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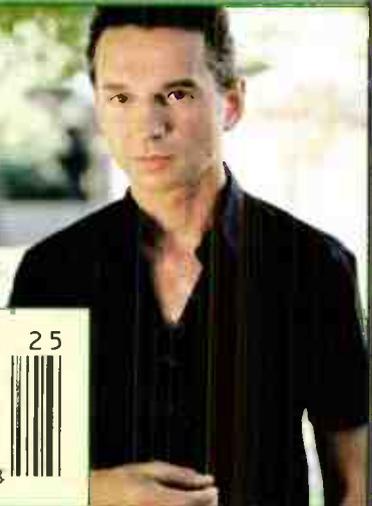
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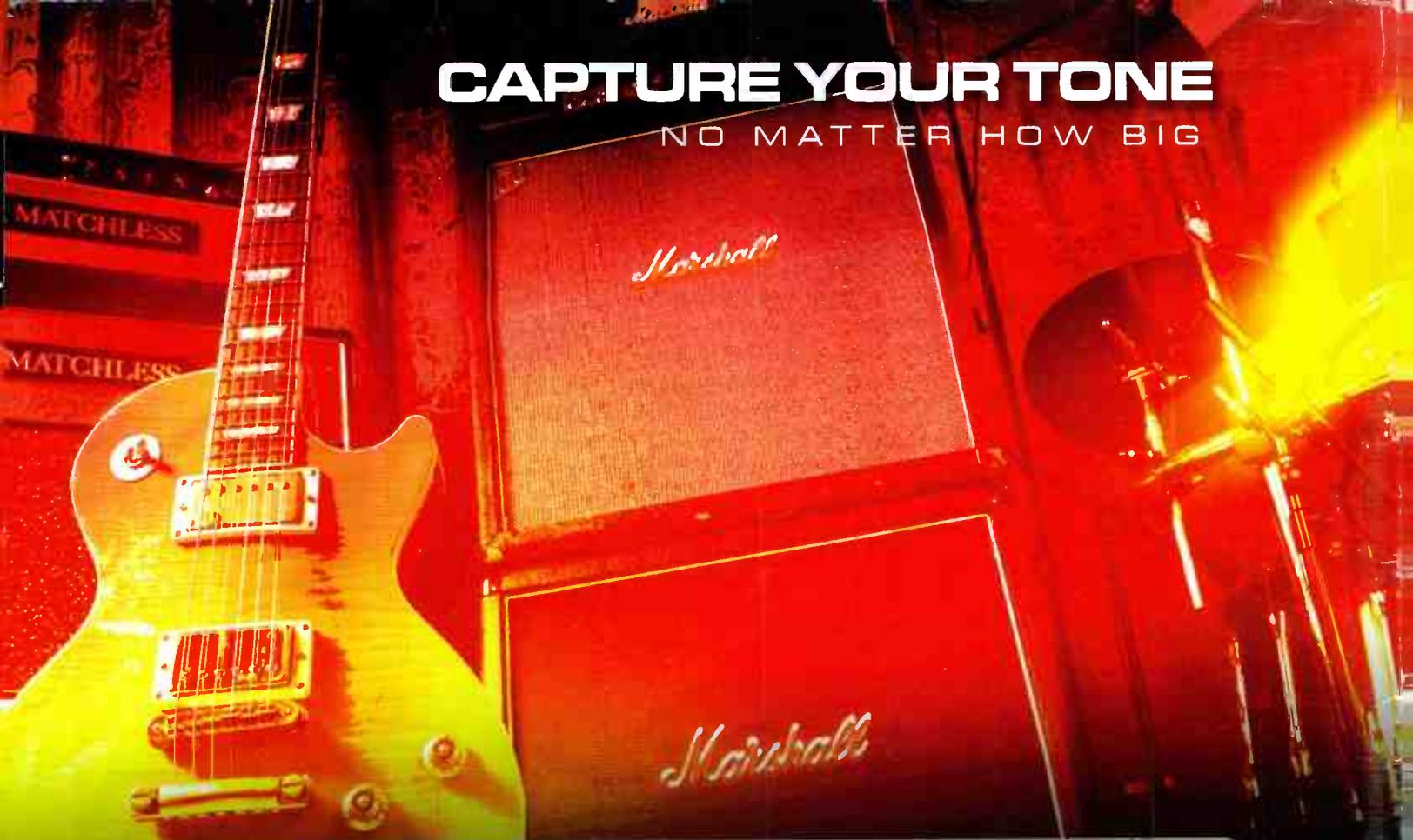
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# MUSIC CONNECTION

