and film projects. If you're interested in taking part in one of these showcases, simply follow the instructions below. The showcases are held once a month in Los Angeles. No money is required and no application form is necessary. **Selections are based solely on material and performance.**

For consideration, send a package to *Music Connection* at 16130 Ventura Blvd., Suite 540, Encino, CA 91436, and include the following items: 1) CD 2) Photo 3) One page fact sheet and any press you've received. 4) Gig dates in the L.A. area — we will not select any acts we haven't seen. If you don't play the L.A. area, a video of your live performance is acceptable. 5) Contact information (phone and e-mail). 6) Mark the envelope "Showcases" and specify the genre of music you play. If you have any questions, you may contact Len Fagan at 818-907-0027 or e-mail BBatMC@aol.com.

- **A special all-day event, covering the music business,** will take place on Saturday, October 1, at the **Musician's Institute** in Hollywood. The **Holodigm Seminar** will give musicians and entrepreneurs the keys to creating and maintaining a successful career in the entertainment business today, as well as a 3-D map (the Holodigm) to guide the way. In a one-day intensive study, **John Hartmann** (former agent and personal manager to **Sonny & Cher, Buffalo Springfield, Crosby, Stills &**

Nash, the Eagles and America among others) will be joined by producer and publisher **Steve Lindsay (Marvin Gaye, Dr. Dre, Eminem, Leonard Cohen)** and tour manager/attorney **Corrina Clover Miller (Jackson Browne)** to illustrate the seven things you need to know about navigating the music industry.

From publishing, recording and touring to contracts, accounting and royalties, this is a comprehensive examination of the structure and mechanics of music as a business. Demo submissions for professional review will be accepted from seminar attendees. Best of all, the next 100 enrollees will have their registration fee slashed in half. To obtain more information, log on to www.theHolodigm.com.

- **There's a new Open Mic Night in San Diego.** Any artist seeking sun and sand, as well as a cool venue for a show, should check out **Cosmos Café** in La Mesa. Every Tuesday, beginning at 7:00 p.m., acoustic artists can perform at San Diego's newest place to hang and enjoy music. The night is designed to encourage and boost the songwriting/performing community. Each act gets to play for 10 minutes. You can have more than one performer, as long as you can set up in 2 minutes or less, and acoustic instruments are mandatory (keyboards are ok, but not provided). If interested and for more information, please visit www.tiernantunes.com/openmic, or contact michael@tiernantunes.com.

- To apply to perform at the 20th **SXSW Music Festival**, (March 15-19, 2006) access www.sxsw.com and fill out the application online

KORN PARTNERS WITH EMI MUSIC



In an innovative deal that is among the first of its kind in the music industry, **KoRn**, the multiplatinum Grammy-winning rockers, are teaming up with **EMI Music** in a new multiple rights joint venture. Under the exclusive, global agreement — which includes a recording contract with **EMI's Virgin Records** — **KoRn** and **EMI** will also partner in and share in the results from the band's overall career, including recording, music publishing, touring, merchandising, sponsorship and any other activities, such as film, TV, book or video game projects. Pictured is **Korn's Jonathan Davis, Fieldy, James "Munky" Shaffer and David Silveria**. For additional information, contact the **Mitch Schneider Organization (MSO)**, 818-380-0400.



Then enclose in one package a CD of original materials (at least three songs), a photo, biography, and a press kit. Mail the packet to SXSW Music Festival, P. O. Box 4999, Austin, TX 78765. The early application deadline is October 7, 2005 (postmark date) with an application fee of \$10. Acts will be notified no later than February 7, 2006. For more information or to register, visit the site, e-mail sxsw@sxsw.com or call 512-467-7979.

LABELS ~ RELEASES ~ SIGNINGS

• **Gotizm Music** has entered into an exclusive, worldwide pact with **Atlantic Records**. Based in Los Angeles, the newly established label was founded by **Del Williams**, who will also serve as an A&R Consultant to Atlantic Records. The announcement was made today by Atlantic Chairman/CEO **Craig Kallman** and Gotizm President **Del Williams**.

In addition to signing new talent to Gotizm, the label will work in an A&R and consulting capacity with selected artists affiliated directly with Atlantic. Serving primarily as an A&R stream, the label will utilize the marketing, promotion, and publicity resources of Atlantic Records. For details, send e-mail to sheila.richman@atlanticrecords.com.

• **Southern California recording artists Nick Ashton and Tin Rooster** have finished recording their second CD with the help of Nashville artists **Denny Hemmingson** and **John Marcus** from **Tim McGraw's Dance Hall Doctors**. The album is set to drop in November.

After performing in Nashville during **Fan Fair**, the industry began to take notice of the talented songwriter. Working during the week in California, Ashton would take red eye flights to Nashville to work on the project over a weekend, and then fly back to California to work on Monday. Ashton explains the motivation behind his drive, "I feel like I'm sort of possessed by the desire to make it in this business. I've just got to do it." The CD is being mixed at **Platinum Lab Studios** by producer/engineer **Jim Lightman**, who has worked with **Leanne Womack** and received multiple Grammy nominations. For additional information, please contact **Ellison Management** at 949-422-6069.

PROPS

Just give it away. That's exactly what **Todd Lerner** is doing with his new song. Lerner has worked for *Rolling Stone*, *Spin*, and *Blender* magazines, while quietly taking years to write and record his debut CD. To get things rolling, Lerner is

BATTLE OF THE GOGIRLS



In August, **GoGirlsMusic** brought together the hottest female bands in the country to duke it out for the **Battle of The GoGirls** title, and over **\$2,500 in cash and prizes**. The showdown took place at **Trophy's**, an Austin landmark where six bands performed before a panel of judges and a large audience. The winner was rock indie/pop band **Something for Jess out of Lafayette, LA**. Pictured (L-R): **Chris French, Melissa Mullins (GoGirlsMusic.com), Jess, Madalyn Sklar (GoGirlsMusic.com), David Guidry, and Frankie Russo**. There is additional information at www.gogirlsmusic.com/battle.

offering his single "Song For Free" which is a free song that's about being a free song with lyrics such as, "Take this song for free. Share the song but don't steal the CD..." It's the first track on the new CD *If Right Now Played Guitar*, which contains 10 other melodic tunes. The website where you get the free song, www.SongForFree.com, is highly interactive and features a custom music player where lyric panels slide down.

INSIDE THE BIZ

• **BandMerch** and **DeviantART** have forged a partnership to bring cutting-edge art into music merchandising. Under the arrangement, **DeviantART** will offer artwork for future **BandMerch** projects. As a result, **BandMerch** is putting out an open call to the members of deviantART.com to submit work for consideration. For more details, visit www.BandMerch.com. 



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Chris Pierce

Date Signed: June 2005
Label: Prana Entertainment
Type Of Music: Singer/songwriter

—CONTACTS—

Management: Ben Laski / Sonic Management
Booking: N/A
Legal: Tamara Milagros-Woekner / Myman, Abell, Fineman, Greenspan & Light LLP
Publicity: The Lippin Group
Web: www.chrispierce.com
A&R: Leanne Meyers

It's been a banner year for songwriting vet Chris Pierce. Kickstarted by his song, "Are You Beautiful," in a national television ad, Pierce has toured internationally with Seal and will release his debut on Prana Entertainment. But he considered quitting.

"I was contemplating moving to Hawaii to teach music," says Pierce. Spurred on by his friend, Ben Laski, however, the SoCal native stayed and continued performing. He also appointed Laski his manager. With his new role, Laski looked to get material onto TV. "[Laski] asked me if I'd object to somebody getting my songs placed into commercials," says Pierce. "I told him as long as I knew what it was and approved it first, I was down."

Working with the placement company, Music For The Masses, Pierce received word that Banana Republic wanted to use, "Are You Beautiful." Pierce agreed and the results were tremendous. "It really connected," says Pierce. "The amount of people wanting to know who sang the song was amazing. So we worked it out to where we had a link on the store's website to my site, and people ordered from there. So 5,000 CDs later, it ended up being really great."

Wanting to ride the momentum built from the ad's success, Pierce planned to go on a 15-city tour. "I wasn't thinking record deal," says Pierce. "I figured once labels heard I had sold a bunch of albums and I was on the road, they would come. But then I played a poetry showcase and Leanne Meyers [owner of Prana] liked my set. That's where the relationship with my label came from. I thought it'd be cool to work with them because they're small enough that you're working with people who care, and your music's not being dictated by people's egos."

With a label behind him, Pierce played for a house party which Seal attended. He was then invited on tour with the superstar. "I was amazed by the response every night. The more honest I was onstage, the better things went."

Pierce's album, *Static Trampoline*, hit store shelves on September 13th.

—Albert Vega



Nural

Date Signed: December 9, 2004
Label: Hopeless Records
Band Members: Kyle Castellani, Charley Hoy, Kyle Black, Ryan Davis, Aaron Breeding
Type Of Music: Rock

—CONTACTS—

Management: Ken Kaldenbach and John Kang for Instinctive Management
Booking: Eric Tobin@Hopeless Booking
Legal: Ben McCrane
Publicity: Mike Cubillos / Earshot Media
Web: www.hopelessrecords.com
A&R: Hopeless Team, info@hopelessrecords.com

"At the time, we were kind of young and we were just super-stoked that a label even wanted us." That's the way 19-year-old Nural singer Kyle Castellani describes the period when Epic Records was actively wooing them. "If we hadn't had our managers to keep our heads on straight, we would have totally signed." As it happened, the negotiations dissolved when Epic's president, Polly Anthony, was replaced with Don Ienner.

Ienner, however, was unenthused about Nural's performance during their private showcase for Epic after the corporate shakeup. The dealings soon terminated. By this time, Nural had soured on the concept of signing with a major. "A lot of our close friends were in bands on major labels," recounts Castellani. "And they were telling us horror stories." One of those bands, April Six, had signed with Elektra and recorded an album with Howard Benson, only to see it shelved. Says the vocalist, "I haven't heard from them since."

Though their management had been aggressive about shopping Nural's demo, it was their friend, Mike Doto, then an intern at Hopeless Records, who held the key to their future. Doto took a copy of Nural's recording to his bosses, who followed up their excitement by dropping in on a few live gigs. The negotiations, which Castellani insists ended with all parties satisfied, took approximately a month to hammer out.

In the end, the band is grateful to have been signed to a tiny independent because of the close, personal attention they receive. "It's so much easier to everyone's needs," says Castellani. "It's like a family and we're kind of mama's and daddy's boys anyway."

Nural's debut album, *The Weight of the World*, was released in August.

—Andy Kaufmann



The Crimea

Date Signed: April 2004
Label: Warner Bros. Records
Band Members: Davey McManus, Owen Hopkin, Andy Norton, Andrew Stafford, Joseph Udwin
Type of Music: Brit Rock

—CONTACTS—

Management: Linda Yang
Booking: Pinnacle
Legal: Patrick Sabatini
Publicity: Rick Gershon
Web: Brian Foyster
A&R: Perry Watts-Russell

Davey McManus can't stress enough that it's important to have a good live show when you're shopping your band.

"We made a record at home, and it was great. It contained complex instrumentation and intricate parts in the songwriting. But we didn't have the whole band assembled to do shows, and when we played live, we sounded like a punk band. The record companies hated us. We had a hell of a lot of false starts."

McManus had conceived the band and made the recording with just himself and a drummer playing all the parts. Getting a band together was the hard part for him. Throughout all of the lineup changes, though, he was still talking to record companies. He spent about a year trying to get a deal, negotiating with One Little Indian, Vagrant, Island and Independent. The recordings generated enough interest to garner live shows for the Crimea, but the live shows were always the deal-breaker.

"The turning point was when we began to make a name for ourselves without being signed," McManus says. The band was generating a fan base through a UK website called www.inaudible.com, and the fans didn't mind the live set's sparse instrumentation the way the labels did. John Peel began playing the Crimea on his show, which also generated support for them.

The band did several short tours on their own, selling their CD in decent quantities. The live shows at SXSW seemed to change the minds of A&R people, and Warner Bros. snatched up the Crimea after the conference ended.

McManus notes that the band actually made more money touring before they were signed than they have made since their signing. His advice for bands hoping for a deal is, "Carry on as if there's no such thing as a record company. Promote yourself."

The Crimea has now toured with Kings of Leon twice, as well as Dashboard Confessional, Jimmy Eat World and Billy Corgan. They'll be back on tour this fall.

—Lauri Shaw



OASIS MASTERING OFFERS: Recent projects at Oasis Mastering in Studio City, CA, mastered by Eddy Schreyer include the new *Avenged Sevenfold* 5.1 surround sound and stereo album titled *City of Evil* on Warner Bros Records. Schreyer also worked on a tribute to *Sublime* album titled *Look At All The Love We Found*. The latest *Sevendust* album titled *Next* on Winedark Records was just completed. And the latest *Merle Haggard* album on Capitol Records titled *Chicago Wind* was also worked on at Oasis. The Haggard sessions were produced by **Jimmy Bowen** and **Mike Post**.

Recent projects at Oasis that were mastered by **Gene Grimaldi** include the new *Pennywise* album

titled *The Fuse*, produced by Pennywise and **Darian Rundall**. Grimaldi also mastered the *Dangerdoom* album titled *The Mouse & The Mask* both on Epitaph Records.

BICOASTAL MUSIC GETS SOLID RESULTS: Grammy award-winning engineer **Jay Newland**, the engineering force behind *Nora Jones'* multiplatinum albums, recently mixed English artist *Louise Setara* on the Solid State Logic C200 Digital Production console at the Ossining, NY, **BiCoastal Music** recording facility. For Newland, the console delivered the audio quality that he expected and made his transition easy to an all-digital signal path. **MC**

HARPER TAKES A CRASH TEST



Ben Harper was recently at Crash Test Studios in West L.A. working with engineer Franchot Tone and producer JP Plunier on some tracks for the upcoming release of *The Culver City Dub Collective* full-length album.

CALE PROVIDES DEPTH AT OCEAN WAY



Producer and co-founder of the Velvet Underground **John Cale** recently completed his new album, *blackAcetate*, in Ocean Way Recording's Studio B. The tracking took place at The Lair Studios with Cale and co-producer **Herb Graham, Jr.** playing the majority of the instruments, augmented by **Dave Levitta** on guitar, **Mark Deffenbaugh** on banjo, harmonica and **John Krovoza** on cello. Background vocals were done by **Jasper Baj**, **Nailah Porter** and **Music Galloway**. Pictured (L-R): Cale, co-producer **Herb Graham, Jr.** and mixer **Mickey Petralia**.

OLIVER LOOKS FORWARD TO CHRISTMAS



Renowned jazz guitarist and vocalist **Steve Oliver** has been putting the finishing touches on a Christmas album at the Universal Mastering studio facility. **Erick Labson** did the engineering on the project. Pictured (L-R): **Oliver**, **Nick Dofflemeyer** and **Labson** stepping in front.

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PRODUCER CROSSTALK



DJ Jonathan Peters

Janet Jackson, Mary J. Blige, Whitney Houston

By Andy Kaufmann

Everything about DJ Jonathan Peters screams New York City. Or, one might say, NYC exemplifies Jonathan Peters. At least the equation works for the Big Apple's dance scene; Peters has made spinning at hotspots like The Roxy, Limelight, Sound Factory, Tavern on the Green and Save The Robots into a seductive assault of self-promotion.

"I used to play 20-hour parties every week," insists Peters. "When you play 20 hours every Saturday night, it's a lot. It's a three-day thing. It's Friday preparing, all day Saturday DJ'ing and then all day Sunday sleeping." Peters has been working similar hours every weekend since the late Nineties. Subsequently, it's impossible for the masses devoted to the dancing lifestyle to imagine their nightlife without him.

Comparing his DJ sessions to a party, Peters came into his own as a dance scene enthusiast, as opposed to someone who was primarily interested in music. "I tailor things for my crowd," Peters reveals. "My people are more important to me than anything." In the course of striving to please his followers, Peters began producing tracks specifically for his gigs. Eager to be associated with his legendary throwdowns, he started attracting top talent who allowed the DJ to mix and even record exclusive tracks for his personal use. "I have five or 10,000 people at my parties," brags the clubby icon. "So when I'm playing a record, it can really make a statement."

Even the gear Peters brings to a club makes a statement. In addition to his laptop and turntables, this DJ hauls in a myriad of custom equipment. "Although a lot of people think I'm out of my mind, I show up with racks and racks of gear," he offers. "At the end of the day, it's all about live performance." Given that dance music is focused on that live presentation, how does being a dance producer differ from being a producer specializing in any other genre? "It really comes down to the song," says Peters. "People don't take dance music seriously because 90 percent of dance is not driven by a vocal. A great song is a great song, in any format. I think it's the same thing. It comes down to passion for what you do."

Peters has owned numerous studios over the years. However, his current pad, Deeper Studios located in Chelsea, is Peters' first to reach a professional level. Even though his facility has a commercial quality, Peters stresses that his doors are always open. "I built this studio for one reason," explains the DJ. "For people to come in and make music. I went to the top studio designers in the world and said, 'I want a place that people are going to take seriously.'" Peters intentionally designed his place to feel warm, as if it were a house, rather than just another techie space. Says Peters regarding the process of recording, "It's all about that performance and people feeling good about what they're doing." After years of marathon DJ'ing, Peters has little trouble engaging in lengthy recording sessions. Still, he tries to keep his studio stints down to just 10 or 12 hours, unless, of course, he catches a vibe. "Sometimes you can't be in a rush," he murmurs softly. "Sometimes it takes a moment to get there."

Yet while Peters places an emphasis on feeling good, he's also deeply serious about expanding his empire. So far, he's recorded two full-length albums under his name. "All This Time," a single he released late last year, reached No. 1 on the dance charts. Peters is even launching his own label, Deeper Records. Though he's only signed two artists to date, he's excited about the prospects. "If I could create a superstar for the next decade," imagines Peters, "then that'd probably be the most moving thing that could happen in my life."

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Cakewalk Z3TA+ Waveshaping Synth

Z3TA+ employs exclusive band limited waveshaping technology to deliver sounds way beyond conventional, virtual analog synthesizers. Besides a huge library of authentic, vintage analog and cutting-edge modern sounds, Z3TA+ also has many lush and warm pads, slowly evolving atmospheres, hot leads, and sparkling FM sounds. Previously Z3TA+ was only available via download from rgc.audio, a leading developer of DXi and VST synthesizer plug-ins, recently acquired by Cakewalk.

Z3TA+ comes as a DXi, VSTi, and standalone and uses 32-bit wavetable synthesis with six oscillators and 60 built-in waveforms. Users can also load up to six of their own waves too. There is a separate waveshaper for the oscillators, each capable of 14 different transforms. There are also two stereo filters with 10 filter modes.

I liked the 64-note polyphony, the tempo-sync LFO and the seemingly endless morphing possibilities thanks to the eight, six-stage envelope generators. There are two arpeggiators: an algorithmic and a MIDI-based one with 100 patterns. Effects include three tempo-based delay lines, full stereo reverb, seven-band graphic EQ, 19 stereo amp cabinet simulators, and 24 different modulation sources.

Z3TA+ sells for \$289 U.S. MSRP. For more information, contact Cakewalk at 888-CAKEWALK (617-423-9004 outside U.S.) or visit Cakewalk on the web at www.cakewalk.com.



George Martin Studio Edition

I can't think of a better choice as main signatory and consultant for creating a new Martin acoustic guitar especially for recording than Sir George Martin himself. With a lengthy producing career that saw Martin signing and shepherding the Beatles through the majority of their 10-year recording studio history, then founding Associated Independent Recording (AIR) and going on to work with artists ranging from America to Ringo Starr to Paul McCartney to Jeff Beck, there is no one else who approaches the highest pinnacle of respect and admiration in the world of record making.

The M3M George Martin Studio Edition is an acoustic built to GM's detailed preferences to create an instrument with a full and balanced tone ideally suited to the recording studio. A creative mix of tone woods is used starting with a top made from rare Italian alpine spruce for quick response and sides and back made from genuine mahogany for clear and bright high frequencies. The three-piece back features a center wedge of rare quilted mahogany, separated from the wings by white/black/white, wooden marquetry strips. Two additional inlays highlight a small wedge of mahogany below the neck heel. Together the inlay strips form a graceful "M" (for Martin) emblem.

The low-profile neck is also mahogany and the headplate uses more mahogany and fine line inlays to create the same "M" emblem as on the guitar's back. The black ebony fingerboard features a small "5" inlay at the fifth fret to commemorate George Martin's role as the fifth Beatle and GM's signature is inlaid between the 19th and 20th frets.

The M3M George Martin Studio Edition comes with Martin SP+ coated light-gauge strings. A portion of the proceeds from the sale of each guitar will be donated in support of the Sir George Martin Music Foundation, established to aid the island of Montserrat that was badly devastated by the Soufriere Hills Volcano eruption in 1997. Each M3M Martin Studio Edition guitar bears an interior label personally signed by George Martin and Martin Chairman C.F. Martin IV, and numbered in sequence with the edition total. Selling for \$5,699 MSRP, orders for the M3M George Martin Studio Edition will be accepted until September 23, 2005, after which the total number of guitars and the names of participating Martin dealers will appear on the Martin website, martinguitar.com.

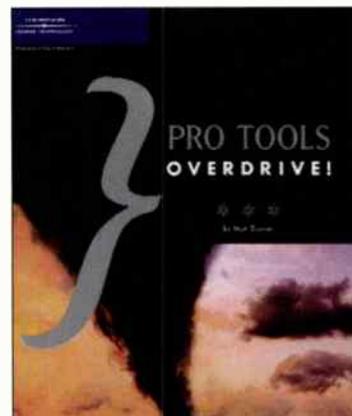


ProTools Overdrive!

I immediately dove into Matt Donner's new ProTools book. Donner is one of the founder's of the Pyramid Institute For Advanced Digital Audio Training in San Francisco. It covers MAC OSX and up to PT version 6.7 — the current version used by most these days — although (as of this writing) ver 6.9 is available. This is a book for experienced PT users so I don't recommend it for beginners. There is so much useful and practical "real world" information and advice; I now carry it with me to sessions as a valuable reference.

Like the ProTools system and software, *Overdrive!* is a non-linear work with a full index and a glorious table of contents that uses descriptive "tips" or sub-headings rather than just single words. Chapters titles: Setup and Maintenance of the MAC; Recording; Importing, Exporting and Managing; Editing, Arranging, and Navigation; Composing with MIDI and ReWire Apps; Insert, Sends, and Effects; Mixing and Automation; and Working with Picture and Surround.

There are a lot of cool insider tricks: Automating Reason synths within the ProTools environment; better sounding mixes through gain-stage management; how to create multiple headphone mixes for multiple artists during sessions; setting up for 5.1 surround mixes; and saving sessions to travel with your client to another studio or to another application. Pro users will appreciate some of the advice from other ProTools experts with experience working at George Lucas' Skywalker Ranch and Dolby Labs. *ProTools Overdrive!* is 296 pages and sells for \$39.99. Visit www.courseptr.com for more details.



Sony HD-Media MiniDisc Recorders

Both the new MZ-M100 (\$439.95) and MZ-M10 (\$329.95) are MiniDisc-based field recorders designed for musicians and broadcast professionals looking for high sound quality and long recording time capability. If you add that this unit is smaller than a European box of cigarettes, has a rechargeable long-life battery, easy-to-read display and uses removal Hi-MD media (disc) then the reasons NOT to own this unit disappear fast. The main difference between the two models is the MZ-M100's display is a six-line, large Organic Electroluminescence that glows bright blue, perfect for checking things in total darkness, while the M10 has a more conventional LCD display. Except for a few accessories, both are identical.

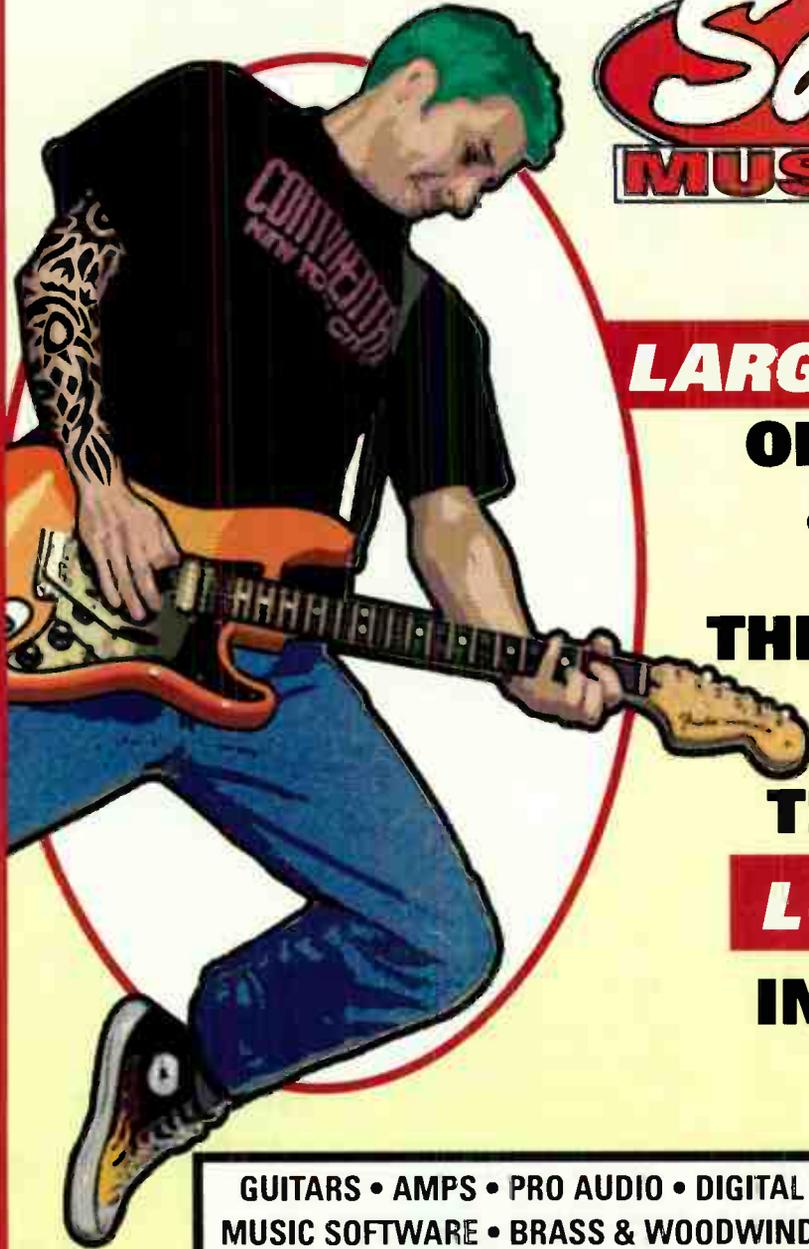
The removable 1GB HD-Media allows up to 94 minutes of uncompressed recording time at CD-quality of 44.1kHz/16-bit linear PCM or up to 34 hours in ATRAC3 plus™ format. The unit also plays MP3/ATRAC3® format and Sony says the Hi-MD media sells for \$7 each but the street price is probably much cheaper. The system comes with software: SonicStage and MD Simple Burner for PCs and HiMD Wav Importer for OSX MACS both for importing recordings into your computer for editing and burning CDs. Unfortunately you cannot export audio from your MAC computer (okay on the PC) back to the unit to build a custom disc of your music.