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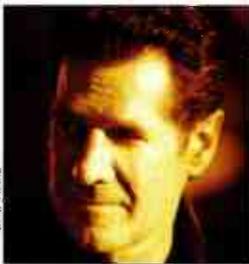
# FEATURES



## 32. Leadership, Conflict & Teamwork

No matter what kind of music you make, you're well aware that musicians are strong-headed and prone to disagreements. In this exclusive article by an experienced therapist, *Music Connection* shows you how to deal with conflict.

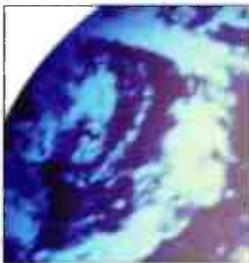
By Michael Jolkovski, Ph.D.



## 48. Glenn Frey

One of the biggest stories of 2007 has been the Eagles' release of their first album of all-new material in 28 years. In this in-depth interview, Frey relates exactly how key songs came to fruition.

By Gary Graff



## 58. 2008 and Beyond

In the past 12 months, important shifts have occurred in the music industry, changes which will impact all artists. In this one-of-a-kind feature, *MC* gives you inside advice on how to cope with — and take advantage of — these changes.

By Scott Austin

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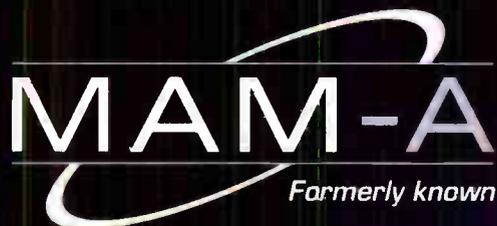
74 CLUB REVIEWS



78 PRO ARTISTS/TECHS



80 CLASSIFIEDS



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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**

AIMP is holding its annual L.A. Chapter Holiday Luncheon on Dec. 13th. The event will take place on the mainstage of the Sunset Strip House of Blues from 11:45 a.m. - 2:00 p.m. This year AIMP welcomes blues-rock personality George Thorogood and other special guests for their 4th annual "Songwriters in the Round" portion of the luncheon. This opportunity brings successful songwriters to the stage to perform their hit songs, share music business war stories, and perhaps reveal some "secrets of the trade." Please check AIMP's website for additional guest performer information. Reservations accepted online at [www.aimp.org](http://www.aimp.org) or

by telephone at 818-771-7301 until Dec. 12th. Those who walk up without a reservation will be served whatever is available.

**Recaps**

ASCAP will hold its third annual "I Create Music" EXPO on Apr. 10-12, 2008, at the Renaissance Hollywood Hotel in Los Angeles. All songwriters, composers, producers, publishers and other music industry professionals, regardless of affiliation, will benefit from this unique creative experience, which will be presented in a format designed to facilitate personal interaction, education and networking. For additional information, visit [www.ascap.com](http://www.ascap.com). 