Standard accessories are: the coolest-looking ECM-DS 70P stereo microphone that plugs right into the top of the device or on an extension cable also provided; a pair of MDR-EO931 stereo ear buds; a battery charger; USB transfer cable; a detachable battery box for holding a single AA (a lifesaver when the internal rechargeable quits); and one free MD disc. The MZ-M100 top-of-the-line model also comes supplied with a transport remote control and velveteen carrying pouch.

I had loads of fun recording conversations, live music and press conference and interviews with this unit. It's so small and covert, I felt like a spy sometimes when concealing its presence. For more details about it, visit www.sony.com/professional or call 1-800-686-SONY. 



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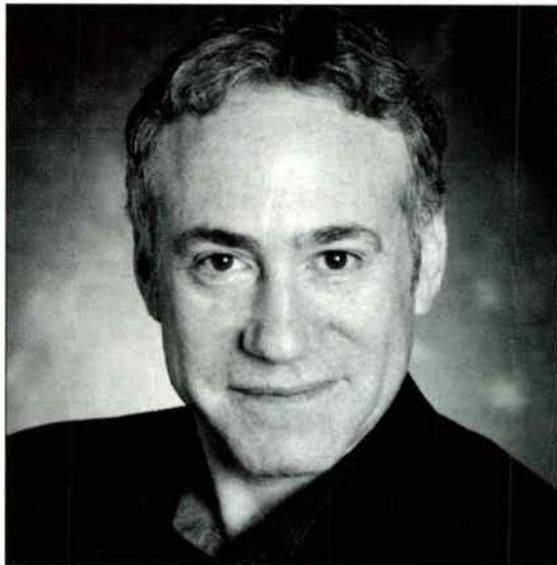


BRANIGAN AT MUSIC CONNECTION SHOWCASE



Rodney Branigan, a "Music Connection's Best Kept Secrets" act, has signed a publishing deal as a staff-writer with EMI, Nashville. Branigan stunned the showcase with his ability to play two guitars at once. Branigan is truly one of a kind. MC is proud that he chose our showcase to make the announcement, and we wish him the best of luck in his new gig. Visit www.brokenguitars.com for more on this intriguing artist.

MANTEL ASSUMES MANTLE FOR BMG



David Mantel has been named President, Zomba Music Publishing (a division of BMG Music Publishing.) Based in New York, Mantel will oversee Zomba Music Publishing's pop music operations in the U.S. Contact Jennifer Press, 212-930-4411 for more details.

BMG Brokers Two Deals

BMG Music Publishing Ltd. has signed separate deals with renowned composers Gilbert O'Sullivan and Mike Oldfield. In a new deal with O'Sullivan, BMG Music Publishing now represents the timeless "Alone Again (Naturally)" and classic hits "Clair," "What's In A Kiss" and "Get Down." BMG will control O'Sullivan's catalogue, which makes up the majority of his recordings worldwide excluding Japan and Southeast Asia.

The music publisher has also signed a new worldwide agreement with Mike Oldfield, composer of "Tubular Bells," the famed movie theme to The Exorcist. Oldfield released the classic Tubular Bells album in 1973, the first release on Richard Branson's new label Virgin Records. Tubular Bells con-

tained only two tracks, each about 20 minutes in length. The astounding success — it has sold over 16 million copies to date— helped make Virgin Records the industry giant it is today. Oldfield will release a new album this month, under a just-inked record deal with Universal Records. The new album is the first to be included in the BMG Music Publishing agreement.

For further information, contact Jennifer L. Press, 212-930-4411.

Songwriters Guild Under Federal Fire

A federal criminal investigation is underway after \$1.25 million in songwriter royalties allegedly were embezzled from the Songwriters Guild of America by its royalty manager and her family members. According to a report in Billboard

quoting the SGA's special counsel, Charles Sanders, the FBI, the Internal Revenue Service and the U.S. Postal Service are working with the Guild to determine the full extent of any criminal activities.

The SGA represents about 5,000 songwriter members and their estates. Members may elect to have the Guild collect royalties for them from publishers, collecting societies and others. The SGA collects nearly \$16 million in royalties annually and holds about two percent of that amount, when it cannot find current addresses for writers.

According to a federal civil lawsuit the SGA filed in July, Marsha Aiken became the guild's royalty manager in 2002 and created a fraudulent membership account under the name Anthony Ray, who the IRS later identified as her cousin. She began writing unauthorized royalty checks to Ray from the SGA's general account —

where the unlocated writers' funds are held — and mailing them to him in Rhode Island.

The guild launched an investigation and discharged Aiken. Several specialists are working to implement security improvements and to file insurance claims, Sanders said.

The SGA has "acted expeditiously to strengthen its systems and infrastructure, and as a result will move forward from this unfortunate incident as a stronger and even more vital organization in the America music community," SGA president Rick Carnes is quoted as saying.

Debra Davis: Maternal Music

Debra Davis' song "Childhood" has been chosen by iTunes to be on one of their iTunes Essentials

AKWID: THE BI-CULTURAL BROTHERHOOD



The L.A.-based duo, and former MC cover boys, Akwid, return with Los Aguacates De Jiquilpan on Univision Records. The Grammy-nominated brothers, Francisco and Sergio Gomez, continue to build new bridges between traditional Latin music and hip-hop. For more information, visit univision.com.

ODETTA LIGHTS UP THE HOLIDAYS



Roots fans can rejoice: Gonna Let It Shine: A Concert for the Holidays, a collection of spirituals, will be released on the M.C. Records label this fall. The Holmes Brothers and pianist Seth Farber support Odetta on the 16 tracks, most of which are from the African American Christmas song tradition, with additional selections from the spirituals and prison song repertoire.

KLIMEK AND HEIL KEEP RUNNING WITH NEW SCORES



Johnny Klimek and Reinhold Heil, the composer duo behind the *Run Lola Run* soundtrack and score, which sold more than a half million units worldwide, have signed on to score Paramount and MTV Film's *Aeon Flux*. Klimek and Heil, who have also scored George A. Romero's *Land of The Dead* and Screen Gems' *The Cave*, are the composers for the acclaimed Western series *Deadwood*, and HBO is keeping them on for the 2006 season.

CDs, *Motherhood*. Also on the CD: Emmylou Harris, Christina Aguilera and Linda Ronstadt. You can also hear Davis' song "Supernatural High" on the ABC Family Network show, *Beautiful People*. Check out www.debradavis.com.

Libby Lavella Gets Pushy

Libby Lavella has a group called **Songwriter's Push!** It's held the last Tuesday of every month. Songwriters bring one song, in any condition and have it heard by other songwriters. Feedback includes melody, lyrics and structure. Lavella, an Australia-born singer/songwriter who is now L.A. based, provides a positive, low key environment with the only goal helping writers complete the song.

Lavella has a Certificate in Song-

writing, Film Scoring and Music Business from UCLA Extension, has worked with Seal, BT, Robi Draco Rosa, Zomba Publishing, Azoff Music Management, and Giant Records. Participation is \$20. E-mail vox@libbylavella.com in advance to secure your place and get further details.

Peermusic Promotes Brady Benton

Peermusic has promoted long-time employee **Brady L. Benton** to Vice President of Film, Television and Special Markets. Benton was formerly Senior Director of Film, Television and New Media. Benton now oversees a staff of four in the newly restructured department to promote peermusic's extensive catalog for usage in Motion Pictures, Television, all Advertising media,

JON STRATHAM STRIDES THE ROW



A friend of Wayne Carson (writer "Always on my Mind," "The Letter") heard L.A. singer/songwriter Jon Stratham perform at club Mardi Gras in Toluca Lake, CA. Carson then walked into RPM Music offices on Music Row and played songs from Stratham's upcoming CD *Firefly and the Moon* that they are now shopping to top country artists. Pictured (L-R): Stratham and Carson in Nashville.

plus karaoke, video games, slot machines and special market compilations.

Most recently Benton has helped develop peermusic's ever-growing repertoire of "one-stop" Master recordings, which include the debut solo release of Alan Paul (of the vocal group the Manhattan Transfer) and a collection of Hoagy Carmichael tunes performed by noted Nashville writer/artist Janis Carnes.

To contact peermusic, call 323-960-3400.

Sobule at Songwriters Studio

Singer/songwriter **Jill Sobule** will be the featured guest at the upcoming **Songwriters Studio** at 8 p.m. on October 18 at Cinegrill at the **Hollywood Roosevelt**

Hotel. She'll be interviewed onstage, play songs from her fifth album, *Underdog Victorious*, and maybe even sing "I Kissed a Girl." Check out www.songwritersstudio.com for ticket information.

South Bay Showcases

The **South Bay Music Scene** is organizing two songwriters' showcases per month, held on every second and fourth Sunday in El Segundo at **Papasito's Cantina** (143 Main St.; 310-322-5464). To get onto a bill just go to the webpage and register. Include all of your contact info, plus a picture of the act and the South Bay Music Scene will add you to their page. You can also register to be part of the network. For more information or to jump onboard, go to www.southbaymusicscene.com. **MG**

METCALFE PROMOTED AT KOBALT



Sas Metcalfe has been promoted from Creative Director to Executive Vice President for Kobalt Music Group where her new role includes managing the company's global creative affairs staff and artist/writer development, as well as pursuing new business. She is based in Kobalt's London headquarters. Metcalfe joined Kobalt in 2001 from EMI and was previously Head of A&R at Warner Chappell Music, where she signed Radiohead, EMF, David Gray, and the Charlatans among others. Contact ralperin@aiperinent.com.

BMI FETES URBAN WINNERS



Lil Jon and R. Kelly were named Songwriters of the Year; "Yeah!", written by Sean Garrett, Lil Jon and Patrick "j.que" Smith, was named Song of the Year; Kanye West received Producer of the Year, and EMI Music Publishing was named Urban Publisher of the Year at BMI's Urban Awards. Pictured at the event in Miami, (L-R): Big Jon Platt, Executive VP, Urban Music, EMI Music Publishing; BMI's President & CEO Del Bryant; R. Kelly; Lil Jon; BMI's VP, Writer/Publisher Relations, Catherine Brewton.

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SONG BIZ

SONGWRITER PROFILE

Jason Sinay

*A Sideman
Steps
from the
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HENRY DILTZ

by Dan Kimpel

Ushered in by a chiming 12-string and a whirring Hammond B-3, the signature sound of the Jason Sinay Band rings with authenticity and authority. On the self-titled Tomato Records debut, guitarist/vocalist Sinay (along with Alvino Bennett on drums and Angus Thomas on bass) reveals his artistry as an engrossing storyteller, vocalist and bandleader. Sinay, who had previously recorded for MCA as a member of the band Five Easy Pieces, is a native Californian who has been playing guitar since age eight and in bands since age 11. A graduate of Berklee College of Music in Boston, he recalls academic exercises in songcraft.

"I went to a few of the songwriting classes. This fucking guy is sitting there telling me on 'Every Breath You Take' what Sting was doing when he wrote these chords. And I'm thinking, 'The man was in extreme pain and wrote the song.' I understand the technical nature of the one chord to the six chord, or whatever he was saying, but this really bummed me out."

Although Sinay says his music comes effortlessly, he believes his best lyrics are distilled from emotional extremes. "Something intense has to be going on. I can't just sit down in a good mood and write a song. It doesn't work like that." And he prefers that the responses to these songs not be over-intellectualized. "I think the craft of songwriting is something that's great to learn, but I don't want anyone critiquing my songs unless it's Mike Campbell or T-Bone Burnett," he states. Sinay has worked extensively with Campbell, a longtime member of Tom Petty & The Heartbreakers, on a side project, the Dirty Knobs. "Mike is the one who really pushed me to keep writing," acknowledges Sinay. "He's been the mentor of mentors."

Stellar players including Campbell and Ivan Neville, the scion of the legendary New Orleans family, join Sinay and the band on the record and songwriter Peter Himmelman lends lyrical twists to "Chicken Girl." "He's a master at turning everything around lyrically," Sinay says, recounting their initial encounter. "When I met him he was standing in his garden, drinking a glass of orange juice and having a conversation with one of his trees. He didn't know I was there."

Playing a gig at The Joint, a West L.A. club in 1999, Sinay encountered Roseanne Barr who hired him as the bandleader for her network talk show. He invited Neville and Charlie Drayton, both members of Keith Richards' side project, Xpensive Winos, to join the band. Given his own experience as a sideman, Sinay imparts what he thinks is important in these scenarios. "What I've been told is that I can adapt very well. I can come into a session and just get into the feel of what ever it is. So much of it is the sound. A lot of guys only have one sound and they don't know how to break out of it. As a session player on an album, you have to have different tones. That's something I learned from Mike Campbell, when you go into a session bring a Gretsch, a Gibson, a Fender, you turn it up on this song, down on that one, add some tremolo, what ever it takes to adapt the song. The other thing: I make people laugh. Artists I work with, I can put them at ease, because I know what it's like."

Sinay avows, however, all of this information was out the window on his own project. "As soon as I put on the singer/songwriter hat it was so different. I felt like such a novice putting the song out there. That's when you've got to really trust all of those guys — they've played on so many hit records. Thankfully, they brought so much to it and their playing made the songs better."

Currently touring in select markets, playing radio shows and showcasing at the recent AAA Summit in Boulder, CO, Sinay, realizes the frontman is first in the line of fire. "I feel like I'm getting pelted with tomatoes and stinking onions every day, but it's fun — I have a really thick skin."

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The Hold Steady

WAINWRIGHT AND THE HOLD STEADY: October looks like a great month at the Knitting Factory (7021 Hollywood Blvd., 323-463-0204). On October 7, the venue hosts a homecoming gig for songwriter Martha Wainwright, who's been touring behind the release of her self-titled debut album. Like her brother Rufus, father Loudon and mother Kate McGarrigle, Wainwright carries the family's storied songwriting torch, creating slanted and emotional songs like "Bloody Mother-Fucking Asshole" (apparently an ode to father Loudon), "Factory," and "When the Day is Short," which have been played on KCRW. Also worth a peek are French Kiss recording artists the Hold Steady, who will play on the 20th. The band is supporting their sophomore release, *Separation Sunday*, which has earned them rave reviews and slots on the Conan O'Brien and Carson Daly TV programs. More info is at www.knittingfactory.com.

SIGN THEM NOW

In August, longtime booker and scene cornerstone **Sean Healy Presents** launched a new company venture: a website dedicated to showcasing new unsigned bands.

The site, www.signthemnow.com, is expected to be a place where artists full of talent and drive can take an extra step towards discovery by record label representatives, music managers and fans.

Each month, the site features five new bands in a variety of genres, multi-media examples of the artists' work, polls for the fans, and lots of useful links. If you've worked with SHP before, you know that the company procures some big names, and that there are often opportunities for local acts to play shows with these headliners. For bookings, stop by the company's original site, www.webookbands.com.

OPEN FOR HANSON

Remember those positive minded pre-teen boys who had a hit in the Nineties with a song called "MmmBop"? Well, Hanson are all

grown up now, and still making music. In the fall they'll start another tour, this time with a twist. They're running a contest with local college radio stations and newspapers to demonstrate their support for independent music: each developing band that wins the contest will get to open for Hanson in one city on their *Live and Electric*



Hanson

Tour. Bands are invited to submit music to Hanson's label, **3CG Records**. Three finalists will be chosen by the label to be spotlighted on the band's website, and the winner will be chosen by a public online vote. For more information, go to www.Hanson.net.

FUNKTION

On October 7, **Timo Maas** will appear with one or two special mystery guests at Hollywood velvet rope warehouse **The Vanguard** (6021 Hollywood Blvd.; 213-480-3232) as part of the recently debuted new night "**Funktion**." The night's moniker raises a glass to the top-notch **Funktion One** sound system featured by the club. The event, an ode to electronica and dance music, is a series of confirmed DJ bookings with various top names in the electronic music realm. Other recent star DJ appearances have included **Hernan Cattaneo**, **Tall Paul**, **Carl Cox**, and **LTJ Bukem**. Maas, who hails from Dusseldorf, Germany, is mostly associated with his involvement in Germany's trance scene both as a DJ and producer. You can get a sampling of Maas' music at www.timomaas.com.

CROWES RETURN

Fresh off a tour with **Tom Petty & The Heartbreakers**, blues-brothers **Rich** and **Chris Robinson** have announced three **Black Crowes** dates in Hollywood. Although the band performed with Petty at the **Hyundai Pavilion** in Devore, these three shows — October 18, 19, and 21 at the **Henry Fonda Music Box** (6126 Hollywood Blvd.; 323-464-0808) — are the Crowes' first Los Angeles events since they announced their reunion earlier this year. The band's varied set lists each night include songs from their six studio albums, assorted b-sides, unreleased material and rock n' blues covers. The show is also a hometown event for local guitarist **Marc Ford**, who is playing with the Crowes for the first time since he



Black Crowes

was let go in 1997. Tickets are available at www.ticketmaster.com.

TRAINWRECK AHEAD

Every Wednesday in October, **Trainwreck** — a **Tenacious D** spin-off band featuring **Kyle Gass** — will rock your socks off and try to steal your women at **The Viper Room** (8852 Sunset Blvd.; 310-358-1880). The band features frontman **Klip Calhoun** (Kyle Gass) serving up doses of "white trash rock & roll" with his band of traveling beer-guzzling rockers that include rock stalwarts **Double D** (aka Lee of the D), **Kenny Bob Thornton** and **Boy Johnny**. Keep an eye out for special appearances, including that of grizzly rocker **Tuffy McFukelby** (**Jack Black**) who has been known to frequent **Trainwreck** gigs with a guitar and can of rockass in hand. For more details, check out **Trainwreck** at www.twreck.com.

H.O.B. HOSTS FEAR

On November 30, industrial-metal hybrid act **Fear Factory** will play Hollywood at the **House of Blues** on **Sunset Strip** (8430 Sunset Blvd.; 323-848-5100). The band, formed right here in L.A. in the early Nineties, was considered to be a pioneering project on the metal and progressive scenes. **Fear Factory's** sound was a big influence in the launching of the new metal sounds of the late Nineties.

The band broke up for a while in 2002 when lead vocalist **Burton C. Bell** took a sabbatical, during which he wrote and recorded new solo material in rural Pennsylvania. Since then, Bell has reunited with his band mates, and **Fear Factory** has toured with **Dream Theater** and **Megadeth**. For more info, go to www.fearfactory.com. Tickets can be found at www.ticketmaster.com.

149 WANTS YOU

Along with his East Coast-based



Gogol Bordello

partner, **Natasha Bishop**, **Craig Gorkiewicz** and **149 Music** are creating opportunities for local musicians. 149 Music promotes independent artists through live events, TV and new media placement, corporate sponsorship, tour bookings and support, and marketing. Gorkiewicz is currently booking shows at **Harvelle's**, **Hotel Café** and **The Mint**. More events and venues are in the process of being confirmed. In addition to the services 149 Music provides for indie musicians, the company also emphasizes giving back to the music community. 149 regularly holds a benefit event called **The Artistry Music Series**, where performers from around the country raise awareness and support for arts education programs. You can learn more about these events and contact 149 Music through their MySpace home page at www.myspace.com/149music.

CRISIS AT WHISKY

Local female-fronted hardcore metal group **Crisis** is back from another national tour, and will play in Hollywood at **The Whisky a Go Go** (8901 Sunset Blvd.; 310-652-4202) on October 3 to celebrate their return. Anyone who likes hard music but is unfamiliar with this band ought to go see them for a totally unique experience. Fierce frontwoman **Karyn Crisis** is a show all by herself; her blonde dreadlocks are everywhere at once when she performs, and her voice is a mass of growls, lilt and trills in styles that should be dissonant but are strangely alluring instead. You can preview the band at www.crisisite.com, although nothing beats their live show.

Wanna play The Whisky? Booker **Gena Penney** takes inquiries by phone at 310-652-4202 ext. 13 or you can e-mail her at gena@whiskyagogo.com.

WILTERN WEEKS

The **Wltern** (3790 Wilshire Blvd.; 213-388-1400) has a great season coming up. Among the

highlights not to be missed are **His Infernal Majesty** (H.I.M.), playing on October 14 and 15; the **Nintendo Fusion Tour** featuring **Fall Out Boy** on October 27; goth pioneers **Bauhaus** with three consecutive nights on October 28, 29 and 30; and last but not least, indie rockers **Death Cab For Cutie** appearing on November 11 and 12th.

The **Wltern**, which has been standing at the same location since 1929, is a perfect mid-sized venue to see just about any kind of music. The classy décor smacks of an opera house, and the vibe in the main room always feels intimate. Check out the calendar for changes, updates and additions at www.wltern.com.

DON'T SWEAT...

On Saturday, October 22, **The Troubadour** (9081 Santa Monica Blvd.; 310-276-6168) hosts punk acts **Gogol Bordello** and **Throw Rag**, who have lately been touring together since both bands finished up the **Warped Tour**. These acts are known for being irreverent and tongue-in-cheek; one of **Throw Rag's** mottoes is "Don't sweat the petty things, pet the sweaty things."

Gogol Bordello, of course, is the notorious gypsy punk band headed by **Eugene Hutz**, the outspoken frontman who has lately been getting a lot of press in indie-friendly magazines. The **Scotch Greens** will open the show, which ought to be over the top with a lineup like this one. For tickets, info and links to each band's web page, go to www.troubadour.com. 

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

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

PROMOTER PROFILE

Dessica DePompeis The Cat Club

8911 Sunset Blvd., West Hollywood
310-657-0888
www.catclubonsunset.com

Dessica DePompeis has been working at the Cat Club for 10 years. She started as a bartender/server and has been the main booker for over a year. Music Connection caught up with her recently to get the scoop on how the club is changing — from its look to its sound.

Music Connection: What's new these days at The Cat Club?

Dessica DePompeis: We've really been trying to focus on putting up-and-coming indie acts on our stage these days. We've had the club interior redone by **Monster House**. We have a new stage now, and all new equipment. The bands love it, and we get a great response all around. We also have a lot of celebrities stopping by as customers and also to play.

MC: What genres of music do you look for regularly?

DePompeis: We try to keep all the genres together on the same nights. For example, on Mondays we book acoustic acts, on Tuesdays and Wednesdays we look for an indie rock sound, and on Thursdays we have bluesy or straight-ahead rock bands playing. We're trying to get away from screaming metal for the most part, though we do still have metal bands playing on Sundays.

MC: Do you and ever use outside bookers, or do you handle the booking by yourself all the time?

DePompeis: I do most of the booking, along with **Ian Webber**. We book every night except for Friday and Sunday. Fridays are **Club Fiend**, which is an outside promoter putting together different genres of rock & roll with go-go dancers. Interested bands can call either **Lance** or **Seanna** at 323-943-2675 or 818-943-2675. And the Sunday metal nights are booked by **Happenin' Harry**, who

can be reached by calling 323-514-6900.

MC: What's the best way to approach you, and what kinds of promotional info do you like a new band to show you?

DePompeis: I like people to call first, so I can talk to them and feel them out. Then I have to hear the music, either on a MySpace page or they can send it. I like to see the packaging. Photos are important; how much time a band spends on packaging shows me how committed they are. Also, please don't call up and lie about your draw or how long you've been around. I know bands want to play the weekend slots, but you have to be ready to take that slot and put on a great show. We'll work with bands that are just starting out and have a small draw — just be honest with us. Don't go by how many hits you got on MySpace when you anticipate your draw.

MC: Does The Cat Club ask bands to pre-sell tickets to the shows? Do you pay bands?

DePompeis: We don't do that, except sometimes when the band is from out of town. We pay depending on the draw and the deal we've made with the band.

MC: Do you ever give bands monthly residencies?

DePompeis: Yes, if a band is awesome. Check our website for updates. We've had **Yearlong Disaster** on a residency for awhile, and then **Starfuckers** on Thursdays is a recurring event where the owner, **Slim Jim**, plays drums, sometimes with other celebrities.

MC: What are the qualities that make a band stand out to you so that you will ask them to return?

DePompeis: Really good songs, a great sound, and stage presence. I like singers to have serious charisma. Look is important — it should match your sound. Don't treat the show like it's a rehearsal. Give it your all, and get to know the audiences — talk to them, give out your CD. The days of putting up one or two flyers and getting a draw are over.





Three-time Oscar-nominated composer **Danny Elfman** has once again joined forces with director **Tim Burton** to create the original score for *Tim Burton's Corpse Bride*, the new stop-motion animation film starring **Johnny Depp**, **Helena Bonham Carter** and **Emily Watson**. Elfman previously collaborated with Burton on such acclaimed films as *Beetlejuice*, *Batman*, *The Nightmare Before Christmas*, *Big Fish* and the recent *Charlie and the Chocolate Factory*.

The soundtrack also features four new songs written by Elfman with lyricist **John August**, including "According To Plan" performed by **Albert Finney**, **Joanna Lumley**, **Tracey Ullman** and **Paul Whitehouse**; "Tears To Shed" performed by **Helena Bonham Carter**, **Jane Horrocks** and **Enn Reitel** and "Remains Of The Day" and "Wedding Finale," both performed by **Danny Elfman**, **Jane Horrocks**, **Paul Baker**, **Alison Jiear** and **Gary Martin**. For more information, contact **Rick Gershon** at Warner Bros./Reprise Records Publicity, 818-953-3473.

Transgendered actress/singer/composer **Alexandra Billings** is starring in *Before I Disappear* at the Avery Schreiber Theatre Sep-

tember 30-November 29th. The production is a combination of drama and comedy, told with a fair amount of song.

Before I Disappear first opened in Chicago at the **Bailiwick Arts Center** in 1996. Based on an idea by **David Zak**, the book and music were written by **Billings** with lyrics by **Chrisanne Blankenship**. The show opened Off Broadway in April 2003.

Billings' CD debut, *Being Alive*, spent nine months in the Top 20 on



Alexandra Billings

Amazon.com and was named the "CD of the Year" by **WBAI-FM** in New York. Her new CD *The Story Goes On* is available at www.amazon.com, www.cdbaby.com and **Tower Records**. Tickets to *Before I Disappear* are available at Theatermania.com, 866-811-4111. For further information, visit www.alexandrabilings.com.

Violinist/singer songwriter **Joe Denizon** has the score for an upcoming indie film, *What's Up Scarlet*. One of the songs that Denizon co-wrote with **John La Barbera**, "Sun Goes Down," is featured in the trailer at www.whatsupscarletmovie.com. For more information, contact **Anne Leighton**, 718-881-8183.

Some 15 years after its original release, **Dennis Dreith's** score to *The Punisher*, long a cult hit, has finally been released for the first time on **Perseverance Records**. The film starring **Dolph Lundgren**, **Jean Claude Van Damme** and **Steven Segal** was released in 1990, but not many American audiences saw it due to its studio's bankruptcy not long after the film hit screens.

Though released internationally, *The Punisher* is best known to audiences on these shores through a 1991 video release and a 1999 DVD. Composer **Dreith** is a well-respected institution in the Los Angeles music business, having toured as a member of **Paul Revere & the Raiders** and worked with legends including the **Beach Boys**, **Phil Spector** and **Leon Russell**. The release of *The Punisher* score is sure to be eagerly anticipated by a wide range of fans. For further information, contact **Dreith** at 818-755-7777 or at www.fmsmf.org.

Lions Gate Films and **LSL Productions** have begun pre-production on the documentary *The U.S. vs. John Lennon*. The film, which has the support and cooperation of **Yoko Ono**, covers the period 1966-1976 and tells the story of **Lennon's** transformation from musical artist to anti-war activist to iconic inspiration for peace, and recounts the story of the U.S. Government's efforts to silence him.

The U.S. vs. John Lennon will be co-written, directed and produced by **LSL Productions'** **David Leaf** and **John Scheinfeld**. **Steve Ligerman** will produce for **LSL**. This is the third release from the documentary unit, following **Werner Herzog's** **Sundance Award**-winning *Grizzly Man* and the upcoming *Leonard Cohen: I'm Your Man*, executive produced by **Mel Gibson**, **Erik Nelson**, **Kevin Beggs** and **Sandra Stern**. For further information, contact **Laura Paulsen** at **mPRm**, 323-933-3399.

MTV is looking for outgoing guys and girls, 18-26, for a new game



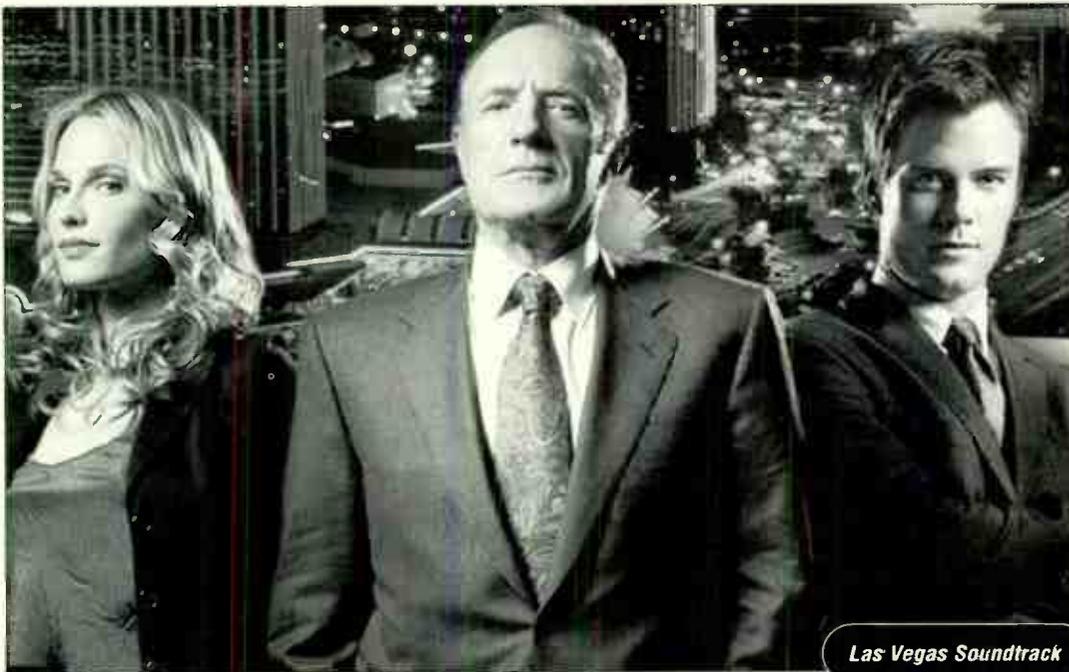
Joe Denizon

show involving driving. Any Los Angeles-based musicians who don't mind traffic should mail a photo with contact information along with a note stating why the producers should put you on this new MTV show that combines cars and music. Be sure to include your phone numbers. Write to **Trans-American Prod.**, 1100 Glendon Ave - 17th floor, Los Angeles, CA 90024.

VH1 pays homage to the hip-hop pioneers who transformed the genre with the second annual **VH1 Hip Hop Honors**. Hosted by **Russell Simmons** and **Reverend Run**, this year the celebration will honor **LL Cool J**, **Big Daddy Kane**, **Grandmaster Flash & the Furious Five**, **Notorious B.I.G.**, **Ice T**, **Salt-N-Pepa**, and the film *Boyz n The Hood*. **VH1 Hip-Hop Honors** premieres September 26 at 9 p.m. EST/PST. For full information, contact **Tracy McGraw** at **VH1**, 212-846-7879.

Nashville Film Festival has announced its call for entries for the **37th Annual Nashville Film Festival**, which takes place April 20-26, 2006. The Festival highlights music films through its **Music Films in Music City** section sponsored by **Curb Entertainment**. This section includes two special awards: **Best Music In a Feature Film** to go to a feature film's composer, director, music supervisor, and/or producer for innovative use of music; and **Impact of Music Award**, given to a feature or documentary that most effectively explores or celebrates music's role in the human experience. Other music awards include **Best Music Video** and **Best Nashville Music Video**.

"Call for Entry" forms may be obtained through withoutabox.com or by downloading from the festival's website, www.nashvillefilmfestival.org. For more information,



Las Vegas Soundtrack

call 615-742-2500 or e-mail info@nashvillefilmfestival.org.

Due October 4 from **Fat Possum Records** is the debut full-length DVD, *The Black Keys Live*. Famed for their mixture of soul and sincerity, and lauded by everyone from **Robert Plant** to **Billy Gibbons** to **Beck**, the DVD captures Black Keys duo **Dan Auerback** and **Patrick Carney** at a sold-out live performance in Sydney, Australia. The Black Keys are currently on an extensive national tour that will keep them on the road through November. For tour dates, visit www.theblackkeys.com. For more information, contact Justin at Fat Possum Records, 662-473-9994.

Memphis International Records has just released *Forty*

Shades of Blue/Music From The Motion Picture, marking the indie roots-oriented label's first entrée into the soundtrack realm. The film won the Grand Jury Prize for Best Dramatic Feature at the **2005 Sundance Film Festival** and is, appropriately, set in the world of Memphis music.

Forty Shades of Blue stars **Rip Torn** as a legendary music producer, with **Darren Burrows** as his estranged son and **Dina Korzun** as the woman between them.

The film, directed by **Ira Sachs**, will roll out nationally in theaters in October after its premiere at New York's **Film Forum** on September 28th. The album includes excerpts from the original score by **Dickon Hinchcliffe** of the UK cult band **Tindersticks**, barroom blues from **Elvin Bishop** and a barrelhouse

performance by Memphis music icon **Jim Dickinson**. For more information, contact Bob Merlis, 323-962-6887.

Film composer **John Frizzell** has the score to *The Prize Winner of Defiance Ohio*. The film, directed by **Jane Anderson** (*Normal*), takes place in the Fifties and stars **Julianne Moore** as Evelyn, a mother of 10 who supports the family by entering and winning commercial jingle contests.

Frizzell's score incorporates a full orchestra and features performances by **Sara Watkins** (fiddle) and **Sean Watkins** (guitar) from "newgrass" band **Nickel Creek**. Frizzell and Sean Watkins previously co-wrote "Moments," a song on an upcoming Nickel Creek album.

John Frizzell's credits range from comedies such as *Beavis and Butthead Do America* and the cult classic *Office Space* to the dark comedy *Teaching Mrs. Tingle* and the sci-fi drama *Alien Resurrection*. For more information, contact Costa Communications, 323-650-3588.

Hollywood Records has just released *Thumbsucker*, the companion album to the upcoming **Sony Pictures Classics** film. The soundtrack was written and recorded by **Tim DeLaughter**, frontman for Hollywood Records/**Good Records** recording artists the **Polyphonic Spree** and also features three tracks from late singer/songwriter **Elliott Smith**, including the original "Let's Get Lost" and covers of **Big Star's** "Thirteen" and **Cat Stevens'** "Trouble," the latter believed to be among the last tracks he ever put to tape.

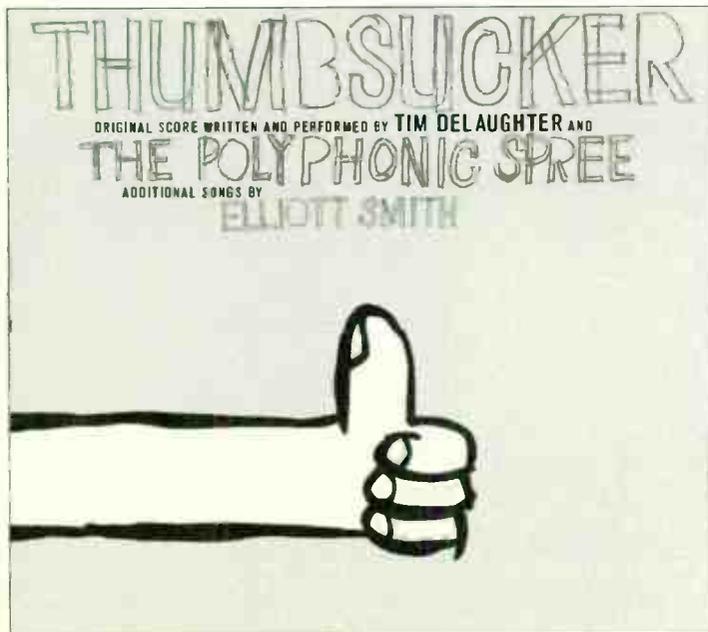
Based on a novel by **Walter Kirn**, *Thumbsucker* is a look at the struggles of people who feel deeply flawed, yet learn that "normal" does

not exist. The film marks the directorial debut of **Mike Mills** and stars **Lou Pucci**, **Tilda Swinton**, **Vincent D'Onofrio**, **Keanu Reeves**, **Benjamin Bratt**, **Kelli Garner** and **Vince Vaughn**. For more information, call **Sharrin Summers**, Hollywood Records, 818-560-5670.

► The *Las Vegas Soundtrack*, the first CD companion to the hit **NBC** show *Las Vegas*, will be released by **Treadstone Records** in conjunction with **Image Entertainment** on September 27th. The disc features artists spotlighted on the series, both Vegas stalwarts and contemporary acts. Included are **Elvis Presley's** "A Little Less Conversation," the show's U.S. theme song, paired with the **Junkie XL** remix; the **Wayne Newton vs. The Legion of Doom** remix of Newton doing "Suspicious Minds" (created especially for the *Las Vegas Soundtrack*; Newton performed a more traditional version of the classic on season one); **Tom Jones** with **Stereophonics** on "Mama Told Me (Not to Come)"; and **Kool & the Gang** featuring **Sean Paul** and Jamaican reggae star **Spanner Banner** on "Ladies Night." For additional information, contact **Deborah Radel** or **Heather Lindner** at **DRPR**, 310-360-3997.

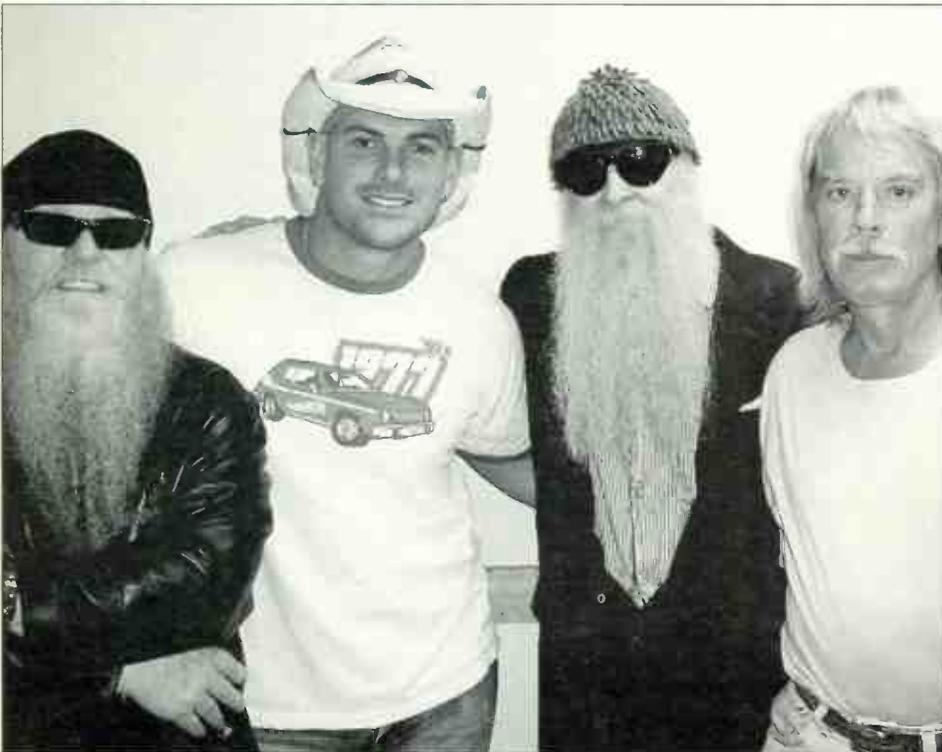
Music video game creator **Red Octane** has signed an exclusive deal with musical giant **Gibson Guitar** where several famous Gibson models will be featured in the new rock & roll guitar video game *Guitar Hero*, coming to the **PlayStation2** gaming system this fall. The game developed by **Harmonix** puts players at center stage of their own rock band, featuring unique characters, a selection of Gibson electric guitars to play and concert venues that grow in size as the music careers progress. The title includes over 30 licensed rock songs by **Ozzy Osbourne**, **David Bowie**, **Boston**, **Sum 41**, **Audio Slave**, **White Zombie**, **Franz Ferdinand**, and **the Ramones**. Preview the game at www.guitarhero.com. For additional information, contact **Caroline Galloway** at Gibson, 440-338-3469.

Nettwerk has the soundtrack to *Veronica Mars* in stores September 27th. The soundtrack to **UPN's** drama includes songs from the **Dandy Warhols** (providing the show's theme, "We Used to be Friends"), **Spoon**, **Ivy**, **the Perishers**, **Mike Doughty**, **Tegan & Sera**, **Stereophonics** and **the Format**. While many of the tracks will be familiar to fans from season one, the rest will make their way into different episodes of season two, which makes its premiere September 28th. The soundtrack will also introduce America to **the Faders**, the all-girl poppy punk rock band from the UK. A planned video for their single, "No Sleep Tonight," will feature *Veronica Mars* cast members. 





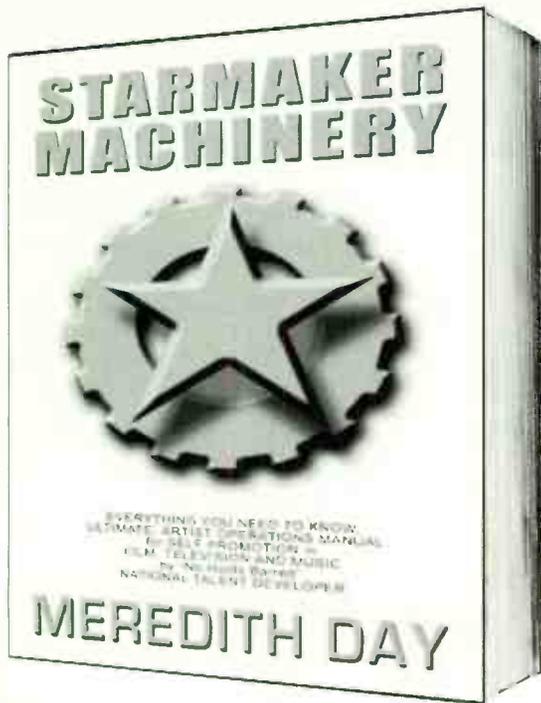
ARTHURFEST EMBODIES ALTERNATIVE ETHOS IN L.A.: From a small stage constructed in front of an art gallery near a Frank Lloyd Wright house and a theatre, the Arthurfest provided two days of entertainment for over 2,000 alternative music fans. The festival, which took place atop Barnsdall Art Park in Hollywood, was produced by the intriguing local free publication *Arthur* in collaboration with Spaceland Productions. Three stages featured some hip, slick and cool performances by (L-R): Sonic Youth, Yoko Ono, and the Black Keys.



GETTING SOME Z'S: Arista Nashville sensation Keith Anderson opened for rock icons ZZ Top at their recent concert at the Chevrolet Theatre in Wallingford, CT. Pictured (L-R): ZZ Top's Dusty Hill, Anderson, and fellow ZZ Top members Billy F. Gibbons and Frank Beard.



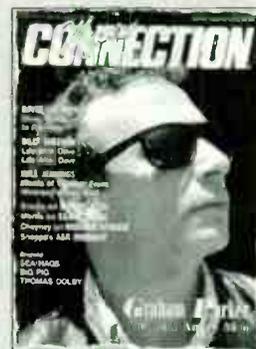
R. KELLY SHOWS STYLE IN CHICAGO: R&B soul recording artist R. Kelly made a handsome appearance at the world premiere of the film *Trapped In The Closet*. The screening took place at the Esquire Theatre in Chicago. Pictured with Kelly is actress Kat Wilson.



STARMAKER MACHINERY: Here's an informative little book, written by third-generation industry insider Meredith Day, that provides up-and-coming artists with valuable information on how to become a star. Day, who has 45 years of experience in the TV, film and music industries, shares her wisdom and offers tips in a simple, easy-to-follow first-person style. Day's book is divided into two distinct chapters on acting and music, with an additional section regarding auditioning. *Starmaker Machinery* is available exclusively through Amazon.com.

Celebrating **28** **MUSIC CONNECTION**
1977-2005

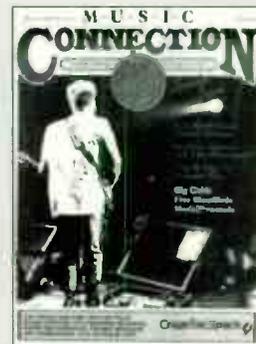
Tidbits From Our Tattered Past



1988—GRAHAM PARKER—(Issue #12): Singer/songwriter Graham Parker was promoting his RCA album *Mona Lisa's Sister* when he sat for an interview with *MC*. Said the Brit of his previous troubles with Atlantic Records and Ahmet Ertegun, "I'd signed a deal that was full of 'approvals, approvals, approvals,' and they took it by the letter. They really wanted to 'work with the artist.' And I realized this was really alien to me." This issue also features a Q&A with David Lee Roth, and profiles of P-funk's George Clinton and songwriter Will Jennings.



SOME DEVIL REJECTS: Fresh from scoring *The Devil's Rejects* for rock star/filmmaker Rob Zombie, composer Tyler Bates appeared recently at Hollywood Book & Poster to sign copies of the score album, available on LaLa Land Records. Pictured is the film's star Leslie Easterbrook (Left) with Bates.



1981—CLASSIC MC—(Issue #6): *Music Connection* was just a few years old at the time this issue hit the streets. It's chock full of articles focusing on specific areas of the Los Angeles live music scene. Now-defunct clubs such as The Cuckoo's Nest, Cathay DeGrande, the Palomino, Club 88 and Perkins Palace are explored along with clubs that remain active and alive today, including The Troubadour, The Roxy, The Music Machine and The Whisky. The issue is also loaded up with live reviews of acts that were gigging around the city at that time: Hunt Sales, Rockzan, Kat Ramsay, Top Jimmy, and Jet Ace. All are given the live critique treatment by *MC*'s staff of writers.



COMETS HIT THE ROCKWALK: The five surviving original members of Bill Haley & the Comets were inducted into the Hollywood Rockwalk of fame recently. The group is credited as being the co-creators of the first No. 1 rock & roll hit with "Rock Around the Clock." After placing their handprints in cement the original Comets waved to all of their fans in appreciation. Pictured (L-R): Franny Beecher, Johnny Grande, Joey Ambrosio, Marshall Lytle and Dick Richards.

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."

The information in this exclusive directory will empower *Music Connection* readers to make contact with the mastering studio that best suits their projects. *MC* readers know that this updated list provides details supplied by each listee about specific mastering studios, the facilities' basic rates and their personnel. The data that follows can be used to achieve real-world results.

Compiled by Eric Moromisato

CALIFORNIA MASTERING STUDIOS

3RD FLOOR STUDIOS

Inland Empire
Riverside, CA 92509
909-360-0242 Fax 909-360-6262
E-mail: info@3fs.net,
randall@3fs.net
Web: www.3fs.net
Contact: Larry Rausch
Basic Rate: quoted per project

5.1 ENTERTAINMENT

W. Los Angeles, CA
E-mail: bmichaels@5point1.net
Web: www.5point1.net
Contact: Bob Michaels
Basic Rate: call for rate

21st CENTURY STUDIO

Silver Lake, CA
323-661-3734
E-mail: bern21@earthlink.net
Web: www.21stcenturystudio.com
Contact: Burt Levine
Basic Rate: call for rates

AAA CAZADOR RECORDING OF HOLLYWOOD

West Hollywood area
323-655-0615
E-mail: studiojimi@aol.com, jimmy@jimmyhunter.com
Web: www.jimmyhunter.com
Basic Rate: negotiable/call and we can discuss

AAAH! DIGITAL MASTERING

E-mail: jahbluez@aol.com
Contact: Alek Hairapetian
Basic Rate: call for info

ABACAB Multimedia, Inc

633 Paularino Ave.
Costa Mesa, CA 92626
714-432-1745 Fax 714-432-1770
E-mail: sales@abacab.net
Web: www.abacab.net

AB AUDIO VISUAL ENT., INC.

3765 Marwick Ave.
Long Beach, CA 90808
562-429-1042, 877-222-8346
Fax 562-429-2401
E-mail: media@abaudio.com
Web: www.abaudio.com
Contact: Arlan, Linda, James
Basic Rate: we try to work with all budgets

ABET DISC

1938 S. Myrtle Ave. 2nd Flr.
Monrovia, CA 91016
626-303-4114 Fax 626-303-4115
E-mail: info@abetdisc.com
Web: www.abetdisc.com
Contact: Tony

ARAMAR PRODUCTIONS

1240 Brockton Ave., #5
Los Angeles, CA 90025
310-473-9639

E-mail: joseph@aramarproductions.com,
josepharmillas@hotmail.com
Web: www.aramarproductions.com
Contact: Joseph Armillas
Basic Rate: call for info

ARDENT AUDIO PRODUCTIONS

22122 S. Vermont Ave., Ste. E
Torrance, CA 90502
310-782-0125 Fax 310-782-0125
E-mail: coachard@aol.com
Web: www.ardentaudioproductions.com
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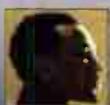


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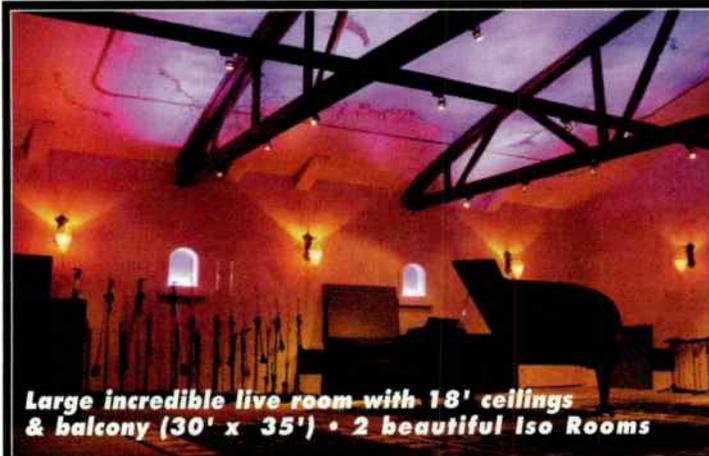
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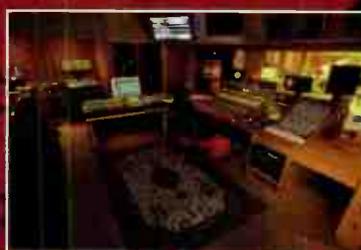
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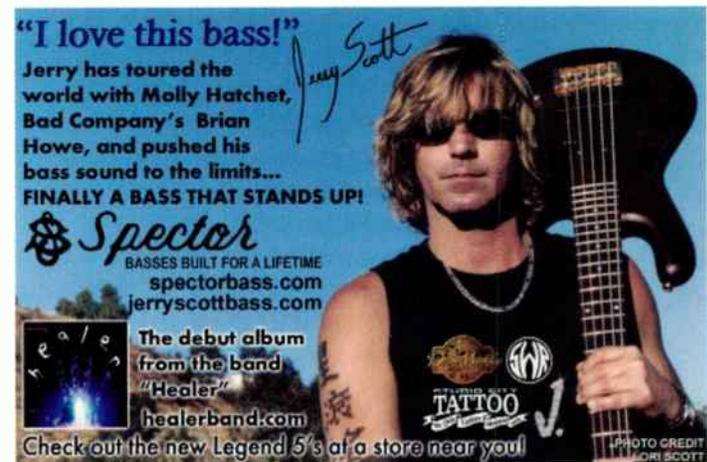
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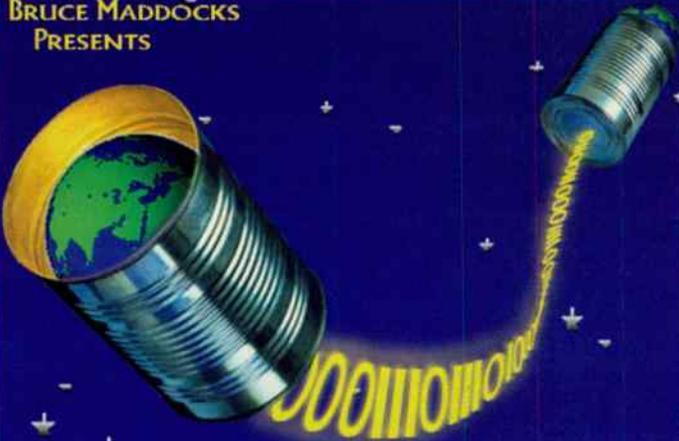
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THE ROLLING

By Gary Graff

The question is obvious.

Aren't the Rolling Stones getting a little old for this? The band's vehement answer is **NO!**



STONES

They've been asked the same question, and have given the same answer, since the early Seventies, when the group's members began creeping into their (gasp!) thirties, the age of suspicion among all rock fans.

Forty-three years since forming in London, the Stones continue to roll and are doing so this year with an exuberance that matches any of the young bucks on the Vans Warped Tour and at a level of spectacle that matches and may even supersede previous Stones juggernauts. We're talking stadium shows and massive stage sets, NFL tie-ins and mortgage company commercials, talk-show host jokes and media mayhem in general. But we're also talking about new music — an album, *A Bigger Bang* that's being almost universally saluted as one of the Stones' best since *Tattoo You*, (1981)



Some Girls, (1978)



or *Exile on Main Street*. (1972)



Even fellow (considerably junior) rocker Jon Bon Jovi observes that "you could imagine those old codgers sitting in a room and going, 'Listen, they're making jokes about us. We better go out there and be badass again.' And they are."

Whether or not the barbs and speculation that automatically accompanies any Stones project got to the band or not, Don Was, who co-produced *A Bigger Bang* with Glimmer Twins Mick Jagger and Keith Richards, says the album — at its core filled with the slashing guitars and cheeky, snotty attitude that's long defined the Stones sound — was the product of a vintage approach by the group's ruling duo. They started work while drummer Charlie Watts was undergoing treatment for throat cancer and guitarist Ron Wood was in alcohol rehab. "I can tell you that there was more of a collaborative relationship between Mick and Keith than there's probably been since 1968 or something," Was says of his fifth Stones project. "It was a non-confrontational mood. There were some tense moments because they're emotionally invested in what they do. They feel strongly about the record and [about] each other."

Shortly after the *A Bigger Bang* tour got under way at Boston's Fenway Park, Jagger and Richards dialed up to talk about that investment:

Music Connection: There's a song on *A Bigger Bang* called "Oh No Not You Again." Did you think some people might say that about the Stones?

Mick Jagger: (laughs) Well, I don't know if they do or not. There's always a good gap, I think, between us coming around again. There's enough of a gap.

MC: How did you approach *A Bigger Bang*?

Keith Richards: When Mick and I decided to get together in June of 2004, I went over to Mick's house and we were sitting around, saying, "Got any songs?" As usual we had a lot of ideas and we started to sort of kick them around.

Jagger: I started off on my own, to be honest, and I'm sure Keith did some things on his own. I wrote a whole bunch of stuff; I don't want to just sit there in front of Keith and start playing guitars and go "Ooh..." It's always good to have a lot of stuff first, and then after you get into this process and you start working them up, you say, "Ah, they could go faster," and then you start writing new things. That's how it really worked. It didn't start with looking at each other across the sofa saying, "What should we do now?" It doesn't really work like that.

MC: You reportedly had a lot of material left over from the sessions for the new songs that were on the *40 Licks* collection. Did any of those make it to *A Bigger Bang*?

Jagger: No, we just started over again. If we hadn't had as much material, we might've [included some older songs]. There were a couple in there I thought could've been really good, or we might have wanted to rework them a little bit, but we never got to that, to be honest, because we had so much stuff that was coming out.

MC: What was the impact of hearing about Charlie's cancer?

Richards: Mick and I looked at each other, like, "How many [members] did we start off with? You're



"On this one it was just the three of us a lot of times, Charlie and Keith and myself, making the rhythm tracks. Keith and I would sit down and just play; I would play guitar and he would play guitar. Or one of us would play bass, so it was just the three of us a lot."

—Mick Jagger

one, I'm two, and what can we do? Do we just sort of leave it and put it on hold and wait for Charlie?" Within a few seconds we knew that wouldn't do Charlie any good at all. He'd be mortified to be stuck in a hospital somewhere thinking that he'd stuck us up or was holding us up or whatever. No, we carry on. So I put Mick on drums, 'cause he's not a bad drummer, and I said, "I'll take the bass," and we cut a few songs and tracks and sent them to Charlie, who within a month or two came back and showed how they should *really* be played! (laughs)

Jagger: Obviously it was very upsetting that Charlie was sick and had to have his treatment. I was very worried, but his prognosis was relatively [positive]. In some ways it was kind of good for [Keith and I], because we got an awful lot of stuff done in that time frame.

Keith always wants Charlie to be there during the writing process. I don't like him always being there the whole time, because it means you always have another person in the room who's sometimes needed and sometimes not needed, and it tends to start becoming a recording session rather than a writing session. So while Charlie was doing his physical recovery, we could do a lot more writing and a lot more arranging and stuff. I got a lot more chances to play the drums myself, and that was fun.

MC: Was it much different than singing or playing guitar or harmonica?

Jagger: It was bloody hard work! I was phoning Charlie up going, "I've got really sore legs from the bass drum pedal. I think I've got the wrong pedal," and he was telling me which pedals I had to go out and buy, and to buy this particular pedal, which was much easier to use.

MC: Did much of your drumming make it onto the album?

Jagger: (laughs) It's down to one hit only, in "Infamy."

MC: What difference did it make having Mick so involved with the album's instrumentation?

Richards: I was so gratified, man. Mick has finally tamed the electric beast of a guitar. He's always been a great acoustic guitar player, lovely rhythm, a natural. But when he got on electric it always seemed the beast would run away with him. This time he had it chocked around the neck. But I think he's been far more part of the band on this record, which I think is very beneficial — playing a lot of great harp, a lot of good guitar, he's playing bass on "She Saw Me Coming." There's a lot more that's spread around, [so Mick is being] part of a band rather than just the lead singer.

MC: The last time the two of you convened in a house in the south of France you came up with *Exile on Main Street*.

Richards: I pointed that out to Mick, and that was at my house. I said, "Well, Mick, this time it's your turn! (laughs) Turn down the beds pal — here I come!"

MC: Did it feel similar at all, at least in terms of the spirit in which you approached the album?

Jagger: Not really — whenever that was, I don't remember. (laughs) You write songs in



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“After *Exile*, we’d gotten so used to having to write songs 3,000 miles apart from each other that we sort of figured that was the modus operandi from now on. But this album proved us wrong.”

—Keith Richards

many, many ways. There’s not one way of writing. Keith will play me a song and I’ll say, “Yeah, but that needs another bit,” then you develop it and write more things.

Richards: I think there was the extra pressure of Mick and I being left alone by ourselves to put the basics together, which we hadn’t done for many years. Certainly to me, and I think Mick, too, the closer we work, the better it gets. After *Exile*, we’d gotten so used to having to write songs 3,000 miles apart from each other that we sort of figured that was the modus operandi from now on. But this album proved us wrong. We don’t know everything, man! (laughs)

Jagger: Like I said, there’s no one way of doing things. It goes over a long period of time, a few months, and it’s all very different and one day’s different from another day. Some songs you write completely on your own, some you help the other person out, some songs he helps you out. On this one it was just the three of us a lot of times, Charlie and Keith and myself, making the rhythm tracks. Keith and I would sit down and just play; I would play guitar and he would play guitar. Or one of us would play bass, so it was just the three of us a lot.

MC: Does it make a difference working in a house rather than a studio?

Jagger: Yeah, it does. I think it’s because you just feel you can go there any time of the day or night. It’s very small, too, and everything’s very intimate and you don’t have a very big staff and you just have one engineer and one guy doing the guitars and assisting. It’s just a very small team. We thought that if we’re gonna do this, we might as well make it an intimate atmosphere. We don’t need a big studio and all of that.

Richards: The album started to talk to us once Charlie got back, saying, “Forget the icing and marzipan and the little candles on top. I don’t need any of that. Just leave me alone.” We realized we’d built up a set of songs that had character by themselves.

MC: A lot of those are very classic-sounding Stones rockers, too.

Richards: Those songs have always been there. They pass through your career. Albums are weird; some are really nice, but they’re a collection of good tracks, and now and again you come across one that has its own character. You can’t plan it. It’s just something that happens. I’ve no doubt the Stones themselves talk about it; “Well, how do we do that again?” You can’t plan it.

MC: “Rough Justice” is the album’s first single. How did it come about?

Richards: It came out of the tips of my little fingers, baby! I was just sitting around one night, I had the riff down and I had something about chickens and foxes, and Mick said, “Well, what are we gonna call that? Let’s keep it in the barnyard. Let’s make it animal farm as opposed to being the more sophisticated, urban, city stuff and let’s take things back to basics. It’s such a lovely riff; it’s just great rock & roll to play. It feels like it’s been there forever, which is a really comforting feeling.”

MC: “Sweet Neo-Con” is the one that’s getting a lot of attention for its political message.

Jagger: It’s just a pretty direct neo-conservative policy jab, really. It’s pretty obvious. People are very sensitive about things like that here [in America].

Richards: I did say to Mick, “I understand it and I’m with you all the way. But will it detract from the album, this sort of political storm in a teacup?” My feeling about politicians was that I didn’t know if they were worth a Rolling Stones song. But now I’m interested in the response from the other side. There is a First Amendment, right? Let’s hope so.

MC: “Back of My Hand” is a vintage blues number that sounds like the Stones in 1964.

Richards: I was in Mick’s house and we were working in a room above my bedroom, and I had just

woken up and I heard this incredible slide guitar. And I was like, “Man, that sounds like some Muddy Waters track that seems to have escaped me.” So I crept downstairs and it was Mick.

Jagger: I just started playing a slide guitar and doing this riff. I just had the few words of the chorus and I was just sort of making it up and it sounded like a Forties sort of Muddy Waters blues. Keith said, “Oh, that sounds really good,” and then we slammed the harmonica on it and stuff. Then we did it again when Charlie was there just hitting the bass drum. The first version’s kind of interesting, and then the second one’s the one we used; we put a little bit of percussion on it, and that’s it. It’s like an old Forties blues, before [the drums became so prominent].

MC: How did all of this become *A Bigger Bang*?

Richards: (laughs) I’m still trying to find out myself, man! It started with, “What are we gonna call the tour?” and somebody went, “A Bigger Bang” and that stuck. So meanwhile we’re still making the album and we’re thinking “What are we gonna call the album?” We were up against a deadline and the record company called us and said, “We want to call the title of the album the same as the tour,” and Mick and I kind of looked at each other and said, “That’s taking one problem off our shoulders. Why not?” I didn’t think the title’s as important as what’s inside the cover, anyway.

MC: After all these years and successes, can you take for granted that the interest will be there when the Stones come out with something?

Richards: Not really. I’m always constantly surprised, you know? You never know until you put some tickets on sale and, wow, if there’s that many people that want to see you, even if your leg had fallen off you’d feel obliged to turn up. You say, “Boom! You want us to do it? Come on, boys — get up off the couch and let’s do it.” But you don’t want to let them down, and you don’t want to let yourself down, either.

MC: So in the big picture of the Stones — how much longer?

Richards: It seems to me that’s a very interesting question, and we’re the only answer. And when we finally croak, you’ll find out how long we can do this.

Jagger: I don’t know. I can only go for the medium picture, which is a year on this tour.

Richards: The feeling within the band itself is that, “Hey, we’re just getting a handle on this.” Everything changes every time you go out. There’s new technology. There’s new ways of dealing with things. Nothing’s ever the same. People might think, “Oh, the Stones are going out on another big tour” and they’re so used to it and that’s all there is, but when you’re actually involved in it, it’s never uninteresting. I can understand that from outside people think that “Oh, they’ve done this for ages and ages.” But there’s always a new adventure. There are new things to learn. And, anyway, I like to travel. (laughs)

Contact Stephanie Morse,
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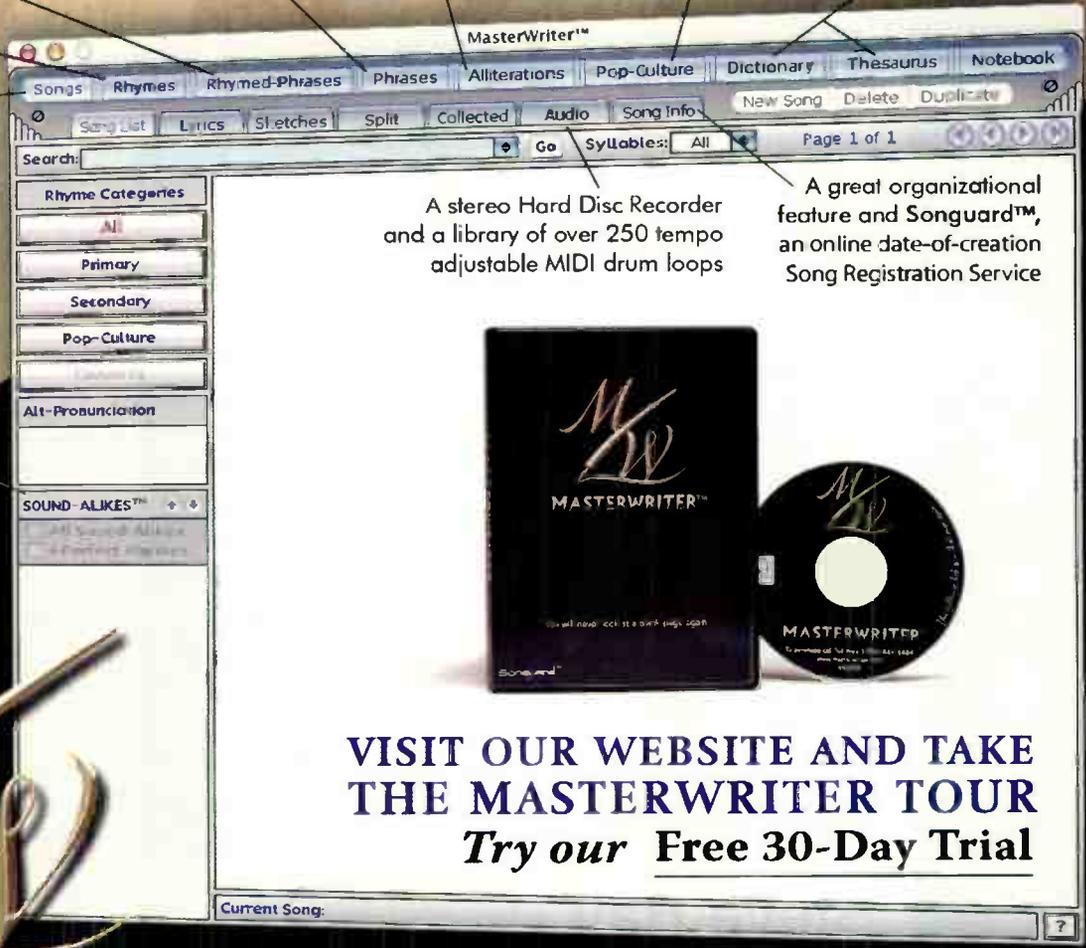
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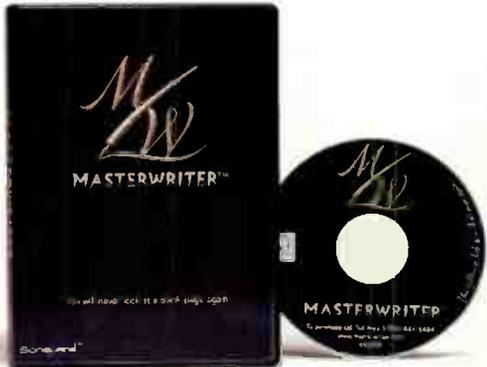
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WHAT CAN'T BE FIXED

In some cases, vocal intonations [can't be fixed], because there's so much else going on around [the vocal]. Maybe you push it a little further back in the mix, if the vocal's properly placed and it's not too overbearing. In some cases, though it has gotten better, clipping [is a problem]. A lot of times, especially for digital files, some will come in and they're all the way to the top; this is the way they've been mixed. Everything else, I think, is pretty close to fixable. It really comes down to vocal intonation or a particular tuning. I think you can make clipping better; I just don't believe you can make it completely clean. But de-clippers do a pretty good job at reducing harmonic artifacts.



Vlado Meller

Company: Sony Studios NY

Clientele: Kanye West, System of a Down, Johnny Cash, Celine Dion, Shakira, Weezer

Contact: Brian McKenna, 212-833-7480

O riginally from Czechoslovakia, Vlado Meller came to America in 1969. That December, he accepted a job at CBS Records as a maintenance tech. Though he initially didn't have much interest in mastering (he thought mixing seemed more intriguing), he was savvy enough to grab an opening when it appeared. With CBS' extensive roster, Meller worked with artists of all styles and, to this day, he has a worldwide client base.

PREPARING FOR MASTERING

Today, [finished mixes] are much better quality than in the Sixties and Seventies, because of technology. [Clients] are very knowledgeable. Some have systems at home, so they process the sound slightly. They EQ it, but don't go all the way, because they're not sure. That's where a mastering engineer comes in. You have to have experience and knowledge of how far can you go. That's why clients trust the mastering engineer.

REMIXING IN MASTERING

The way it's done today is pretty efficient. [If] masters are delivered in digital format, you can get a multi-track session into mastering, because we can [access] the stems. If the producer or artist [doesn't] like the mix, they can fix it right here. They can rebalance it, add reverb, take some EQ off or add more. It may take a bit longer than your typical mastering session, but you'll get a master that will satisfy everybody.

PRO ADVANTAGE

Lots of engineers think mastering is "finalizing." There's a button in ProTools that says "Finalize." That's where the price makes a difference. [A good mastering job] depends upon the tools you work with. Mastering equipment is expensive, so there's a difference between home studios and major studios. When a CD comes out, an artist or producer will like the sound. They'll look on the back of the CD and see [who mastered it]. ... All my work is by request from the artist or producer, because they know my work, so they come back.

WHAT CAN'T BE FIXED

I've never had a session I couldn't fix. ... The mastering guy has to deliver.

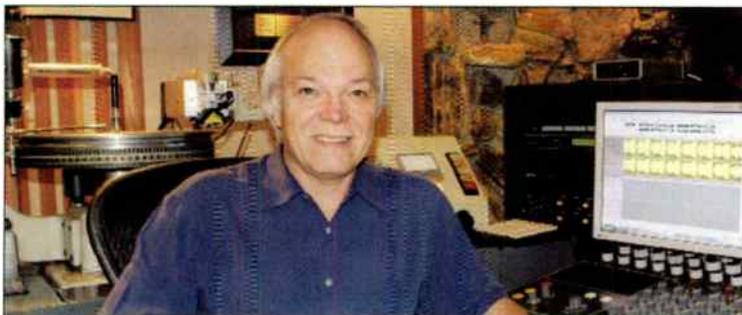
COST

In a professional environment, you get what you pay for. I've worked with clients [who] skipped on the mastering, because they didn't have enough money or [they got offered] a very cheap rate. When they came here, they were blown away. ... They can't believe what they hear, what they got, how beautiful it is. And they accept the price.

CHALLENGE OF MASTERING

Every mastering job is a challenge. These days, the producer will request that I master one or two songs, just to hear my sound. Then they'll send [the same songs] to somebody else; they [might] do this with three or four guys. And they pick the winner. So you have to deliver the goods. You cannot [just] tell the guy on the phone, "Yes, I'll do this, I'll do that." They have to like your sound. Even your most trusted clients, who are repeat customers, will do the same thing, because there are so many people [offering mastering] that it has become confusing for the record companies.





Ron McMaster

Company: Capitol Mastering

Clientele: Red Hot Chili Peppers, Luis Miguel, Shelby Lynne, David Bowie, Nat "King" Cole

Contact: 323-871-5003; Ron.McMaster@capitolrecords.com

Formerly a drummer with the band Public Nuisance, Ron McMaster opened for legendary artists like the Grateful Dead and the Doors. As a mastering engineer, he has polished Grammy-nominated albums for Gladys Knight and Placido Domingo. He's also responsible for transferring classics from Blue Note's catalog into digital format.

PREPARING FOR MASTERING

Don't wait for the mastering session to decide what songs or what versions to use. Know what sequence to put the songs in. A lot of times, people are very particular about spacing or the spreads between tracks. Work that out on [your] own versus spending a lot of studio time sitting around deciding [whether or not] to move [a track] up or back a second. [That] can really eat a chunk of mastering time.

RECORDING FOR OPTIMAL MASTERING

Do some trial edits and have your points roughly marked. Then I can just do [the edit you've asked for] and we can keep moving. I get a lot of ProTools files that are way too hot, so there's no headroom left. We have to back off before we can even get started. It's simply because people don't ask, "How should I give this to you?" Make a phone call. If you can't speak to the engineer, speak to an assistant or a tech. Back up a bit and ask some questions. "I have this file; this is how I want to bring it in. Is that okay? Can you accept this?" Not every studio can take everything that's out there. Let's get it right before you start wasting money because your files are goofed up.

THE PROFESSIONAL ADVANTAGE

There isn't really any consumer gear that you can buy to get a decent master out of. I know [going to a proper mastering studio is] expensive, but we spend a lot of money for that gear to make everything sound good. You can pick out a guy who will do your disc for 20 bucks an hour, but he's not going to have the same type of facility [we do]. At Capitol, we analyze every CD master, checking many areas, among other things the *bler rates* and in general [making

sure] all of the data is good. In addition we listen to each CD master in real time to verify that the audio is problem free. When you get in line [at the] pressing plant, we can guarantee it's a good disc and you're not going to get bumped out of line. It takes a lot of money to afford all the equipment, all the amps, all the conductors, everything that goes into the mastering suite — the whole chain that gives [an album] that warm sound.

WHAT CAN'T BE FIXED

I can't fix distortion. I can't fix overload. We can only enhance and polish the diamond, so to speak. Sometimes, inexperienced folks will say, "Can you move that vocal up a little bit?" Well, no I can't. But I can try to enhance the sound so the vocal appears to pop out a little bit more. I can kind of fool the ear and bring things out, even though I don't have control over that particular track. Maybe I can do a few tricks with the EQ to enhance or reduce that sound.

COST

The rates at Capitol are very competitive with other studios that are at [our] level. Clients should call and speak to our front office for details. I'm very fair with the clock; it doesn't start as soon as I shake your hand. ... If we get interrupted, the clock's not on. All my clients can back me up on that.

THE CHALLENGE OF MASTERING

[Making the transition to digital] was a real learning experience, in that we [all the engineers in town] were learning by the seat of our pants.

When we started taking all these older songs and putting them on digital, the phones rang off the hook. Everybody said, "That sounds terrible. It sounds distorted." That's actually the way the tapes sound, but nobody had heard it that way before. They mixed for vinyl and when the vinyl element was removed you just heard the raw track. That really upset the consumer, because they'd been hearing it a different way.

Back then, you just did the straight transfer to tape over to digital and put a CD out. It was hard to get over that curve and to get the proper tools to make it sonically good again.

MC

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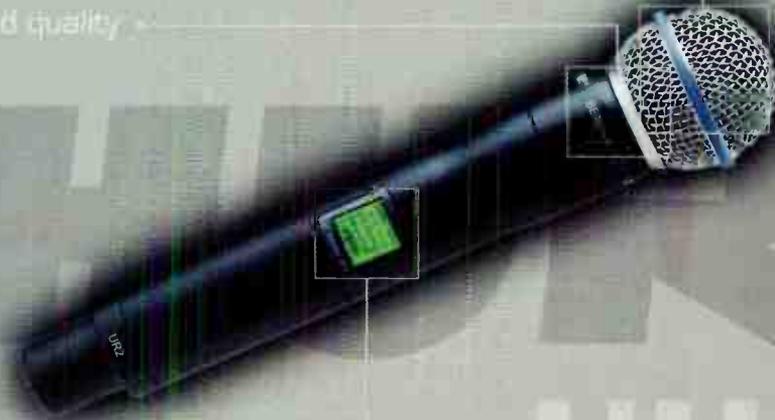
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XINGOLATI

How To Mount An Action-Packed Sea-Faring Adventure Of Live Music, DJs And Circus Theatrics



By Forrest Reda

In recent years cruise ships have become floating venues for fans and bands looking for unique concert experiences, and promoters brave enough to sail the high seas. *The Rock Boat* and *Jamcruise* are two such festivals that have experienced success in their respective ports of New Orleans and Fort Lauderdale and a new floating festival, Xingolati ("zing'-o-lah'-ti"), is scheduled to sail from Long Beach, CA, to Ensenada, Mexico, (and back) October 14-17, 2005.

Xingolati's performers include G. Love & Special Sauce, Medeski Martin and Wood, DJ Logic, Slightly Stoopid Acoustic, Particle, Tea Leaf Green, the Everyone Orchestra DJ Greyboy, R.E.D. featuring Rob Wasserman and members of Particle, Lorin (Bassnectar), the Mutaylor, DJ Laird (Lush),

in the music business, booking agents, and other event promoters — who helped guide us through this process. That would probably be the biggest piece of advice I would give to people who are looking to produce their first large event — don't be afraid to ask for advice. Obviously our strategy paid off with the Flaming Lips set to headline the cruise."

According to McLarry, the Flaming Lips are the perfect band for the event. "Think about what our vision is. We're bringing performance artists and circus characters on-board, trying to create this whole audiovisual experience at sea and you look at what the Flaming Lips put together, it's a perfect fit."

Coyne thinks the same thing. "This isn't that much of a leap for us, I think

"We were fortunate to have some great mentors — friends in the music business, booking agents, and other event promoters — who helped guide us through this process."

—Mark McLarry
Co-Founder, Guy Grand Productions

Rob Cantrell from NBC's *Last Comic Standing*, Perpetual Groove, Lowpro Lounge, Soul Rebels Brass Band, Delta Nove, Alfred Howard & the K23 Orchestra, That One Guy, DJ Motion Potion, Olospo, and Chris Cutz. The Flaming Lips are set to headline the event, with Lips leader Wayne Coyne named as ringmaster of this "circus at sea."

Like everything the Lips do, the band is giving 200 percent to the event. Coyne will be hosting a Zaireeka party (an event that features the band's 1998 four-disc album *Zaireeka* playing simultaneously through four PAs), screening the Lips documentary *Fearless Freaks*, and of course, playing a live set. What Coyne is looking forward to most is "the idea of the event being a version of (the Beatles') *Magical Mystery Tour*, where the artists and the audience are all in this adventure together.

"I like that about all festivals," he adds, "and I'm always a little bit disappointed that most bands really don't do any of that. They'll simply sit back in their trailer, they go onstage and say "thanks" and then they go back into their trailer or bus. I'm not demanding that anyone else do what I do, but I always go out into the audience and see what's going on and see the other bands, to see how the whole day is going."

Mark McLarry, Co-Founder of Guy Grand Productions, the production company behind Xingolati, says that booking bands "was the largest obstacle" the promoters had to overcome.

"We are a first-year event and didn't have the history some of the other music festivals. We were fortunate to have some great mentors — friends

we're the perfect band for this because we want to see the other bands, we want to go to all the things that are happening, eat the food, use the bathroom, do what everyone else is doing."

To distinguish it from the other floating festivals, Xingolati is blending different worlds of music together. Artists from Burning Man, the jam-band scene and DJ circuit will all be onboard for "an action-packed adventure of live music, DJs and circus theatrics."

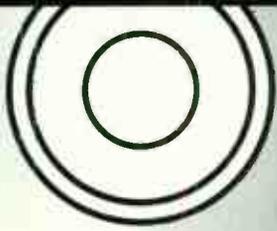
Aside from the music, McLarry says there are other reasons to set sail aboard Xingolati. "The first and most obvious is the ship itself. We're talking about a music festival at a venue with multiple pools, spa, and all-inclusive food, with the Pacific Ocean as the backdrop. The second thing I would point out is the size of the event. A lot of festivals today have 40,000 people or more attending. That's an experience many music lovers have outgrown. Many people are not interested in fighting crowds anymore. There will be 2,000 people onboard, so it's small enough to really experience the music and still big enough to feel the energy from the crowd."

No stranger to the unknown, Coyne is looking forward to creating new memories. "I kind of like the idea that we're going to be out in the middle of the ocean, that we're going to stop in Mexico. We'll just have this experience together, which I think is really what the Flaming Lips are about."

Contact Guy Grand Productions, 415-256-8499,
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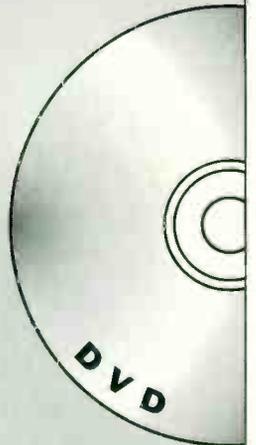
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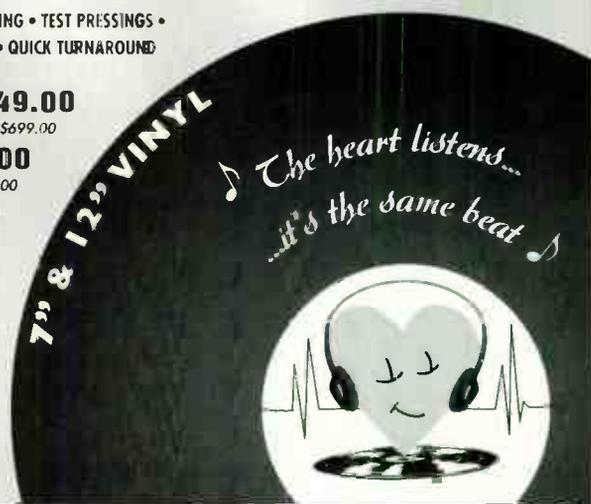
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ALYSON

Dance Diva Discovers Record Pools



By Albert Vega

Alyson is an artist on a roll. Since hopping onto the dance scene in mid-2004, the proclaimed "diva in the making" has enjoyed a string of consecutive singles cracking the Billboard Dance Chart's Top 10. Three to be exact. She was nominated for "Best New Dance Artist" at this year's International Dance Music Awards. And a fourth single (the title track to her full-length *Take A Good Look*) is on the way. But one more thing makes her rapid rise to stardom all the more remarkable. She's done it all on her own.

While rock music has seen a recent influx of successful indie artists, the Do-It-Yourself approach is all but nonexistent in the world of mainstream dance music. But Alyson may be changing all that. Establishing her own label, PM Media, and co-writing/producing all her material, the NY native's proactivity is scorching a path for upstarts to follow.

After moving to L.A. in 2003, Alyson met Daveed and began a writer/producer relationship which has lasted to this day. "He's a virtuoso and we clicked immediately," says Alyson. "He had his own studio, so once we started working on an album we finished it pretty quickly."

Wanting to get her music out as soon as possible, Alyson sidestepped labels altogether. "Rather than spend time trying to figure out how to get my music to labels, why not spend the time figuring out the business and get my music heard on my own?"

Thus began Alyson's self-education. After reading countless books and doing Internet research, though, the songwriter still hadn't found the information she sought. With most material focusing on how to get music into the hands of labels, Alyson set out to meet with as many people in the business as she could. "I flew all over the country meeting with promoters, indie labels and distributors, just trying to pick their brains on how everything worked," she says.

Through this method, the artist stumbled upon what she credits as a vital factor in her success — record pools. Set up in major U.S. cities, record pools are organizations that club and radio DJs subscribe to. Labels send their new releases to these pools which, in turn, distribute them among their member DJs. Armed with this knowledge, Alyson sent a promotional release, "Baby Come Back," to various pools around the country. "It was great because I was able to reach thousands of club and mix-show DJs all over the U.S.," she says. "And DJs have definitely been the main support for promoting my music, since mainstream Top 40 radio just isn't accessible to independent artists. You have to look to alternative means."

Spurred on by the song's well-received airplay, Alyson sent her first official release, "What're You Gonna Do" to more pools. "Once I released the first single, I worked with a radio promoter to promote the track to mix show radio," says Alyson. "While there aren't many dance radio stations left, there still are a good number of mix shows you can try to get on." Her hard work resulted in the single hitting No. 4 on the Billboard Dance Chart in 2004.

Lacking a distribution deal, Alyson stresses the importance of the Internet to her success during this time. "It's an essential means of making independent music available for people to buy. Having music on your website is crucial. There's also Internet radio. And you can open an account on Amazon.com as an independent artist and sell your music there. And of course, websites like CD Baby are great, as well."

Two more successful singles followed. With them came a national distribution deal through City Hall Records. "The more visibility your music has, the more open a distributor will be to picking you up," says Alyson. "They've been great at getting my music out there."

With worldwide digital distribution also in place, and plans for a second full-length in 2006, this artist/entrepreneur hints at releasing other artists' material in the near future. "Hopefully I'll be in a position to do that soon, which is very exciting."

Alyson also offers this to aspiring independents, "Talk to whoever you can in the business. You never know who they'll refer you to. And hold on to the ownership rights of your music as much as possible. If you can afford to put music out yourself, do it. But you must be prepared for all the hard work."

Alyson's debut, *Take A Good Look*, is currently on shelves.

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323-363-5333

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DISC REVIEWS

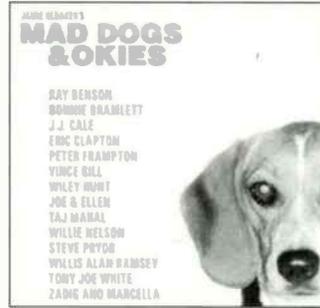
In order to be considered for review in the Disc Review Section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our Demo Critiques Section. Send packages to: Disc Reviews c/o Music Connection, 16130 Ventura Blvd., Suite 540, Encino, CA 91436.



Brimstone Butterfly
Normality Killed The Cat
Silverline

1 2 3 4 5 6 7 8 9 10

Producer: NA
Top Cuts: "Upon The Wall," "Let's Go Out," "Gimme (Hey Hey)"
Summary: T-Rex, the Cars, even Squeeze, are forebears that fuel this Danish foursome, whose influences are rendered in ways that are sometimes subtle, sometimes slavish. What makes the difference, and puts this band ahead of the next-gen of garage brats, is their strong songwriting skills, and the fresh, varied approach they take to each tune. The result is a tight 11-song album, featuring the infectious "Let's Go Out," that hooks you left and right and knows how to leave you wanting more. —*Mark Nardone*



Jamie Oldaker
Mad Dogs & Okies
Concord Records

1 2 3 4 5 6 7 8 9 10

Producer: Jamie Oldaker
Top Cuts: "Wait Till Your Daddy Gets Home," "Positively"
Summary: Having recorded and toured with Eric Clapton, Vince Gill, Bob Seger, Peter Frampton, drummer Jamie Oldaker knows something about all-star collaborations. He hits the jackpot with this gritty, roots rocking collection, which celebrates a wealth of Oklahoma songwriting. Somewhat like a dustbowl version of Quincy Jones, he covers a wide range of genres, from gospel to country blues, with the spirited help of Clapton, Gill, Frampton, Taj Mahal, J.J. Cale, Willie Nelson and many others. —*Jonathan Widran*



Orange
Welcome To The World Of Orange
Hellcat Records

1 2 3 4 5 6 7 8 9 10

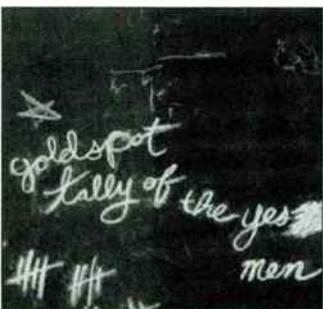
Producer: Phil, Jaurigi & Robin Holden
Top Cuts: "Hollywood," "Orange," "Why Won't She Go Out With Me"
Summary: Been aching for the next Rancid record? Well, it's been long enough that Tim Armstrong has offspring his own heirs, it seems, via his Epitaph sub-label Hellcat. Though this four-piece don't seem to carry his actual DNA, the chops that Orange possess would make for a pretty strong case in divorce court. Rockin' tune-smithing and genuine youthful exuberance, along with a minimum of Green Day soundalike syndrome, makes for damn cool listening! —*Brett Bush*



The Rolling Stones
A Bigger Bang
Virgin Records

1 2 3 4 5 6 7 8 9 10

Producer: Don Was
Top Cuts: "It Won't Take Long," "This Place Is Empty," "Infamy"
Summary: The 24th American studio release from the Rolling Stones opens with the rhythm-driven "Rough Justice," powered by its jagged-edged guitar riffs, tightly laced with slide guitar by Ronnie Wood, who appears on five of this album's tantalizing 15 tracks. Mick Jagger avoids slurring any vocals on this disc; his lyrics are punctuated with strong intent and clarity. This riveting, scaled-down disc's guests include vocalist Blondie Chaplin, who appears on two noteworthy tracks featuring Keith Richards. —*Phyllis Pollack*



Goldspot
Tally of the Yes Men
Union Records

1 2 3 4 5 6 7 8 9 10

Producer: Jeff Peters & Goldspot
Top Cuts: "Rewind," "Friday"
Summary: Some really good songwriting can be found on this CD from L.A.-based alternative band Goldspot. Siddhartha's McCartney-like singing vibrato has a nice reach that plays well with an accessible sound that isn't predictable. "Rewind" and "Friday" has radio-play potential, while the album actually gets bigger the deeper you go into the cuts. If you listen for it, you can hear Indian-music influences in this rock attack that makes the production really fresh. Nicely produced and smooth, Goldspot is a band that has discovered a sound that works. —*Michael Mollura*



Björk
The Music from Drawing Restraint 9
One Little Indian

1 2 3 4 5 6 7 8 9 10

Producer: Björk
Top Cuts: "bath," "storm," "antarctic return"
Summary: Once again, Björk reinvents herself in this primarily instrumental soundtrack to the film *Drawing Restraint 9*. Though her angelic voice graces only two of the 11 tracks, the combination of instrumental experimentation and creative composition forms a multifaceted soundscape that is unmistakably her own. Alternating eccentric a cappella melodies with harps, electronics, big brass instruments and a children's choir, this scintillating soundtrack is the musical equivalent of a surrealistic painting. —*Scott Perham*



Maceo Parker
School's In!
BHM Productions

1 2 3 4 5 6 7 8 9 10

Producer: Parker, Joachim Becker
Top Cuts: "Basic Funk: 101," "ABC," "Speed Reading (It-si-bi-ya)"
Summary: From his role as part of James Brown's JB Horns to later associations with George Clinton and Prince, Parker's sax has been defining funk for over four decades. On one of the best contemporary jazz dates of the year, he's still raising the roof, jamming heavily and having a blast on this clever, blistering musical ode to education. The set swirls dizzying amounts of brass, bouncy beats and a touch of cool blues on a feisty batch of originals and two covers by the Jackson 5 and Sam Cooke. —*Jonathan Widran*



Antony & the Johnsons
I Am a Bird Now
Solo5

1 2 3 4 5 6 7 8 9 10

Producer: Emery Dokyn, Richard Kondas
Top Cuts: "My Lady Story," "For Today I am a Boy"
Summary: When a new artist has Lou Reed playing guitar on a track, Boy George on another track, Rufus Wainwright on another, countless others you may have heard of — never mind winning the prestigious Mercury Prize, it's easy to see why alternative media reps are jumping all over this emotional artist. However, that doesn't mean everyone has to like it. There's a lot to listen to here, while some might prefer to listen to what Buckley already mastered. —*Michael Mollura*

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Cary Goldberg: Publicist: Specializing in jazz, world beat, smooth jazz, singer-songwriter, & Americana: Conducting public relations campaigns for such rock and pop luminaries as Miami Sound Machine, KISS, & Adam Ant, before turning her musical focus toward jazz. She's represented The Rippingtons, Herbie Hancock, Chick Corea, Special EFX and The Jazzmasters. For six years she served as Director of Media Relations for JVC Music.

Les Silver: is an expert in sales, marketing, manufacturing, distribution, advertising, inventory control, promotion, publicity and with developing marketing plans for indie record labels. In his career he's been: Vice President /general manager for JVC Records, west coast marketing director for Arista Records and Capitol Records, branch manager for MCA Distribution, sales manager for A&M Records and national sales director for GRT Music.

Tom Mazzetta: Mazzetta Promotions: has over 25 years in the music industry in marketing, distribution, sales & promotion. He's held local, regional & national positions at Polydor, Mercury, Polygram, London, American Gramophone Records, & International Artists and has worked extensively as an independent for Island, Warner Brothers, Capitol, Hollywood, & Curb Records.

Jack Ashton: 30 years in the record business. Formerly with Polygram, A&O, Chrysalis, ABC and Mercury Records. Currently president of Ashton Consulting representing medium & small labels as well as majors, Universal and Dreamworks.



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DEMO CRITIQUES

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



Vulpine

Contact: MJM Media, 615-885-3652; tharris900@aol.com
Web: myvulpine.com
Seeking: Major Label, Booking Agt.
Style: Modern Rock

Few unsigned bands nail the modern rock genre quite like this quintet, whose adeptly self-produced and slickly packaged album could go right to retailers — and radio — this very minute. Nothing very original here, but the obvious commercial prospects of the power ballad "Persona" cannot be dismissed. Lead singing by Hatch and group harmonies are strong. All in all, the band's material is tough and metallic like Static-X and as sweetly dynamic as Filter.

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

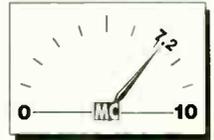


Jennifer Adan

Contact: 650-224-1013; jenniferadan@aol.com
Web: jenniferadan.com
Seeking: Publishing Deal
Style: Pop, Country, R&B

A sparkling demo comes from Jennifer Adan, a good vocalist whose skill and versatility as a songwriter is well worth the interest of publishers. The bittersweet "Broken" would interest pop-country listeners and could be a fitting number for Faith Hill. "I Know He Knows" is a pop/R&B tune with a strong chorus. Best of the bunch is "All I Need Is A Friend," a song about childhood loneliness that suggests a strong Sarah McLachlan and Jewel influence.

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

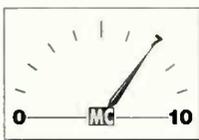


Deadwood Revival

Contact: Carol, 360-460-1236
Web: deadwoodrevival.com
Seeking: Label Deal
Style: Folk/Roots/Old-Time
Via Sonicbids EPK Submission

Male-female duo Jason Mogi & Kim Tremerry evoke a deep, rustic feel on tunes (such as "Cover My Tracks") that feature Mogi's adept clawhammer banjo, Tremerry's solid guitar and the pair's warm, wistful vocal blend. "Old Mother Logo" is a tasty instrumental with a rambling pace, while "Daisy" is a bluegrass vocal duet that picks up the tempo nicely. No question that this award-winning act will put you squarely on the back porch of a woody cabin.

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

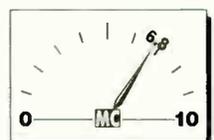


Official Big League

Contact: 845-242-6834; urbanikon@aol.com
Web: urbanikon.com
Seeking: Label Deal
Style: Hip-Hop

The NY trio O.B.L. (composed of Drifta, Stout, Justus) have a self-described "De La meets Wu Tang" sound. Their full-length CD features the hooky, memorable "Crash The Party" whose whistling synth is cool, but could have been used a bit more sparingly. "Feelin' Me" pits a sultry female R&B vocal against a rapid-fire rap attack that flows nicely. Our favorite song might be "Eyes Wide Shut," whose track has some compelling changes and progressions.

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

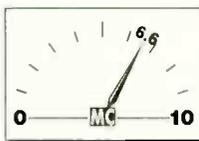


Randy Singer

Contact: 954-929-7733; randy@randsinger.com
Web: randsinger.com
Seeking: Label, Management
Style: Smooth Jazz/Pop

A unique, well-produced full-length CD of instrumentals and vocals comes from this harmonica ace, who has stellar sideman credits. "Rio Dreams" has an engaging instrumental intro, then a female singer comes to the mic at 2:30 to finish things nicely. "Jamaica Jam" is a jaunty, calypso-infused theme. "The Way To Love" features Singer's own lead vocal, which is competent, but his harmonica playing is the real show. Film/TV folks should listen up.

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

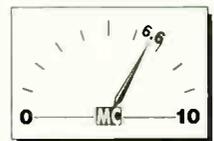


Throttle Back Sparky

Contact: Allen Lulu, 323-839-9944
Web: throttlebacksparky.com
Seeking: Label Deal
Style: Rock

An inspired mish-mash of styles, from '76 punk ("Joey Enough," a tribute to Joey Ramone) to surf-punk to *Rocky Horror* male-female duets ("Another Hoop"), this album also offers the country/western-flavored "Angelyne," about a late-night sighting of Hollywood's infamous billboard bimbo. All in all, the L.A.-based TBS don't take themselves seriously and manage to inject enough goofy wit and whizdumb into their songs to make them entertaining.

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

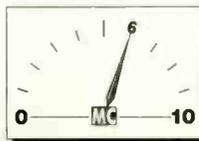


Flow

Contact: 917-825-2871
Web: flowrocks.com
Seeking: Label Deal
Style: R&B/Pop/Hip-Hop

Flow's sexy, spirited self-produced material has landed her some placements on MTV series. "Get Naked" is a sassy, funk-ed-up number (with multiple female voices suggesting a girl group) that asks you to "come shake it, get naked." The laid-back "My Song" has a nice groove, but production needs more low-end to be effective. Most of us feel that while Flow has some bouncy party-time tracks, she's nevertheless coming at the genre from the outside in.

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



DEMO SUBMISSION GUIDELINES

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

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

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

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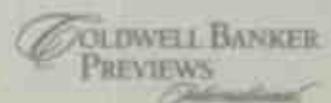
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Hotel Café
Hollywood

Contact: Jan Storey, 970-845-8640; nina@ninastorey.com
Web: www.ninastorey.com

The Players: Nina Storey, piano, lead vocals; Dana Decker, stand-up bass; Dave Johnstone, drums.

Material: Storey's music combines real-life topics in an easy to relate to language using catchy musical hooks. In fact, her song "All The Little Things" is ready for Top 40 or AA radio. Listeners can feel Storey's fears in the well-crafted "Anxiety," a lament over communication difficulties. But she recaptures positive love sentiments in "This Naked Woman."

Musicianship: Storey's full band backup adds a new dimension to her solo show. The musical arrangements are simple, keeping Storey's voice as the focus. Her pipes are powerful, especially when she is moving up and down the scale. The music combines some of the best elements of bygone days, including scats that would make Ella Fitzgerald proud. **Performance:** The cozy dynamics of the Hotel Café made this the perfect venue to showcase Storey's singing, by far one of the most powerful and expressive voices in the business today. It was obvious

that Storey was very comfortable performing in this venue. Whether she was performing solo or adding to the other two band members, the show flowed seamlessly throughout. The chemistry between the musicians was quite evident. Especially noteworthy was the graceful transition from solo to full band during "This Naked Woman."

Summary: Combining poignant storytelling with memorable melodies, Storey delivers music that is first-rate and poised to take her place in the company of Tori Amos and Sarah McLachlan.

—Bob Leggett

Mad Juana

Viper Room
West Hollywood

Contact: Hotline, 646-221-1526; Karen Neasi, Neasi@HeavySigh Entertainment.com
Web: www.madjuana.com; www.madjuana@nyc.rr.com

The Players: Karmen Guy, vocals, melodica, finger cymbals; Sami Yaffa, guitar, bass, percussion; Amalia Daskalakis, viola; Danny Ray, tenor sax; Jimmy Vespa, trumpet, whistle; Tony Mann, conga, bass drum, percussion.

Material: There is nothing normal about Mad Juana and their spicy jambalaya of gypsy-bohemian rock. Their material is a bizarre wonderland inhabited by groups such as Gogol Bordello. MJ kick it up a notch by combining Euro-

pean sensibilities with classic American rock. The result is a style of music they call acoustic voodoo. It's a strangely liberating and totally compelling concoction that takes the listener on a wild ride, as it annihilates convention and alters everyone's consciousness.

Musicianship: With exotic instrumentation and maddening skills, these players are outstanding. Each musician seems to have a unique approach that gives the music a deep, dark patina. Karmen Guy's vocals blend Cajun inflections with a bluesy bayou sound that makes her voice come across like a humid summer — swampy, sweaty and devastatingly sexy. For a couple of tunes, she even stretched her range into Edith Piaf territory and nailed that French songbird quality.

Performance: Normally, with musicability so high any action onstage is like icing on a cake. But Mad Juana obviously refused to settle for anything as simple as that. Instead, their show was a cabaret of warped dimensions and hypnotic visions. Indeed, magical hardly begins to describe it. Intense and spellbinding, their performance was more than memorable.

Summary: Hailing from New York's East Village, Mad Juana are like a band of gypsies intent on entertaining the villagers. Breathtaking in execution, their music stirs the soul and inflames passion. And, though, some may see them as quirky and strange, this act has created their own genre, and could easily become a niche-market phenomenon.

—Bernard Baur



Mad Juana: Gypsy-bohemian rock with breathtaking results.

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—Hanna Pantle, BMI



The Steve Riddle Band: Straight guitar blues with jamband grooves.

The Steve Riddle Band
The Node
Norwalk

Contact: Hotline, 951-833-0549; info@steveriddleband.com
Web: www.steveriddleband.com
The Players: Steve Riddle, guitar, vocals; Bobby Rubalcaba, bass, backup vocals; Christian Shines, drums.

Material: The Steve Riddle Band play straightahead blues guitar music, with an appropriate groove (and a touch of metal) thrown in for good measure. The lyrics contain inspirational messages but, at this gig, the muddled sound made it hard to understand what was being said.
Musicianship: Riddle feels his blues, and it is evident in the product he delivers — a blues-metal combination that is not at all unpleasant. This player, however, is at his best when he just jams. Bassist Rubalcaba's childhood education with members of Los Lobos is evident in his powerful bass playing. Unfortunately, substitute drummer Shines is not on the same page, creating a shaky foundation for Riddle to build upon. The absence of regular drummer Richard Ruiz is obvious.
Performance: Problems with the sound system overshadowed impressive performances by the two guitarists. The music was too loud for the setting, a bookstore/café,

and no one could sit within 50 feet of the band because of the screeching speakers. Shines started the set by overpowering the guitars, and never really got in sync with either of them. Traces of Joe Cocker were evident in Riddle's voice. In fact, because Riddle is a much better guitarist than vocalist, he might consider adding a professional singer to the mix. As it was, the evening was more a jam session than a band effort.
Summary: There are great musicians in the Steve Riddle Band; unfortunately, they haven't learned how to blend their individuality into a cohesive sound. Rubalcaba and Riddle need to work on tightness and teamwork. All the elements are there. Now, if they can just figure out how to make them work together, this act's potential could turn into something substantial.

—Bob Leggett

Poxy Boggards
House of Blues
Anaheim

Contact: Hotline, 562-587-8653; srvenable@poxyboggards.com
Web: www.poxyboggards.com
The Players: Stu Venable, bouzouki, vocals; Sean Mitchell, penny whistle, vocals; Matt Cadwallader, boudran, vocals; Steven Schwadron, mandolin, vocals; Phillip Schwadron, tambourine, vocals; Jerry Wheeler, trombone, vocals; Greg "Stork" Wilson, vocals; Bob Moseley, vocals; Casey Conner, vocals; Jon Enge, vocals; John E. Breen, vocals; Wes Wright, vocals; Bill Roper, vocals; Tim Cadell, vocals.

Material: Poxy Boggards have warmed the hearts of many Renaissance Faire-goers since their introduction at the Southern Faire in 1995. Playing traditional Renaissance-era standards, albeit transformed to a PG-13 level, this group's approach veers slightly from their usual bawdy NC-17 style. The self-proclaimed "Drinking Group with a Singing Problem" performs originals and standards in a wicked double-entendre style.
Musicianship: Using traditional Renaissance instruments, such as the bouzouki (predecessor to the guitar), boudran (hand-held drum) and whistle, and offering near perfect four-part harmonies, the Boggards bring joy to the ears and make you want to join in the song. Their lyrics are catchy and cute, and suck you right into a bar room spirit of traditional drinking songs.
Performance: Playing before an exceptionally loud and boisterous crowd, the Boggards easily made the transition from a Renaissance Faire staple to a mainstream venue. The Boggards were just plain fun and had the sold-out crowd singing along with every song. Even though performing at a standard club location, the Boggards managed to get bawdy with their original, "I Wear No Pants," performed in English, German and Italian. The raucous crowd was not satisfied with the group's short set, and demanded (but didn't receive) an encore.
Summary: The Boggards have mastered the art of updating traditional standards. Their music is a refuge from the crazy modern world and a delightful journey to the days of knights and peasants, royalty and nobility.

—Bob Leggett



Poxy Boggards: Updating Renaissance standards with modern wit.



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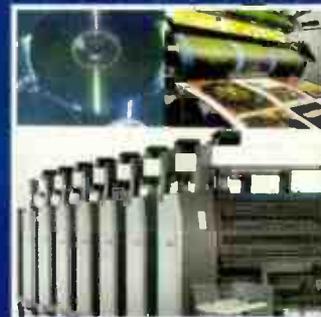
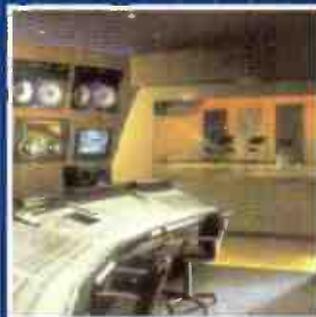
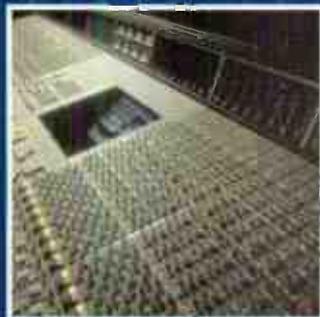
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CLUB REVIEWS



CHARLIE STEFFENS

Bryan Master: Provides well-penned songs with skill.

Bryan Master

Viper Room
West Hollywood

Contact: bryanmaster@bryan

mastermusic.com

Web: www.bryanmaster

music.com

The Player: Bryan Master, vocals,
acoustic guitar, harmonica.

Material: Bryan Master's music is a combination of soft rock and indie pop with lyrics that are well penned and pensive. Within his repertoire, however, there are love songs that convey feelings of sadness and despair. It is in these songs that he shines most as a songwriter. The happier tunes are catchy, but lack the depth that his more moody numbers possess.

Musicianship: Master is musical-ly cross-trained in several instru-ments, and adept at each. Though the material is appealing by its instrumental quality alone, Mas-ter's voice is the real draw. Vocally, he has the range of a rock singer, which fits his Elliott Smith/Michael Stipe material. For this show, he was a one-man band, handling duties onstage with just his guitar and pedals. During "Find the Words" he tastefully provided his own harmonica accompaniment to skillful finger picking and strum-ming.

Performance: A personable per-former, Master touched the audi-ence with light-heartedness and

humor. At the end of the upbeat and bittersweet "Now or Never," Master said he had discovered that the guitar part at the end of the song was the same as that in the Guns N' Roses' classic, "Patience." A fan of GNR, Master made no apologies, and told of meeting his guitar hero, Slash, the night before. He then began the thoughtful "Count to Ten," the standout song of the night.

Summary: Bryan Master is an exceptional live performer with good music. When playing solo, an artist is essentially naked and nothing goes unseen or unheard. In that light, Master revealed his repertoire and ex-posed his artistry. It will be interesting to see if he does some dates with a band backing him. In the meantime Master seems to be holding his own just fine.

—Charlie Steffens

Evonne Rivera

The Cinegrill
Hollywood

Contact: Hotline, 213-842-3212

Web: www.evonnerivera.com

The Players: Evonne Rivera, lead vocals; Gerry Brown, drums; C.C. Thomas Jr., bass; Masa Kohama, guitar; Frankie Crawford, keyboards.

Material: Evonne Rivera's music transports us to the days when soulful divas, like Etta James and Aretha Franklin, reigned supreme. Rivera's voice carries a sound similar to that of Melissa Etheridge and Janis Joplin. Her lyrics are written with somewhat more so-

phistication than that of the typical blues song, and are sung with a deep, heartfelt passion.

Musicianship: It is quite evident that Rivera's backup musicians are seasoned players with lots of blues in their background. Bassist C.C. Thomas Jr. and drummer Gerry Brown keep a tight ship, adding a hint of jazz to the rhythm section. Keyboardist Frankie Crawford is a talented and versatile piano man, and guitarist Masa Kohama plays colorful riffs and soulful dreamy solos, using technical fingering as well as effects. Rivera has a strong confident voice that carries a rasp with it when she's rocking out, and smooths out nicely when crooning a ballad.

Performance: Rivera put on a show that resembled a Vegas lounge showcase. Just like one would expect at a Diana Ross or Celine Dion show, Rivera made herself invisible until the band began to play — then emerged onto the stage wearing a designer gown and high heels. She greeted the audience and gave a plug to the designer of her dress and broke into song. Her set was arranged like a musical; in between songs, she would talk about events in her life leading to the present. Her moves were subtle, but she consistently connected with the audience and sang each and every song with equal enthusiasm.

Summary: Evonne Rivera is a talented singer who seems compelled to bring old-school blues to the forefront, and she does it well. Anyone who enjoys hearing soulful music while watching a class act should give this blues singer a listen.

—Anne O'Neary



ANNE O'NEARY

Evonne Rivera: Compelling blues singer is a class act.

JENNIFER ADAN

New And Upcoming Songwriter

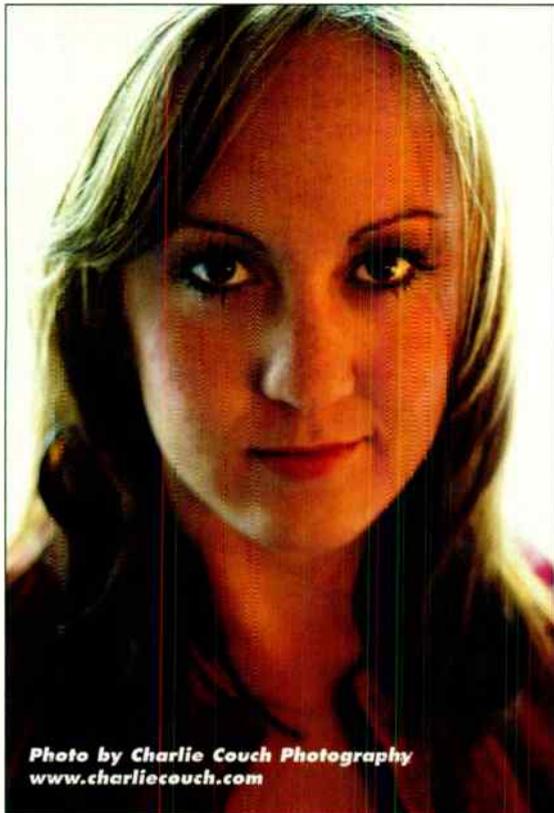


Photo by Charlie Couch Photography
www.charliecouch.com

"I want a publishing deal with a major publishing company," says 22-year-old, up-and-coming songwriter Jennifer Adan, "I want the world to hear my music."

Jennifer is not new to songwriting. She began writing when she was about nine years old and at last count, has written around 300 songs.

Jennifer knows the difficulty in pitching her music to the "right people," but that doesn't discourage her strong spirit. She believes that everything happens for a reason and that her time will come. She is currently looking for a manager to help her open the "right doors."

"I want the world to hear what I feel."

Jennifer lives in the San Francisco Bay Area with her parents and younger sister. Growing up, Jennifer never thought that her songwriting would take her this far in life. She believed it to be a hobby until high school when she started to take it seriously. "I never told my parents I wrote songs. They found out at their 25th wedding anniversary party when I sang a song I wrote for them. At the time I was 15 and had written about a hundred songs. They were shocked, especially when they heard them for the first time. They are my biggest supporters and my biggest fans."

Jennifer's passion for writing and her strong spirituality allows her to follow her dream of becoming a successful songwriter. She wants to write for artists such as Faith Hill, Martina McBride, Tim McGraw, Christina Aguilera, Brian McKnight, Kelly Clarkson just to name a few. She would be an asset to any publishing company since her songwriting is so versatile. Her songs span many genres of music such as Country, Pop, Rock, R&B, Jazz, Alternative,

Gospel/Christian, Punk, and Soul. Her favorite songs to write and listen to are the tearful, heart-wrenching, soulful, love song/ballads.

In July 2004, Jennifer won first place in the songwriting competition Song of the Year for her song, "I Know He Knows" in the Hip-Hop/R&B category. This song was also placed as a finalist in the Nashville Songwriter's Association; CMT/NSAI Song Contest. This same song was also a finalist in The Great American Song Contest in March 2005. A junior high school crush gave her the inspiration for this song.

Her song, "Show Me How to Love You" was a finalist in the Song of the Year songwriting competition in the Hip-Hop/R&B category for the month of December 2004. And in July 2005, she was a finalist for her song "Daddy Don't Go" in the Folk category for Song of the Year. (www.songoftheyear.com)

Jennifer was featured on the front page of her local newspaper *The San Mateo Daily News* and was interviewed by Tinka Floyd of KMEL radio station in San Francisco for her accomplishments. Tinka goes on to say that "Jennifer Adan is the best kept secret in writing. Her ability to write any style of music makes her second to none. Look for Jennifer Adan in your future." Chris Camozzi of Mozaic Music, who has worked with Michael Bolton, Mariah Carey, Whitney Houston, Barbara Streisand, Kelly Clarkson and Jessica Simpson, said, "Over the years I've worked with some of the top writers in the business. Jen Adan is a new fresh, face on the songwriting scene with new, original and contemporary ideas that should launch her songwriting career into many number one hits."

In addition to writing songs, Jennifer's love of writing includes poetry, novels, short stories, children's books, and screenplays. She compiled a book of poetry entitled, *First Expressions* and wrote a children's book *I Don't See Heaven*. Jennifer knows the importance of having a good publisher for her writing and is looking for just that person to represent her and her writing.

Jennifer's writing has been resourceful for her. It has paid her way in obtaining an Associate of Arts degree by winning a series of scholarships and writing contests.

Jennifer is up for any challenge. She tells anyone to give her a specific genre of music and what feel they want the song to have and she will write them a fantastic song. A topic and possible artist for the song is optional, but she says that helps to have her know exactly what they are looking for.

She is not opposed to co-writing a song with another songwriter or even writing lyrics to music. She just wants to write for a major publishing company and be a part of their creative writing team.

Jennifer is a very prolific and versatile writer and has even been compared to the great Diane Warren, who Jennifer would love to meet and write with one day. Jennifer says, "She inspires me. Her songs are so beautiful and full of passion and I hope to be able to write songs with her."

As for her next step, Jennifer is looking to continue writing and making her mark in the world. She is excited and inspired to continue to achieve her dream and deciding on what to wear when she goes to the Grammy's.

Jennifer currently has 17 songs produced and is working on producing more. You can listen to her songs on her website.

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Pro guitarist ala Clapton/ R.Ford/ SRV seeks established signed/touring band. Joeyband website for press, endorsements, pictures, bio. Well paid situation only. Joey O, joeyorte-ga96@hotmail.com

Pro gtr/ arranger/ producer/ author w/home studio, pro gear, looking for unique rock, pop, funk, fusion situation or work for hire. Serious only, please. Joe, 818-613-1419, jdesa@earthlink.net

Exper. groove style guitar player into FUNK/R&B/SOUL, looking for recording situations. NO GROOVE - DON'T CALL. Steve, 310-422-4793, groove-carrier@yahoo.com

Guitarist w/ good songwriting avail. to join or form band. Have image, equip. & att. Want to rock and not practice 2 years before a gig. Jane's, Zep. Stooges, Yardbird. Ren, 323-839-1940, ottosjacket2@yahoo.com

Agro-rock/metal rythem guitarist seeking heavy band. Have own equipment and transportation. Can do triple picking, love low tunings. Have dark look and rock out on stage! Randall, 818-553-1924, rando1000@yahoo.com

Loud guitarist: Stooges, Mychemical Romance, Rose Tatto, New York Dolls,

Stones, Trex, MCs, Georgia Satelites, AC/DC, Mott The Hoople, Dead Boys, Hanoi, Faces, Damned, Queen. leon155@yahoo.com

Guitarist available for jam or band. Influences: John Frusciante, Tom Morello, Jimi Hendrix. Looking for Modern funk/rock band. O, 714-579-1522, staticriot@hotmail.com

OC guitarist avail. for working cover or original project. Strong rhythm skills, some lead, read charts, have trans, proper equip, tour/rec exper. Serious grps only. Sean, 562-310-2753, lembeckproassoc@aol.com

Blues/rock guitarist (40's) available. J. Hendrix, S.R. Vaughan, Gary Moore, Jeff Beck, Tommy Bolin, Robin Trower. Experience, equipment & transportation. J.A. Powers, 818-705-1070, jcpowers@aol.com

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

PRO session guitarist available for recording projects, song demo cd's, cd singles, jingles, excellent gear. Electric or acoustic. All styles. J. Robin, 310-387-2599, Jrobin123@aol.com

GUITARIST / SINGER available for "PYNG" & PRO sits only please. I am

versed in many styles, energetic, reliable, easy to work with. Neil-smith dawt kawm. Neil, 818-754-0828, guit@neil-smith.com

Guitarist with absolute stopping power available. Must see and hear to believe! Influences, Korn, Manson, Tool. Rezz, 323-823-1250, cashrollin@hotmail.com

Guitarist/vocalist avail for shows & recordings. Versatile, prof., high end equip. Rock, pop, funk, jazz, R&B, etc.

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26 yrs old/modern/hip. 15 years exp. Emvy, 818-486-5604, mcventi@yahoo.com
Pro guitarist ala Clapton/ R.Ford/ SRV seeks established signed/touring band. Joeyband website for press, endorsements, pictures, bio. Well paid situation only. Joey O., joey-ortega96@hotmail.com
Private guitar lessons for all ages, levels and styles. Learn how to play guitar with private one on one instruction. Check out abesguitarlessons. Call or email to Abe Navarro. 818-713- 9103, abesguitarlessons@hotmail.com
MAJOR OPP for G 18-26! Tampa based H.R. band needs slot filled immed. For 300+ tour and new album to be recorded w/ famous producer & Co-Pro. Nikk, 805-636-1645, space-cowboyhere@yahoo.com
Amazing lead guitarist for rock, 25, great leads and riffs, very serious and dedicated. Tons of exp. gigging, recording, touring. Looking for established band to join. Jason, jasonmanoff@comcast.net
Strong rythem some lead,if you need

a 2nd player I could be your guy, pro gear and attitude many influences classic rock to hard core myspaceguitarlude5150, SAK, p_schee@yahoo.com
PRO lead & rhythm guitarist-writer avail to support solo acts & bands/writers. Funk/ R&B/ alt. rock/ jazz/ hip hop styles for live performances, studio, writing sessions! 818-458-5959, frethand@aol.com
Seeking partners to create a successful musical enterprise. Pro level singer guitarist seeking cozmically energized rock & roll band. Sean, 310-859-8191, sean@wildfuture.net
Pro L.A. reggae jazz/rock hip hop GUITARIST. CD/tour credits: Pato Banton, Phil Chen, Fully Fullwood, Majek Fashek, Patrick Moraz, Myka Nyne Scientist Skunk Tippa Irie and more. Mr. Dale Hauskins, 714-444-6951, dalehauskins@yahoo.com
Influences- old Metallica, Carcass, Arch Enemy, In Flames, Sabbath etc. Have gear, wheels, drive see myspace/shivajisriffs for mp3's. Shiv, 818-775-1089
Agro-rock/metal rythem guitarist seeking heavy band. Have own equipment and transportation. Can do triple picking, love low tunings. Have dark look and rock out on stage! Randall, 818-553-1924, rando1000@yahoo.com

Pro bass player available for paying gigs, tours, studio sess., ect. Serious, established projects only. Musicians Institute BIT grad. 25 y/o. Jon, 323-854-0456, impostor323@hotmail.com
Top AAA+ bass player with tons of studio and live experience, ranging from the simplest pop songs to the most complex progressive music. Groove and pocket. Pros only. Paulo Gustavo, 626-799-7417, pgprobass@sbcglobal.net
Bass 4 u, only paid gigs, rock, blues, country, soul,funk, pop, reggae, jazzy, old school, covers, originals, good look, email me for pix, websites, n studio samples. Willy, 818-407-2632, www.willybass67@yahoo.com
Outrageous guitarist avail Infr: vintage punk/classic rock, Stooges, AC/DC, MC5, Trex, New York Dolls, My Chemical Romance, Deadboys, Rolling Stones Faces, Rose Tatroo, Aero, Damned, guitar-dog8@yahoo.com
Pro bassist avail. 29 for high energy rock band. Infr: Ramones, Iggy, Stooges, Pistols, AC/DC, GNR. Have pro gear & image. Hollywood area. Rick, 516-857-0798, rickthuh@yahoo.com
Dedicated bassist with lots of experience seeks gigging band with sense and style. Can play in any situation. Influences, Korn, Manson, Tool, Rezz, 323-823-1250, cashrollin@hotmail.com
Queens, Verve, Swervedriver, 13th Floor chops, gear,transpo, contacts. No solo artists please. 310-308-2920
Pro rock bassist seeking signed or serious rock band with Mgmt!! have lots of stage and studio exp. Toured with many national acts. I Have demo, photo,video, Rich, probassist@bell-south.net
Bassist in mid 20s with pro gear looking for paid gigs. This is only for paid local SoCal gigs. DoctorRockstar77@aol.com
Modern pop/rock bassist wanting to go all the way to the top is looking for PRO quality like minded band that plays their material w/ passion. Plz email website or mp3s. Dave, bassin-la@hotmail.com
BASS PLAYER AVAILABLE. Paid gigs

only. All styles of music. Covers or originals. Good attitude and look. Pro equipment and reliable transport. Ed Pepper, 323-481-2376, edpepper_2000@yahoo.com
Rawk n roll bassist sks real LA band, Infr: zep, Janes, AC/DC, Kiss, Ramones, Pistols, NY Dolls, only the good stuff! Sid Rock, 818-549-9039, www.sidrockroll.com
Experienced, skilled, drug-free guitarist with excellent acoustic and electric gear available for live and recording situations. Andre, 310-576-2053, guitar@andremarins.com,
Pro bass player available for paying gigs, tours, studio sess., ect. Serious, established projects only. Musicians Institute BIT grad. 25 y/o. Jon, 323-854-0456, impostor323@hotmail.com
Experienced bass player, over 40, sings lead or bkg. Seeks paid/working classic rock/blues cover band. Full or part time. Ben, 562-921-2898, bnblake-more@aol.com

15. STRING PLAYERS

Need multi-instrumentalist for gospel gig on 9/24 (30-minute set, 11 AM start), plus one rehearsal. Mix of country/blues/rock. Need a real PRO with a big heart. Paid. Joleen, 310-422-4146, travelphotographer@mac.com

16. KEYBOARDISTS AVAILABLE

Female keyboardist available to play in blues, rock or country band. I can sing harmonies and lead. Paid gigs only, in So Cal area. Linda, 626-627 6735, jivejunkies@hotmail.com
Pro keyboardist/multi-instrumentalist available for work. Steve LeBlanc, 818-921-0893, sleblanc@jamfree.com
Average (not pro) keyboard player looking for a dark rock band. DoctorRockstar77@aol.com
Pro keyboard musician, songwriter, vocalist, multi genre, available for gigs and studio work. Big Jam, 323-514-7882, themusicthing@yahoo.com
Piano player available for accompaniment. Standards, pop, gospel, blues. Have own gear and car. Long Island and Queens NY. John Z., 917-582-8039, johnzych@verizon.net
Brazilian keyboardist Live/studio-session/ sequencing-arranging-recording mastering post editing work. George, 714-310-8856, prorecmusician@aol.com

17. DRUMMERS/PERCS. AVAIL.

Drummer w/20 years experience in hard/punk rock seeking musicians

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14. BASSISTS AVAILABLE

Bass player with pro chops looking for great established rock band. Study music at MI. Open to many styles. I have mp3s and pics to send. Send mp3s or web site. S, freakish-bass76@aol.com



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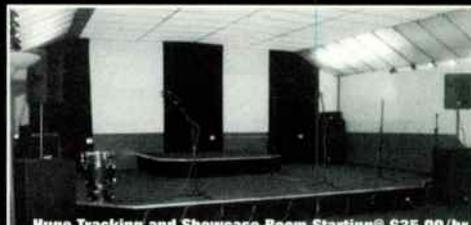
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Pro drummer w/PiT award & exp for live & rec. Many styles: rock, jazz, funk, R&B, fusion, hip hop, latin, blues, pop, etc. Sight read, quick learn, pro gear & trans. Atsuki, 818-769-7332, atsukiinoue@yahoo.com
Berklee trained drummer/percussionist available, showcases/one-offs and recordings. Known for perfect time with an organic, in-the-pocket feel. Sliding scale rates. J. Mark Stanley, johnmarkstanley@gmail.com
Drummer, very exp, seeks classic rock cover band/gigs. Fill in or Steady, ready to go. James, 310-697-3029, ludwigleace@yahoo.com
Pro drummer available for studio and live/tour. myspace/profectioproductions. Nick, 310-215-1001 x 205, profectio-productions@gmail.com
Accomplished, natural, versatile drummer seeks same traits in bands & musicians. Funk, jazz, progressive rock influences. Advanced, serious players only. Vince, 310-459-6740, jve@acn.net
Needed - an attractive female drummer, age 13 - 25 for a production deal. Email your info to touch base. MCM Records, mcmrecords88@hotmail.com
PROFESSIONAL DRUMMER with over 12 years experience performing/touring. Looking for PAID work. ANY style, can read charts if needed. Full acoustic and electronic set ups. Eli, 323-395-9440, Drums4dak@aol.com
A + song-oriented pocket player with backing vocals. Solid, dynamic, experienced. Click & loop friendly. Foes, Outkast, Linkin Park. No projects. Ken, 323-874-2726, kendrum@aol.com
Prog drummer-outside, deep grooves w/rad double bass chops looking for happening, melodic original project with great vocals. Have exclnt. equipment. Clean, no drugs. Mark, 949-646-1132, www.trumpcard7528@sbcglobal.net
21 years old, metal/punk drummer who wants to join a crazy Go@#%! yourself punk/metal fusion band. Hit me up. John, 310-924-1681, kryptkeeper369@charter.net
Drummer seeks rock band into hard rock'n blues, 70 classic rock and southern rock for fun & money. Copy or original or both is ok with me. Eddy, eddy@alfaline.com
Drummer avail 4 tour. Major credits/exp. Infi: Bonham, Copeland, Freese. Wife/Kid/Drug Free. JHG, 310-433-0063
Pro drummer for hire. Pop, rock, funk, classical and more. All styles. Charts, clicks, no problem. Sessions, showcas-

es, multiple gigs and lessons, etc. Keith, 310-409-8001, Phishn4fsu@hotmail.com
Transgender skin pounder looking for like minded individuals for jams, good times and explorations. T, 323-860-1180, ttaddeo@mi.edu
Local LA band looking for a dedicated drummer. For further details please contact us at the (213) 280-7872 or email us. Cesar, 213-280-7872, cesarficcio@yahoo.com
Dynamic rock drummer - power, dynamic and great attitude. Video - audio and more at sosadrumsound. Scott, scottsoa@sbcglobal.net
MI graduate looking for a established band, 10 years of experience versatile and solid; pop, rock, or metal. Please call asap to start jamming! Thanks AG, Alberto Grimaldi, 213-910-3600, Tico@elitethelomoans.com
Semi-pro drummer heavily into Neil Peart, John Bonham and Matt Cameron, seeking only signed and serious rock bands. Double bass drumming is also featured here. I'm 39. R B, 818-281-6829, Rbartassian@NetZero.Com
I'm by LAX looking for a original band my infl are Alice & Chains BUSH Chili peppers foo fighters pearl jam etc. Within few miles can jam at my pad Pat Jimmy, 310-355-0065, thornriff@yahoo.com
Freelance session drummer available for recording. Serious inquires only. Thanx. Robert, 626-483-6126, frenchfriedmusic@yahoo.com
Pro rock drummer seeking established artist/act with management/label. Have pro gear (one of tommy lee's kits). Hard groove, big presence, and great attitude. drismeman@aol.com
I cause the earthquakes. 818-606-6682. Siro, 818-606-6682, theberzh@hotmail.com
Souful singer/sngwtr ala Dylan, Buckley, Difranco, Cobain. Grt songs & great vibe seeks drums, upcoming gigs: Viper Room, Malibu Inn etc. Jeff, 323-574-7421, jeff@jeffreybrian.com

18. HORN PLAYERS WANTED

Professional trumpet player seeking band playing jazz, funk, blues, classical, and or world music gigs. Preferably band with paid touring or local gigs. Serious Inqui. Howard Seaman, 818-348-3005, howardseaman111@hotmail.com
Saxophonist (soprano & flute) available, 60 yrs old, jazz & salsa. Cuco, 626-339-6371, cucomusica@yahoo.com
Trumpet player with major credits available for sessions only. BAL, 310-228-8613, balp98@yahoo.com

20. SPECIALTIES AVAILABLE

Drummer & guitar avail for pro situation and full band. Perfer anything with a groove, funk, acid jazz, hip hop, reggae, etc. Orig and cover o.k. We have samples. Dave, 818-592-6458, david_norwood2001@yahoo.com
6x10 black 2 door enclosed trailer w/interior lights. Excellent condition. Perfect for touring band. \$2500 obo. Anne Marie, 910-297-0175, mojomagua@yahoo.com

21. VOCALISTS AVAILABLE

26 yrs of age, great vocals and presence. Influences are Staind, Incubus, Chevelle, Taproot. Email for pics and

mp3s. Serious inquiries only. Anthony, vesselred752000@yahoo.com
Blues rock singer/front-man, soulful with range, harmonica, coollook, team player, rock star quality, but great attitude! Howlin' Soul, 818-749-4969, howlinsoul@hotmail.com
BLUES SINGER(40+) plays sax/harp w/top notch PA, seeks other pro level, real deal blues players or group. Talent and dedication a must. Demo available. JW, 626-798-2421, winninghand-blues@yahoo.com
Shaved head, fit, energetic vocalist. A cross between Paul Stanley and Bon Scott, with a great ear for harmonies!

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 rienced female lead vox w/Gwen vibe
 looking to work with a producer or an
 est. band who is only the same.
 rock/pop/ska/punk style. Katie, 323-
 630-2369, katiem@mbescrow.com
 I'm starting an R&B/Pop group and
 looking for singers ages 14-16.

Looking for people who have at least 2
 yrs of experience. Evan Wakano, 626-
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SINGER / GUITARIST available for
 "PYNG" & PRO sits only. I am versed
 in many styles, energetic, reliable, easy
 to work with. Neil, singer@neil-
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Jim Morrison/ Rbt. Plant clone (NO
 BULL! google & flashbackrockband for
 samps) Mid 40s. Power/range(3.5
 ctaves) totl pro.sk wk in Cal. Fit/good
 looks/hair/charisma. Andrew, 724-575-
 2482, maninmoon@comcast.net
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 drummer, keys, dj's, writers,
 4Live/dnb'band aia LASymph Grits
 OOE Gridlok DJs Hive/Dieselboy tho
 my style-my own. Csls only. 323-578-
 5425, shai_d8gen@yahoo.com
Vocalist with much experience with
 both stage and studio with cool dark
 look/vibe, looking for ESTABLISHED
 band in Hollywood. Email for website.
 "M", Boris vs Bela@aol.com
Pro female vox with range and depth:
 gospel, christ rock, other. Avail. for
 recording, performance. A
 href="isoundmusic/alexandranicole ca
 "Alexandra Nic. Alexandra,
 lxnicole@yahoo.com
Soulful pro female vocalist seeks
 working cover band! Are there any out
 there? Me: 15 yrs. exp, versatile, good
 looks/attitude (no divaness), great per-

former. R&B/P. Bekkie, 818-951-7530,
 bekkie.macartney@disney.com
Female singer for world gigs with many
 musical styles. Available as lad/backup.
 Email me please & only professionals.
 katuskanet, 303-842-3799,
 katiuska_one@hotmail.com
Alt rock vox 4 band. I like Foo Fighters,
 RHCP, Muse, Weezer. I don't like Papa
 Roach, Trapt, or the new Linkin Park.
 Corman, 310-621-2760, c@12cnla.com
Handsome R&B, hip-hop vocalist avail-
 able for tour, sessions & tributes. Range
 from Nate D-Luther V. Toured w/Mary J,
 R.Kelly, Stevie W, Angie Stone, George
 Clinton & Duke. FOX, 626-797-8556,
 T_RAW1@YAHOO.COM
Neo-soul group w/ mgt. & producer
 seeks rock violinist who can learn
 songs quickly for upcoming gigs and
 showcases. Must have entreprenaurial
 spirit and positive energy. Brig Feltus,
 yourchrysalischild@yahoo.com
Fem. vocalist/lyricist: POE, Avril, Coldplay,
 etc. Material/ Sound/ Talent/ Contacts and
 IMAGE A+++ READY TO GO TO THE
 TOP! Just lookin 4 like minded musicians
 to join me! Tighguer@msn.com
Pro rock singer with power & range
 seeks original hard rock, blues based, riff
 heavy project aia Zeppelin, Sabbath,
 Purple, Badlands, The Cult, Motorhead,
 AC/DC. Marc, 818-845-5275,
 marc@entrancemedia.com
 I'm working on my own music right now
 but in the mean time would love to keep
 workin in the studio. Visit laurenbriant to
 hear if my voice fits your project. Lauren,
 laurenbriant@yahoo.com
 Seeking partners to create a successful
 musical enterprise. Pro level singer
 seeking cozmicly energized rock & roll
 band. Sean, 310-480-8480, cos-
 micpimp@wildfuture.net
MATURE, powerful PRO blues, blues
 rock vocalist available for PRO situa-
 tions ONLY. Allman. Cocker caliber
 chops, NO Alt/Modern Rock.
 GSamp53070@aol.com

Experienced, versatile & professional
 female R&B/Pop vocalist avail for
 demo/studio sessions. Lots of record-
 ing experience, leads, harmonies &
 backgrounds. Natalie, 213-364-1655,
 nfernie@busmgt.net
My bio. and music are here: mspac-
 erebalynnmusic. I also write songs as
 well. Reba Lynn,
 Rebalynnfanmail@yahoo.com

22. VOCALISTS WANTED

Need Female R&B vocalist to fill spot
 in group. Must be marketable, talented
 and dedicated. Group is based in Las
 Vegas. Email or call for more info and
 relo details. Suga, 702-204-7850,
 desertjewelheat@yahoo.com
The Mars Volta, Switched, Flaw, Hed
 p.e., 36 Crazy Fists, Incubus (the early
 stuff) variety and diversity, have great
 range, SING IN KEY, & know when to
 turn aggressive. Banks, 818-383-1182,
 bcarnak@fusionegi.com
Looking for talented female vocalists
 with really strong vocal capabilities for
 record project with producer. Elaine,
 welldunnproduction@sbcglobal.net
Guitarist with good songs looking to
 collaborate with vocalist melodic, ener-
 gy & att. Want's to rock and not prac-
 tice 2 years before a gig. 20-30.
 Stooges, Jane's, Zep. Ren, 323-839-
 1940, ottosjacket2@yahoo.com
Vocalist wanted to complete wedding/
 party/ dance band. R&B/70's/Motown
 influenced. No flakes. Pros only. Gary,
 retrogrooveband@yahoo.com
Black Sabbath tribute, Heaven and
 Hell needs vocals. Dio, Gillian, Martin,
 Ozzy, have exp., conx. James, 310-
 697-3029, ludwigleece@yahoo.com
Songwriter/producer looking for lyr-
 icist/vocalist to finish material for tv/film
 music or other artists to record. R&B,
 pop, contemp. vein. Contact for more
 info. Todd/TMA Productions, talexan-
 der@jerryleigh.com
Guitarist seeks vocalist for magic and
 chemistry. Original. Think Buckley,
 Blind Melon, Zeppelin, Radiohead. But
 finding an original sound. Must want
 to create a band. Jon,
 sarubobo888@yahoo.com
Vocalist/frontperson m/f for Dogtown
 Prophets. Self contained, seasoned alt
 rock trio. Colab OK. David, 310-428-
 5055, dogtownprophets@msn.com
Attractive female vocalist needed to
 sing variety of olides/goodies dance
 music. WEEK-ENDS ONLY! Mostly pri-
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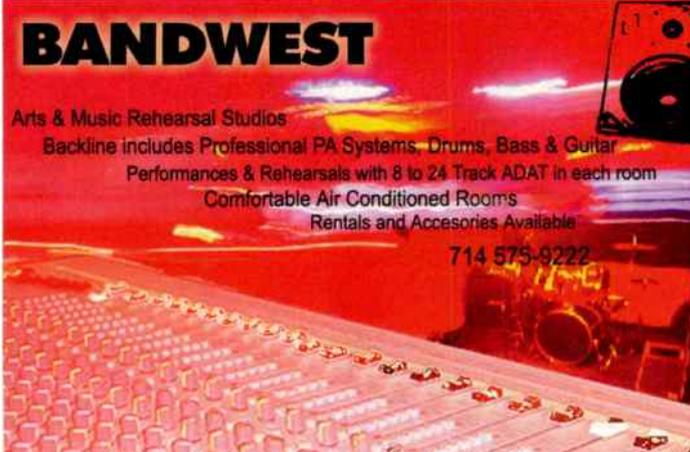
is being held on December 13th and there are 2 openings for new students to come on board to be qualified to perform in the show. Study with a top vocal coach in preparation to perform in front of at least 25 industry professionals and a large audience. If you're ready now to bring your career to the next level, contact Valerie Fahren @ Fahren Productions.

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High energy vocalist w/strong sense of melody needed for hard rock band w/large following and gigs pending. Age not as important as talent. Bilingual in spanish A+. Dave, 818-567-2962, ultitude@aol.com

Vox needed PAID Rec session. Music done rec this Month! Must have serious range, power + tone. High Ds+Es. Raspy + clean. Sebastian Bach, Mercury, Perry, Coverdale, Doug Pinn. Hoyt, 562-531-9268, mixohoytian@netzero.net

Black Sabbath, Ramones, The Cramps, Motorhead, Chuck Berry, Jerry Lee Lewis, Black Flag, Hawkwind- if you love these bands get back to us. myspace (slash) listen to us. boogiehevalley@yahoo.com

Seeking female vox between the ages of 20-24 for all/pop/rock band. Pro Industry mgr. & producer intact.

Original image, great stage presence & driven. Jamie, kbartlone@earthlink.net

Male vocalist needed (cover) - young image, tasteful singing, versatile sound, and desire to travel. Gig is a 3-6 month 5-star hotel residency in Asia!\$ 1800/month. Morley, 310-717-5521, rippinradio@yahoo.com

1-3 female latino vocalist needed for english/spanish project. Must sing rb/pop style in sp/eng and be 18-25/5. 7-511. Deals will be offered! Call ASAP for details. Writeon Productions - Billy, 626-616-3714, bwriteon@msn.com

A new independent label is looking for a female R&B singer & male rapper. Both must be 18-25 years old. If you are serious and talented call to aud. Writeon Productions - Billy, 626-616-3714, bwriteon@msn.com

SINGER NEEDED to record a contemporary worship music CD. Need a first soprano to record my songs. If you

speak Spanish and English, helpful, but not required. Frank, sacredlovesongs2000@yahoo.com

EXP hard core singer WANTED, melodies, nice voice and screaming. Inf: Mudvayne, Deftones, L Park, Marilin Manson, Slipknot, Korn. Must have demo, check us at myspace STATUS. Dave, 818-342-2841, olaf200w@aol.com

BODY ODOR BOYS! Needs highly stinky off key singer. Your armpits should smell like year old festering onions. You should wear underwear with your sweaty testicles exp. Rooda, 310-211-8456

Male vocalist needed for song demo. Pop along lines of Enrique Iglesias. paying gig in Los Angeles area. Roa, mconn03@complicatedinc.com

Hot rap, hip hop, and R&B artist the firm of Omarr & Shapiro have access to universal world-wide distribution, lets do a joint venture, please be tight. Dwayne Omarr, 760-403-9357, dwayneomarr@hotmail.com

SINGER wanted 4 Hard Rock band Sydera. Male or Female. We're looking 4 someone b/w 18-30 with experience & stage presence. Good opportunities & contacts. Will, 310-968-1848, sydera@gmail.com

Creative, acoustic guitarist seeks singer m/f your words, my music. Folk, country, blues, rock kinda thing. Lucinda Williams, Ryan Adams,

Waterboys. Age not important. Gordon, 323-848-2064

BEACH BOYS tribute show seeks youthful bassist/vocalist ala BRIAN WILSON. Must have strong falsetto and harmony sense, able to travel, keyb. chops a plus! Mike, 818-241-3866

Paradise City seeks AXL ROSE to sing, and look the part. Tour internationally 3 to 4 nights a week. Establish good connections and make a living. gnrrocks. Josh Winebrenner, 816-741-0210, jcliff77@yahoo.com

Putting together a band for casual affairs, receptions etc. Need female vox, bass, keybrdst, gtr, drmmr, sax. Standards, old school and Top 40. Charts. Please be flex. Terrell, 818-808-5939, u4ea101@yahoo.com

Producer NYC relocated to Cali. Have own Style/Sound Looking for SERIOUS R&B and hip-hop groups for Collb, no freestyling, must have

WRITEN SONGS. I have studio. Big Jay, 310-409-9648, bigj@hawkkeye-productions.com

Looking for vocalist in the style of Seal, soul/ rock/ r&b. To co-write on album with producer/writer with strong music connections in the music industry. Deon, 310-452-0083, blacklab-post@hotmail.com

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Vocalists needed for multi-purpose relations; recording, performing, European tour. R&B, pop, hip-hop, contemp., gospel. Sally, 323-514-7882, themusicthing@yahoo

Vocalist wanted for orig. progressive hard rock band. Good lyricist/collaborator. Infi: Alice In Chains, King's X, Yngwie, Dream Theater. Edwin, 818-222-0034, edwin@alpanian.com

Looking for metal vocalist. I'm from Long Beach and my style is along the lines of Metallica, Pantera, Black Sabbath, and Staind. Ricky, riithium99@yahoo.com

Serious band looking for a serious ass vocalist with range, tone and balls. Think Tool and Mars Volta. Infi. 311, Fear Factory, Police, AIC SOAD mspacesubdevice. Subdevice, 310-528-2898, band@subdevicemusic.com, http://www.myspace.com/subdevice

MALE singer (songwriter?) wanted for pop-country writing/recording project. Toby Keith, Keith Urban, Tim McGraw, etc. Pros only. Must have demo. 30+. John, jpm5243@earthlink.net

Heavy band forming. mspace link. If your serious about total domination than email me for mspace link. Scott, 323-876-1231, Scottjames79@aol.com

Gigging band shopping management looking for outstanding pro-M-vox/frontman. Passion, creativity, dedication. M-Volta, Lkn-Pk, Tool, SOAD. email for web address. Jeff, jwinn71@hotmail.com

Serious band looking for serious ass singer with range, commitment, and balls. Think Maynard meets Mars Volta. Infi: 311, Fear Factory, Police, Tool, Helmet, AIC, SOAD. Subdevice, 310-528-2898, band@subdevicemusic.com, http://www.myspace.com/subdevice

Show\$ + record + HQ video gear. Band needs 18+ female/m w great voice & image. Wide variety of genres incl pop, dance, elec & keyboard friendly. My space needvox. Email for info. hifi@xrs.net

Background vocalists needed for alt/punk originals & 90's covers. Have gigs, Lots O press. NO CRYSTAL METH. Gay friendly, porn past a +. Must be HOT & Move well. In LA. Marshall O Boy, oboys1234@yahoo.com

Looking for Latina singer 16-24 for a possible recording contract. Must have great look and sing in English and Spanish. Call Kathleen at 310-383-3105, katuk@sbcglobal.net

Looking for new artists to add to our pub. catalog. On Tues. Sept. 13th @7PM. We are hosting a free listening party. Call to RSVP a seat and have your music heard. Alchemy Labs, 818-763 5838, alchemylabs@yahoo.com

3 piece rock teenage band looking for a singer. Must like Nirvana, Greenday, System of a Down. Practice in Sylmar Nick, 818-400-8904, conradviz@msn.com

Producer with reason programs 4 right female singer, must be confident in ability and attractive with management.

Utah, 850-221-6084, fagann66@earthlink.net

Seeking vocalist for paid session work. Needs to be able to sing in style of Glenn Hughes, Chris Cornell, Paul Rodgers. Please send samples to my email. Steve, steveornest@yahoo.com

New project (band) seeks singer to start from the ground up. Professional and serious only apply, influences include Manson, Filter, In Flames, Spine Shank, Lost Prophets, Static X. Jason, 818-367-6056, shlbchgr@yahoo.com

Search mspace for music by UZI. It's a hard rock project. Looking for a vocalist 20-30, hard working and ready to rock. Phil, 323-445-9018

For original rock n roll band. We're looking for a serious and talented frontman with a ton of range. We are very dedicated so must you. Steve Natale, 520-203-1582, swaprecords@comcast.net

Need male (pref black) w/ mainstream model looks, excellent vocals for exist act w/ manager, industry interest. Call asap, 818-842-4046, neuprojects@sbcglobal, kahmotion@hotmail.com

Looking for singer to write lyrics for original music. Pink floyd. Nirvana style trippy rock music. Just myself and bass for now. Love to play out when where ready. Mike, 310-287-0222, michael813usa@sbcglobal.net

Divisible is looking for a male singer who plays bass or keys. Practice downtown 3x/wk. age 21-30. Infi: Death Cab, Pixies, PJ Harvey. On Myspace search divisible. Shola, 310-384-7095, divisiblemusic@yahoo.com

Songwrtr/prdcer/musician seeks SINGER/frntmn ala APC/VOLTA/MUSE 4 album recrdng & future band. Must be exprncd, edgy/empathetic, true artist, under 32. No Junkies. Ari, 818-422-9450, Vullkunn@aol.com

Previous signed bands replacing vocalist. Influences: Deftones, Mars Volta, early Incubus, Slipknot, 311. Must have material to view, sorry, no unsolicited vocalist. bcamak@fusioneg.com

Vocals needed for very aggressive band. Siro, 818-606-6682, theberzh@hotmail.com

Prof frontman wanted for original rock

band. Must have website, demo or mp3's of previous work. Serious Only. (Queens, STP, Soundgarden, GNR) Email me. Chris, urachop@hotmail.com

Latin influenced band seeks professional vocalist/songwriter. Joe, 323-969-8672, delacruzmusic@comcast.net

Female singers needed for publishing company. Rock, pop & country. Serious singers only! Email first. No Calls! james@jameslugo.com

23. GUITARISTS WANTED

Guit. 21-30ish needed. Bowie, Beatles, U2, classic Elton etc. Please write for website to hear samples. Jeff, claymanjeff@yahoo.com

Estab. hvy alt. band seeks guit. w/ skills, image, and pro drive/ Tool, Defins, Ultraspank, and 7dust. No emo. Skys the limit, Chad, 562-867-4070, camillyin@aol.com

R&B vocalist looking for serious guitarist w/own equipment to play live gigs and record album. Contact Eric Smith at Jabazz Entertainment. 818-324-9516, jabazzent@yahoo.com

Guitarist needed for PRO classic rock COVER band, top gear, players/ singers, studio, tasty, economical, versatile player only. NO PAID SITUATION types. Late801522@aol.com

Solo project needs guitarist for major label showcases and touring, must play songs exactly the way they are, Influence-Weezer, just ask for Mario, email pic. Mario, 562-947-5832, Okcomputer357@yahoo.com

Songwriter multi-instrumentalist seeks collaboration for writing, recording and performing. Influenced by Cure, Depeche, U2, etc. Sounds more like Corgan, Floyd, Radiohead. Leave detailed message. 626-475-4727, skylab001@hotmail.com

Brazilian singer looking to form band. Styles range from samba, funk, bossa nova, african brazil vibes, all blended w/ a touch of electronic flavor. Leopold, 323-314-6784, casa@yours.com

Bilingual/singer looking for experienced guitar player to start unique rock pop/indie band . Serious only! 323-810 0099, aincrowmusic9009@yahoo.com

\$30.00/hour. Guitar teacher wanted in the Palos Verdes, Torrance areas. 10 years experience, tabs & musical theory needed to go to private homes and teach kids. Loic, loicgisselere@aol.com

Black Sabbath tribute, Heaven and Hell, needs Tony, cover all albums, pref. SG & the look/sound. Have exp/conx. Need the best. James, 310-697-3029, ludwigleeece@yahoo.com

Virtuoso jazz/rock guitarist sought, for POETRY JAM. Live hour plus improv. Christian spiritual. Be able to jam! Pay

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Guitarist wanted to join me at 3rd Street Promenade performing my set twice a week. Split \$ earned. Bob Dylan, Ben Harper, Jeff Buckley etc. Jeff, 323-574-7421, jeffreybrianmusic@yahoo.com

Need a Charango or cavaquinho player ASAP to record one song for an album. Please contact claudiaruby@yahoo - Musico que toque charango para grabar una cancion. Claudia, 626-744-0689

Native nations hip/hop project in process. Influences reggae, hip/hop, caribbean, latin-afro jazz. NO ROCK PLEASE. 2020, 818-823-3186

Christian guitar player wanted by band. Influences Casting Crowns, Mercy Me, Third Day. Songwriting & vocals helpful. San Bernardino area. Yamil, 323-997-1438, yamil@sbcglobal.net

Bilingual/singer looking for experienced guitar player to start rock en espanol band. Serious only. 323-810-0099, aincrowmusic9009@yahoo.com

Seasoned vet vocalist/lyricist/collaborating songwriter. Mid 40s. Totally pro-power/ strength/ presence/ range/ charisma. Nice guy/team player-lotta Os to get done. Will relo. Andrew, 724-575-2482, maninmoon@comcast.net

Lead guitarist wanted for classic rock/80's band in the South Bay to gig at clubs and corp events, good singing voice a plus. Must be into performing hit production. Vic, 310-795-3104, citymetal@juno.com

Hey! We are a bassist and a drummer 24 years old. We are twins. Where is great guitarist and Singer? Guns and Roses, Motley Crue, AC/DC, Metallica, etc. Satoshi, hollywood_rock_1980@hotmail.com

Newly formed band is seeking an extremely melodic, experimental, heavy ,experienced guitarist. We consist of drums, bass, and vocals. Infl. Tool,Incubus, Primus, SOAD, Mars. Spencer, 949-395-2674, spencmorris@hotmail.com

Putting together a band for casual

affairs, receptions etc. Need female vox, bass, keybrdst, gtr, drmmr, sax. Standards, old school and Top 40. Charts. There is pay! Terrell, 818-808-5939, u4ea101@yahoo.com

Paradise City, gnrrocks, seeks Slash to play, perform, and look the part of Slash in a guns n' roses tribute band. Make a living and establish connections. Josh Winebrenner, 816-741-0210, jcliff77@yahoo.com

Singer/songwr. 22 yr, seeks guitar player m/f, for a partnership, to start a fresh new project. Infl: from industrial to blues, to plain old rock n roll. Nuryah, 310-770-1284, musicnote4me@yahoo.com

SEXY, funloving, creative lead wanted to play with three girls. Original music only, please check out site first before you call. Unless your Eric Clapton no additues. Shana, 323-874-7738, www.konawind.net

Saturday the 17 we will audition guitar players for live shows. Send link to music and pics. You need transportation, gear, and strong live experience. Rock/alt. Peri, pealass@sbcglobal.com

Persian professional drummer and singer looking for talented keyboardist both live and studio to complete the 2nd modern, progressive persian/american album. Nirvan, 949-733-3735, nirvan@nirvan.net

SEXY, funloving, creative,lead needed to play with three girls,listen to konawind first. Original music only, luv2perform. Shana, 323-874-7738, info@konawind.net

Original hard rock guitarist wanted ala Danzig, Alice, Ozzy, Zombie, Manson.

25-35's tight star quality talent looks and gear. LA/Valley. myspace/thehellraiser. Big H, high@thehellraiser.com

Guitarist with transportation, and gear looking to form or join a metal band. Rick, 818-522-0466, Slaytanic5150@hotmail.com

Explosive, highenergy.solos we have lockout, cd, exp. writingstuff. deadboys backyardbabies punk/hardcore mix no rap, youmustpractice 3 times a week havegear/attitudeballs. Tod, 323-461-1320, todspunktx@excite.com

Hard hitting, hard working Los Angeles rock/punk band in need of solid, experienced, lead guitarist. Blues and rock a must. No drug addictions please. Jerry Terror, 323-650-9589, fallenhorrort1111@yahoo.com

Spanish rock singer with its own label and recording studio looking for lead guitarist to complete line-up. Must have own equipment, transportation, serious only. Ulises, 909-877-6624, ulises@onedayrecords.com

I'm a 24 y/o singer/songwriter/guitarist, and I want to jam/start band with guitarist/keybrdist. Infl. Semisonic, Pixies,

Old 97s, Marv 3, Everclear, Fastball, Monkees. 323-317-4180, demetri@detroit.com

INSANE guitarist ndd for stoner-grunge/ ODDtime/ tribal speed-metal-core band. Inf: Melvins, Sndgrdn, Tool, Mr. Bungl, Strpn. G. Paul, 323-669-1687

Pro hard groovemodern/alternative rock band seeks pro-minded guitarist. Intensity, rage, image, attitude, will, dedication and a team player. Vincent, 562-804-3238

Guitarist wanted for instrumental progressive new music project. Your possible influences: Zappa, Howe, Hackett, Metheny, Fripp, etc. Also ambient, improvisational. Steve, 310-396-5653, stevekatz7@verizon.net

Band looking for lead guitarist -coldplay-us-doves-elbow paulines treet. Allister, Allister@paulinestreet.com

Seal, George Benson (classic), Jimi,funky/jazzy. Looking for collaborator. I play keys, sing(lower register), produce, have studio. Not concerned with commerce. Indy Label. Dan, 310-497-3214, danofan@yahoo.com

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YIKES-seasoned COVER band sks pro guitar for upcoming gigs. Rock/ reggae/ heavy/ hip hop/ classic/ current, we do it all! Entertaining & fun loving. yikesmonster, Jeff, 310-804-7548

THINK: Poe, Coldplay, Avril, Depeche, etc. Female fronted commercial alt/pop material, contacts, talent & image (A++)

YOU = guitar player/songwriter READY 2 go 2 the top. Tigh, Ashley@vichuber.com

Commercial pop rock/alternative band needs lead guitarist (20's) who can sing harmonies. Influences: The Beatles, Matchbox20, Maroon5, U2, 3 Doors Down, Buckley, Pearl Jam. Aaron, 818-430-6230, Aaronbrown04@aol.com

Need PRO guitarist for gospel gig on 9/24 (30-minute set, 11 AM start), plus one rehearsal. Mix of country/blues/rock. Must be dynamic, soulful and easy to work with. Joleen, 310-422-4146, travelphotographer@mac.com

Guitar w/controlled noise and wah. Stones, Trex, Kravitz. Should drink alot and have fun. Eloy, 818-535-0547, southemrobin@sbcglobal.net

Heavy, dark, psychedelic, melodic rock

band searching pro guitarist for concerts showcases age 25-30 QOTSA, Radiohead, SOAD check our music on myspace.co/modified. Guy, 818-406-9400, guycouterier@sbcglobal.net

Guitarist W/Pro Exp/gear, BT the ages of 35-100, to wk. w/ Female/ LDVcl Guit/Bass LD VCL/Drummer/keys. Country/ blues/ americana, no amps on 11 or egos. For gigs & fun. Sig, delixnadra@aol.com

Wanted for alternative/punk band with very different sound! Opening for national acts, influences: AFI, NIN, Manson, Tool, APC, Nirvana, Pumpkins, Joy Division, Cure, Radiohead. Melancholieia, 949-378-0811, melancholieia@aol.com

CHRISTIAN Guitarist wanted. Les Paul, Marshall, no effects. Must sing lead 25-35 years old. Infi Schenker, Schon, Lukather, Page. GIGS pending 2 albums done. Eric, 949-466-7453, eric@morbas.com

Seeking 2nd guitarist. Think A Perfect Circle mixed w/ Pink Floyd. Checkout OLD project site @ ashleyredmusic & Face Me as a starting point. SFV, N Hollywood. Michael, 310-467-8084, myelement33@yahoo.com

Guitar player needed for very aggressive band. 818-606-6682. Siro, 818-606-6682, theberzh@hotmail.com

problem. The girls will love you! Flamba, 310-236-5829

Bassist wanted for classic rock COVER band, NO hired guns/subs, top gear, studio, players/singers, NO "paid situation" types. Late801522@aol.com

Searching for lost mtal bass player dillinger from liars Inc - call haven in s.d. HAVEN TUR'EL, 760-586-9141

Solo-project needs bassist to showcase for major labels and tour, influences-Weezer, must be able to play songs the way they are, just ask for Mario, email pic. Mario, 562-947-5832, Okcomputer357@yahoo.com

Songwriter multi-instrumentalist seeks collaboration for writing, recording and performing. Influenced by Cure, Depeche, U2, etc. Sounds more like Corgan, Floyd, Radiohead. Leave detailed message. 626-475-4727, skylab001@hotmail.com

New school metal band is looking for a well rounded killer bassist. INF-Walls of Jericho, Lamb of God, Bloodlined Calligraphy, Otep, Chimaira. Must have pro gear. Alex, 310-404-3070, project02005@yahoo.com

Bass player with fun outgoing attitude and passion needed for 3 week Southern tour in November 2005. Jerry C., 213-612-4326, jerrycurius@hotmail.com

\$30.00/hour. Bass teacher wanted in the Palos Verdes, Torrance areas. 10 years experience, musical theory needed to go to private homes and teach children. Loic, loicgisselere@aol.com

Black Sabbath tribute, Heaven and Hell need geezer. Cover all albums, need best talent/look(nib fuzz bass) a plus. James, 310-697-3029, ludwigleece@yahoo.com

Solo artist in vein of Buckley, Zeppelin. Dark and light. Looking for creative life partner. Must want to create something special. Jon, 818-530-3424, intrance77@yahoo.com

Bassist wanted to join me at 3rd Street Promenade performing my set twice a week. Split \$ earned. Bob Dylan, Ben Harper, Jeff Buckley etc. Jeff Brian, 323-574-7421, jeffrejbrianmusic@yahoo.com

Bassist wanted for melodic pop band along the lines of: Radiohead/ Kent/ Smiths/ Travis/ Cure/ Suede/ Franz/ Interpol jumpthwire@hotmail.com

Bassist wtd for outrageous band Inf: vintage punk, classic rock. Band has

recording sessions, gigs & motion picture sound track pending. Ages 20-35. Cool rock n roll, look A +. guitar-dog8@yahoo.com

For native nations hip/hop projects. Influences reggae, latin jazz, and funk. 2020, 818-823-3186, callings@better.com

Rock bass player wanted. Must have studio and live experience. Must have professional gear and be a team player. Dan, dan_meier@comcast.net

Established modern rock group seeks bassist. Infi: A.F.I., Mars Volta, System, just released debut album, check out tracks and bio on myspace /silenceistreason. Donato Robotto, 323-666-6314, donato_robotto@hotmail.com

VR sks a good bass player. Mid 30's in to rock music. Back up vocals. committed. no dramas. call! Mat, 213-509-4872, vaderetroinfo@yahoo.com

Steady bass needed for original hard rock band, new CD, press, video, gigs, radio, rehearse in Chatsworth, e-mail for website. Spike, 818-700-8616, Spike@usarocks.net

Experienced bass player wanted for startup old school blues/blues rock/ R&B/ classic rock band. Looking for a deep pocket player with a rich tone. Covers and some orig. rock-hound69@aol.com

LA rock band, Red Light Go, is now auditioning bassists. Management and goals established, looking for a like minded individual. Check out music at myspace. Claudia, 323-377-4252, redlightgo@sbcglobal.net

Putting together a band for casual affairs, receptions etc. Need female vox, bass, keybrdst, gr, drmmr, sax. Standards, old school and Top 40. Charts. There is pay! Terrell, 818-808-5939, u4ea101@yahoo.com

Arthur Mountainol - extravagant rock act, 20 year pro US/EU exp, CD sales, seeks like-minded, top-notch bassist to do music never done before. Check music @ cdbaby. Arthur, 323-462-5534, arthur_mountainol@yahoo.com

I'm a 24 y/o singer/songwriter/guitarist, and I badly want to jam/start band with bassist. Infi. Semisonic, Pixies, Old 97s, Marv 3, Everclear, Fastball, Monkees. Demetri, 323-317-4180, demetri@demetroid.com

Bass player needed by all original high desert (Victorville) rock band. Someone over 40. Influences are Cheap Trick, The Beatles, The Stones. If interested, email. Tom, TOMSTINER@peoplepc.com

Touring LA shoegaze/post-punk band. Verve, JMC, BRMC, MBV, Plexi. Writing next record, need member. Next tour in Nov, natl radio campaign Oct-Dec. Please don't suck. Ward, 323-219-0422, ward@labridge.com

The Buzzards, orig. country/folk/rock/blues-soon to release debut CD recorded w/ Will Ray-see myspace for details-non-paying-but

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24. BASSISTS WANTED
Bass 21-30ish needed. Bowie, Beatles, U2, classic Elton etc. Please write for website to hear samples. Jeff, claymanjeff@yahoo.com
R&B vocalist looking for bassist with own equipment, to play live and record an album. Eric Smith, 818-324-9516, jabazent@yahoo.com
ZIT CHOCOLATE FIESTA! looking for acne spewing bassist. Should have hairy sphincter and severe earwax

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bound for glory-NoHo area. Richard Eastman, 323-654-4255, rxe4255@aol.com

Blues/classic rock cover band seeks bassist for occasional gigs. SRV, Hendrix, BB-King, Clapton, J. L. Hooker, etc. Must be easy going and no attitude. Our age 35+. Dave, 818-601-4512, dsgeere@earthlink.net

Bassist wanted - for serious band project. Must have pro-attitude and be a song-oriented player w/backbeat feel. Infi: Alanis, Crow, Merchant. Website same as name. yvettesandoval. 213-309-3065

Heavy band forming. If your serious about total domination than email me for myspace link. Scott, 323-876-1231, Scottjames79@aol.com

Lo-slung, pocket, svt, experienced, stage presence for dark rock project. Hwood Lockout, top producer. MEMBERS ONLY. In the vein of Sixx, Twiggy, SeanYseult. Em. for website/ep/video. Ian, derekian72@hotmail.com

Bass player vocalist wtd for ELP tribute band must also play acoustic guitar, pending gigs, must have good vocals and stage experience and know ELP catalog. Jerry, 818-357-4010

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24hr, lockout, seeks skilled, melodic bassist w/flashy rock image. BassistAudition@aol.com

Bassist wanted for newly forming melodic pop band genre: rock/ indie/ alternative/ brit pop, seeking: 2 1+ gear/ experience/ image currently holding auditions. Thanks. sbann@hotmail.com

Grt. opportunity for pro bass plyr. w/bk vocs. To join hard pop rock act. Great songs, grt image, have cd & mngr. To play w/natl. acts & rec. Kenny, 562-587-4105

Band needs bassist. Psychchedelic, melodic and entertaining, Sabbath, Cooper, Beatles, Love, Doors. Anthony, 323-217-6723, dr.acula@juno.com

Bassist wanted for OC/LA established hard-rock/melodic-metal band with fresh new sound. Influences include Deftones, Tool, Chevelle, Trapt, Disturbed. Serious musicians! Matt, 949-400-7249, mattardisson@yahoo.com

Bass player need for low budget southern tour in late ct. Must have grease, pizzazz, and flash. Serious inquiries only. Also check out original-bootyburglars. Jerry Curl or Unclejesse, 213-612-4326, unclejesse155@yahoo.com

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for up coming shows and cd project. Original music and maybe a solo if your good little musicians. Shana, info@konawind.net

BASSIST Nd ASAP! LA's LOVEJUNK is a lush, fast paced, demon fueled, radio friendly, electronic, guitar driven, screamin, sexy erotorock goth punk! Mp3's avail. DIG, LovejunkMusic@aol.com

Bassist needed for heavy rock band. Infi Papa Roach, Danzig, Life of Agony, pro attitude. Larry, 951-677-8392

Need bass player. Arcade Fire, Death Cab, B2S, MBV, Finished CD, mgt interest, upcoming showcase, etc. All exp players, good gear/feel appreciated. Eric, 323-640-2236, etroop@sbcglobal.net

Established country-rock band ala Gram Parsons, Dylan, Neil Young, seeks committed bassist for gigs. We are relocating to L.A. from NYC. See thedarkhorses. The Dark Horses, mail-bag@thedarkhorses.net

Former voc/guit for Blare Bltch Project needs bassist. M or F. Just be able to play! Rock/punk/blues. knockmeout@sbcglobal, email me if

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interested. Punky, 323-467-4831, knockmeout@sbcglobal.net

Bassist wanted, alternative hip hop/rock band is seeking bassist with pro gear, positive attitude and talent to record and perform. Marcin, 310-622-3077, soul@jambalayamusic.com

Wanted for alternative/punk band with very different sound! Opening for national acts, influences: AFI, NIN, Manson, Tool, APC, Nirvana, Pumpkins, Joy Division, Cure, Radiohead. Melancholieia, 949-378-0811, elancholieia@aol.com

Seeking partners to create a successful musical enterprise. Pro level singer guitarist with funding. Cosmically energized rock & roll band. Sean, 310-480 8480, cosmicpimp@wildfuture.net

Experienced, mature, creative, adventurous w/singing skill? Have original material? Want to contribute to original music proj; rehearse weekly; influences: pop, jazz, rock. Steve, 805-578-2505, electro@dock.net

Seeking bassist. Think A Perfect Circle mixed w/ Pink Floyd. Checkout OLD project site @ ashleyredmusic *Face

Me" as a starting point. SFV, N Hollywood. Matt, 310-985-2926, djtam13@yahoo.com

Bass player needed for very aggressive band. Siro, 818-606-6682, theberzh@hotmail.com

Soulful singer/songwriter ala Dylan, Buckley, DiFranco, Cobain. Great songs & great vibe seeks bass 4 upcoming gigs: Viper Room, Malibu Inn etc. Jeff, 323-574-7421, jeff@jeffreybrian.com

Original rock band seeks prof bassist. Serious only (Queens, STP, Soundgarden, GNR). Must have demo of previous work. Chris, urachop@hotmail.com

Guitarist into low tunings, old Metallica, Arch Enemy, Sabbath etc. Seeks bassist to collaborate with. Have wheels, drive, gear, riffs. See myspace/shivajisriffs. Shiv, 818-775-1089

25. STRING PLAYERS WANTED

Need a charango or cavaquinho player ASAP to record one song for an album. please contact claudiaruby@yahoo-Musico que toque charango para grabar una cancion. Claudia, 626-744-0689, claudiaruby@yahoo.com

Cello/viola player wanted for upcoming band. Orchestral approach, original, melodic rock. Beatles infl. Lots of college radio airplay, no regular pay. Grayson, 323-225-4751, wraytacom@yahoo.com

Neo-soul group w/ mgt. & producer seeks rock violinist who can learn songs quickly for upcoming gigs and showcases. Must have entrepreneurial spirit and positive energy. Brig Feltus, yourchrysalischild@yahoo.com

Soulful singer/songwriter ala Dylan, Buckley, DiFranco, Cobain. Great songs & great vibe seeks strings for gigs: Viper Room, Malibu Inn etc. Jeff, 323-574-7421, jeffreybrianmusic@yahoo.com

26. KEYBOARDISTS WANTED

Keys player 21-30ish needed. Bowie, Beatles, U2, classic Elton etc. Please write for website to hear samples. Jeff, claymanjeff@yahoo.com

Want pro-keyboardist, motivated, dedicated & serious n music career with band from L.A. We play spanish rock. Our influences - RUSH, U2, The Police, The Doors - Dioses Del Tiempomx. Gerald Lopez, 323-578-7706, glopez@nowcom.com

Keys/organ/synth wanted for melodic pop band, along the lines of Radiohead, Kent, Suede, classic sounds/atmosphere - wurlitzer, rhoades, piano, monosynth, etc. jumpthewire@hotmail.com

Tired of the same old @#!? Accomplished drummer seeks same in keys as core of Collaborative band. Funk-jazz-rock influences with mainstream appeal. Vince, 310-459-6740, jve@acn.net

Modern rock group seeks keyboardist. Infl: A.F.I., Mars Volta, System. Just released debut album. Check out tracks and bio on myspace /silenceistreason. Donato Robotto, 323-666-6314, donato_robotto@hotmail.com

Combination of psychedelic riff rock and underground european DJ culture needs keyboardist that digs the blues and also prodigy. We have a laptop for you to use too. Rob Cumba, 310-221-1841

Keys needed - young image, tasteful playing, versatile sound, and desire to travel. Gig is a 3-6 month 5-star hotel residency in Asia. Pays \$1800/mo+expenses. Morley, 310-717-5521, rippinradio@yahoo.com

BEACH BOYS tribute seeks youthful keyboardist/harmony vocalist ala MIKE LOVE. Must have strong harmony vocal ability, good stage presence and be able to travel. Mike, 818-241-3866

Putting together a band for casual affairs, receptions etc. Need female vox, bass, keybrdst, gtr, drmmr, sax. Standards, old school and Top 40. Charts. There is pay! Terrell, 818-808-5939, u4ea101@yahoo.com

Persian professional drummer and singer looking for talented keyboardist both live and studio to complete the 2nd modern, progressive persian/american album. Nirvan, 949-733-3735, nirvan@nirvan.net

Wurlitzer, rhoades, moog, nord, piano, B3, organ, vox, do you play any of these? Seeking keyboardist/synth player to add melodies and atmosphere. sbann@hotmail.com

Rock en espanol frontman with its own label and recording studio now auditioning keyboard player to complete line-up. own equipment, transportation. Serious only! Ulises, 909-877-6624, ulises@onedayrecords.com

Collaborator wanted. Will pay. Shows pending at El Rey, Tangiers. Texture, fluidity, heart. Into: E.Smith, Postal Service, Radiohead, M83 etc. Anything that bleeds. Shane, 323-620-4837, kraus31@msn.com

Keyboardist wanted for Classic Rock / 80's band to play clubs and corp events. Good singing voice a +. Must be into duplicating hit production. Vic, 310-795-3104, citymetal@juno.com

Neo-soul group w/ mgt. & prod. seeks a great keyboard player who can learn quickly for upcoming gigs and showcases. Must have positive energy and entrepreneurial spirit. Brig Feltus, yourchrysalischild@yahoo.com

Need a PRO keyboardist for gospel gig on 9/24 (30-minute set, 11 AM start), plus one rehearsal. Need someone soulful and easy to work with. Original material. Pay. Joleen, 310-422-4146, travelphotographer@mac.com

Wanted for alternative/punk band with very different sound! Opening for national acts, influences: AFI, NIN, Manson, Tool, APC, Nirvana, Pumpkins, Joy Division, Cure, Radiohead. Melancholieia, 949-378-0811, melancholieia@aol.com

27. DRUMMERS/PERCS. WTD.

Drummer 21-30ish needed. Bowie, Beatles, U2, classic Elton etc. Please write for website to hear samples. Jeff, claymanjeff@yahoo.com

R&B vocalist looking for drummer with own equipment, to play live and record an album. Eric Smith, 818-324-9516, jabazzent@yahoo.com

Solo-project needs drummer who can play songs exactly the way they are on demo for major label showcasing, touring Influences-Weezer, Radiohead, email pic. Okcomputer357@yahoo.com

Uber double bass metal god needed for heavy goth inspired cover project with HUGE sense of humor. Must be rock solid. This will be big. Hollywood. Gary, 310-663-4523, garsum@earthlink.net

Songwriter multi-instrumentalist seeks collaboration for writing, recording and performing. Influenced by Cure, Depeche, U2, etc. Sounds more like Corgan, Floyd, Radiohead. Leave detailed message. 626-475-4727, skylab001@hotmail.com

Insane drummer 20-26 wanted for agro-rock/metal band, must do double bass, be professional, have transportation and good look. Check us out @ myspace /productx. Randall, 818-553-1924, rando1000@yahoo.com

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Influences: Verve, Radiohead, Jane's, Blur, U2, Dylan. Looking for drummer who's got swing and groove. Make the people MOVE. Kevin, 213-304-0190, jackflash2000@gmail.com

I'm a 24 y/o singer/songwriter/guitarist, and I badly want to jam/start band with drummer. Infl. Semisonic, Pixies, Old 97s, Marv 3, Everclear, Fastball, Monkees. Demetri, 323-317-4180, demetri@demetroid.com

Percussionist wanted to join me at 3rd Street Promenade performing my set twice a week. Split \$ earned. Bob Dylan, Ben Harper, Jeff Buckley etc. Jeffrey Brian, 323-574-7421, jeffreymbrianmusic@yahoo.com

Drummer wanted for melodic pop band Radiohead, Kent, Coldplay, Smiths, Dears, Arcade Fire, Cure, Suede, Franz, Interpol. jumthwire@hotmail.com

Needed - an attractive female drummer, age 13 - 25 for a production deal. Email your info to touch base. MCM Records, mcmrecords88@hotmail.com

Need drummer for band. Early GNR, Motorhead, Buckcherry, LA Guns, Stooges. Ages 18-23, in Hollywood. If interested write. Tucker, 775-240-3281, mrbrownstone102285@yahoo.com

Experienced drummer wanted for start up blues/blues rock/classic rock band. Looking for a heavy hitting, deep pocket, groove player. J.Bonham/C.Powell/G.Baker/B.Miles. rockhound69@aol.com

Just lookin 4 a drummer with no attitude or ego, you need not be a pro. we are very serious. 25to 35 age range, TOOL, METALLICA, U2, NO DOUBT, wide variety of music. David, 805-984-8171, DAVIDMORELLO329@hotmail.com

Auditioning drummers for modern rock band in LA area only, no attitudes, trust me we'll know. Influences: Radiohead, The Strokes, Rush, The Doors. Jim, 310-936-9277

Putting together a band for casual affairs, receptions etc. Need female vox, bass, keybrdst, gtr, drmmr, sax. Standards,old school and Top 40. Charts. There is pay! Terrell, 818-808-5939, u4ea101@yahoo.coms

Ok, you want a great band established band? Well we need a solid drummer. Age 21 - 30 no bull @%#. Testing Tomorrow on Myspace. Jesse. 818-281-1368, Jesse@pmiaudio.com

We have management, showcases, CD's, endorsements, huge Hollywood following and big shows coming up. Tour is pending. Send photo and sample of playing to e-mail. Johnny, 555-5555, lockestar69@yahoo.com

Arthur Mountaniol - extravagant rock act, 20 year pro US/EU exp. CD sales, seeks like-minded, top-notch drummer to do music never done before. Check music @ cdbaby. Arthur, 323-462-5534, arthur_mountaniol@yahoo.com

DRUMMER wanted to join, tour and

record. STOOGES, Pistols, Ramones, Nirvana. Chance of a lifetime to get to the next level. 323-377-9666, jaredglass@hotmail.com

Deftones/Rage/311 type group with mtv2 videos, winner of demo critiques 2004, web site gigs, rehearsal lock, very low tuning. Fun but serious. Let's go, call us! Paul, 323-634-0672, pgervasi@netzero.com

Newly forming Los Angeles rock band with female vocalist seeking dedicated, talented and @%#in cool ass drummer. Project has a shopping deal, email if interested. Ashley, Ashle52658@aol.com

Everywhere: Vox, guitar, keys & bass seek drummer/perc. 1/2 Jazz, 1/2 Rock, ala Mitch Mitchell-Axis Bold as Love! No wanna be studio drummers! Carmelo Bonaventura, 818-901-9096, tonalzazen@yahoo.com

Drummer wanted-for serious band project. Must have a pro-attitude and be a song-oriented player w/backbeat feel. Infl: Alanis, Crow, Merchant. Website same as name. yvettesandoval. 213-309-3065, yvetesndv@sbcglobal.net

Original hard rock drummer wanted ala Danzig, Alice, Ozzy, Zombie, Manson. 25-35's tight star quality talent looks and gear. LA/Valley. Myspace/thehellraiser. Big H, bigh@thehellraiser.com

Heavy band forming. Myspace link. If your serious about total domination than email me. Scott, 323-876-1231, Scottjames79@aol.com

Guitarist and bassist with original material looking for a drummer with metal influences. Rick, 818-522-0466, Slaytanic5150@hotmail.com

Latin pop rock seeks exp. drummer able to play various latin styles as well as rock, blues, jazz, ect. Have originals mp3's @ Myspace -zozma. Cesar, cesarficcio@yahoo.com

Rock band looking for DRUMMER. Pro level ONLY. Have full team, backing, endorsements, legal rep., booking agent, 24/7 lockout, rec studio, pro Cd, etc. FULL X mem. Yoda, looking4adrummer@hotmail.com

Drummer wanted to melodic pop project, Interpol/ Smiths/ Cure/ Kent / Oasis/ Manson/ Coldplay/ Maximo Park/ Arcadefire/ Travis/ Suede/ Pulp/ Placebo/ Elastic/ Catherine Wheel/ Radio. sbann@hotmail.com

The White Coffin Terror is looking for a drummer to do some studio recording. Will pay. Must be good w/ metronome. Influences include T.S.O.L., The Misfits, Dead Boys, Jerry Terror, 323-650-9589, fallenhorror11111@yahoo.com

Funk covers, originals. Have practice studio. Weekly rehearsals. 2-3 gigs a month when ready. Late 20's-40's. Gabriel Paiz, 714-225-4706, gabpaiz3@aol.com

Original band. Creative, sensitive, exprmntl, melodk, opn-mind, with tribl/ meditative/ shaman-feel. Nds like mindd drmr, soft, good imaginatr/feelng. Infl: Floyd, U2, Doors, Bjork. Maxim, 818-986-6611, ofitserov@walla.com

If you are a double kick playing drum monster between 20-27 and want to see the world in a metal band call now! Album and connections are all there! Marco Leshar, 310-927-8273, Myspace.com-Marco Leshar

Former voc/guit for Blare Bltch Project needs drummer. M or F. Hit hard! Rock/punk/blues. Email me if interested. Punky, 323-467-4831, knockmeout@sbcglobal.net

Drummer wanted for rock guitar instrumental project. Pro attitude, gear and chops required. Mike, 626-222-8030, mike91746@yahoo.com

37/38 yo bass & guitar seeking drummer to play hi-erngy,driving pop/rock-not just keep time. Love Clem Burke. Listen 3w dot bernadettelive dott calm slash edgar. Edge, 562-972-3612, edgela_21@yahoo.com

Seeking partners to create a successful musical enterprise. Pro level singer guitarist with funding. Cozmically energized rock & roll band. Sean, 310-480-8480, cosmicpimp@wildfuture.net

Seeking sick drummer. Think A

Perfect Circle mixed w/ Pink Floyd. Checkout OLD project site @ ashleyredmusic "Face Me" as a starting point. SFV, N Hollywood. Matt, 310-985-2926, djtam13@yahoo.com

Guitarist into low tunings, Sabbath, Arch Enemy, old Metallica, Carcass. Seeking drummer to collaborate with. Have gear, wheels, riffs! See Myspace/shivajisriffs. Shiv, 818-775-1089

Drummer wanted to complete band. Lots of college radio airplay, charting with top indie bands. Melodic Rock with groove beats, variety in rhythms, gigs, no regular pay. Grayson, 323-225-4751, wraytacom@yahoo.com

29. DJS WANTED

Energetic and funny DJ wanted to accompany hilarious white MC for live performances. Must have sense of humor. Music similar to Beasties, J5, skinnenbonesmc. Skinnen Bones MC, 310-560-7625, info@skinnenbonesmc.com

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30. SPECIALTIES

Need a charango or cavaquinho player ASAP to record one song for an album. please contact claudiaruby@yahoo -Musico que toque charango para grabar una cancion. Claudia, 626-744-0689 Hot rap, hip hop, and R&B artist the firm of Omarr & Shapiro have access to universal world-wide distribution, lets do a joint venture, please be tight. Dwayne Omarr, 760-403-9357, dwayneomarr@hotmail.com Original background music for web tv (cable) film productions (post editing). George, 714-310-8856, prorecmusician@aol.com

31. SONGWRITING

Songwriter/producer looking for soulful lyrical/vocalist to finish music for tv/film music or other artists to record. R&B, pop, contemp. vein. Contact for more info. Todd/TMA Productions, talexander@jerryleigh.com Ostay Music (BMI) is NOW looking for all types of material for potential publishing, production and recording! Unsolicited material is accepted! Randy Scott, 888-404-1168, ostaymusicpublishing@earthlink.net Hard rock band, we are on Myspace STATUS we have lots of Material with no vocals. Dave, 818-324-2841, olaf200w@aol.com

Great songs available for film/tv etc. Need to make a connection to get my great music in film/tv-HBO etc. Flesh Gordon, 732-229-0551, flesh4gordon@aol.com MAJOR OPP for G 18-26! Tampa based H.R. band needs slot filled immed. For 300+ tour and new album to be recorded w/ famous producer & Co-Pro. Nikk, 805-636-1645

32. COMPOSERS/ARRANG. WTD.

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

HELP ME get demo's up to par. Someone who knows NEW alt. rock/electronic/ industrial: NIN, Manson, Simple Plan, Le Tigre, Garbage, Peaches, Hedwig, Moby, N.O, Prodigy, B-52. Al, 818-472-5548, marilynarparkerrollinslynych@yahoo.com FOR LICENCING: original songs, cues, 80's retro,electronic,mixed radio style. sondrag3.tripod. 818-356-0380, whitedovemusic@aol.com

33. PRODUCERS WANTED

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

Young hip-hop producers wanted. Contact me, or send demo to: 11823 #34 Slauson Ave. Santa Fe Springs Ca, 90670. Michael "Chiliboy" Fields, 877-907-7344, staminastaff2@stamina.com F/vocalist/ SONGWRITER, ORLAN-

DO FL looking for producer to help produce demo cd (POP/ROCK). Please e-mail credits, samples, business plan, to luminecssence@hotmail. Emily

Looking for producer intrested in my songs; I am in Switzerland; contact me anytime; check out my sonicbid : Rodger Specker, +41-793762571, rodger@songwriter.ch

Vocalist-30+ yrs. exp. tired of Penn. Finally "going for it". Classicrk/ blues/ harmonica/ lyrics. Can sound like anybody, inc. Joplin, Ann Wilson, Jmorrison. Andrew, 724-575-2482, mainmoon@comcast.net

PRODUCERS NEEDED to create 4 bar bass, drum, lead and rhythm loops in G minor. Earn \$7. per loop. Call for specs. Geddy, 718-231-7818, Geddyts@aol.com

We are looking for Latin pop producers for a female artist with label interest. We have songs in English. We are looking for at least 2 songs in Spanish. Kat, 714-438-1711, katuk@sbcglobal.net

Young female pop vocalist needs pop-r&b music. Has already written and produced over 30 songs. Needs a hit. We are very easy to work with and get things done. Chelsea-Jim, 818-989-2472, jimjanes@netzero.com

Seeking producer interested in collaboration, catalog sit w/ strong singer/writer w/great ear and catchy lyrics. 818-842-4046, neuprojects@sbcglobal.net, kahmation@hotmail.com

Up-tempo hip hop and fast rock needed for film/TV placement. Please send links TJRP, tjrizing@aol.com

34. ENGINEERS WANTED

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

Engineer wanted for new record label. Must know hip hop, r&b and protocols. Not looking to hire. Need team player. Artist giging major shows, and major label interest already. Big Dawg, hiphopgods@yahoo.com

Looking for japanese engineer-partner who is interested in making music for Tokyo market together. Will be working with japanese clients. Hiro, aradttad@yahoo.com

Hip hop, r&b engineer needed for forming label and in house prod. This is not a hire. Seeking a partner, I have studio, pro-tools reason etc, you have talent and drive. MoZ, 323-385-0772, mozgio@yahoo.com

Engineer needed to record full length album for label. Must know Pro Tools LE 6.9 and knowledge of full rack gear. Opportunity to work with the best musicians, gear, etc. \$. Roger, 310-365-1409, lokelo113@hotmail.com

36. AGENTS/MANAGERS WTD.

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

Electric Eel Productions, LLC seeks an agent/manager to assist us in obtaining work scoring music for film, tv, ad spots, and other multi-media projects. Adam Snyder, 310-990-3357, adam@electriceelproductions.com

Hip pop, r&b duo, Speanoff, with two cd's online at best buy, seek tours and or representation to tour/ get our music heard. We write and produce and are mixed black/canadia. Speanoff, 818-628-0108, speanoff@yahoo.com

Songwriter seeks management. Alt rock, in the vein of Bowie/ Gabriel/ Cheap Trick. Looking to get gigs, place music, etc. Email only for website address. Tom, TOMSTINER@peoplepc.com

Songwriter from Switzerland; got good songs many ideas; need a good agent to go steps forward: listen to my new song "daddy", got to be a hit with right person involved. Rodger Specker, +41-793762571, rodger@songwriter.ch

Looking for mgmt, inquire and press kit ready. Experienced with web T. Smith, 909-266-4571, travonasmith@yahoo.com

MAJOR OPP for G 18-26! Tampa based H.R. band needs slot filled immed. For 300+ tour and new album to be recorded w/ famous producer & Co-Pro. Nikk, 805-636-1645, spacecowboyhere@yahoo.com

Vade Retro sks. manager to reach the next level. Were serious and have material. we are ready to go. Please call. Mat the drummer. 323-333-0441, poprockdrummer@yahoo.com

Recording artist with three octave range, own label and recording studio looking for booking agent and personal manager to take my career to the next level! Ulises, 909-877-6624, ulises@onedayrecords.com

37. INVESTORS WTD.

Hilarious white rapper with TV credits is seeking investors for upcoming tour and to take the show to VEGAS! Skinnen Bones MC, 310-560-7625, info@skinnenbonesmc.com

Intercept in need of tour support. Check out Intercepttheband or check us out on myspace. We have a huge demographic. CD's available. Ready for success! Jeff Knudsen, 619-865-6489, jkcali86@hotmail.com

38. DISTRIBUTORS WTD.

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come. Midwest territories available. Great opportunity. Great program. Gary Taylor, 810-364-7625, gary6317@sbc-global.net

New label seeking distributor for hip hop group (who has a new CD out). These guys have great music/lyrics. Call/email for copy of CD. Nancy Nickle, 916-501-9558, nanlyscats@yahoo.com

New rock band with great songs is looking for distributors. Hear the songs at bluevalroom. Oscar Doniz, 818-765-7113, oscarodoniz@mac.com

39 EMPLOYMENT

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

Intern needed asap, part time, for ind. artist knows Roland xp80 keyboard for preproduction, marketing office skills. Can offer violin lessons. Lead to paid position. WLA. Cara-C, 310-231-3361, talk2cara@att.net

Sunland Records seeks radio promotor to join in-house team. Be highly motivated, detail-oriented and have great people skills. Visit sunlandrecords for label. Richie, 818-293-0577

Record label seeks p/t graphic artist to design album cover art in West L.A. offices, M-F, from 8am to 11am. Contact Tim Yasui, General Manager, Cleopatra Records. Tim Yasui, 310-477-4000, tim@cleorecs.com

22 yr old, motivated and inspired. I am looking for an internship @ a studio, a desire to learn as much as possible about studio life! Nuryah, 310-770-1284, musicnote4me@yahoo.com

Email promotion intern, paid \$8/hr, p/t in Santa Monica. Help promote unknown bands to college stations. job@radio-media.com

40. MUSIC PERSONALS

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me up at 1/2 dozen solo shows along the way. Randy, 651-649-4682

I am looking for job opportunity in the music recording industry as office clerk, sales rep, marketing/promotion person, back up singer/keyboard player. Serious reply. extrovert55@hotmail.com

41. MISC. BUSINESS

Hip pop, r&b duo, Speanoff, with two cd's online at best buy, seek tours and or representation to tour/ get our music heard. We write and produce and are mixed black/canada. Speanoff, 818-628-0108, speanoff@yahoo.com

Act now have some fun and make real money from now on. A life time opportunity to promote the dream magazine and make tons of cash. Kermit, 388-849-1213, girishkrishna59@yahoo.com

Promotion Intern wanted for small Indie label. Weekday hours needed 10:30-2:30. No pay now. Learn everything about Indie music business. Pleasant atmosphere. Grayson, 323-225-4751, wraytacoma@yahoo.com

Indie Americana label/studio looking for INTERNS. Must have a car. Duties include runs, cleaning, assisting radio, press and retail departments. Good learning Op. info@littledogrecords.com

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