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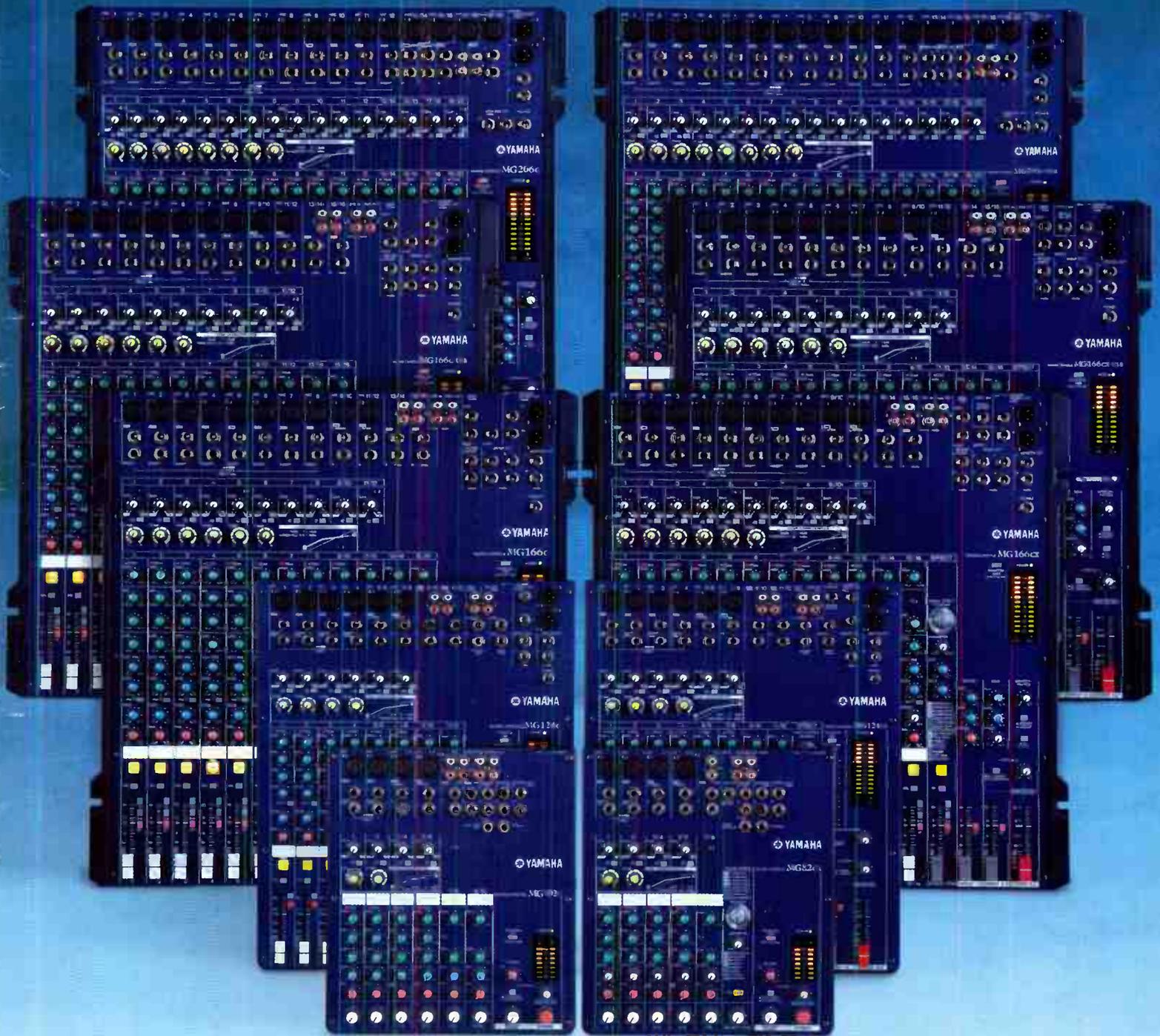
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**HEART & SOUL**

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**BMI Offers Buckstein Scholarship**

The BMI Foundation, Inc. announced that Evelyn Buckstein, BMI Assistant Vice President and Counsel and BMI Foundation Board Member, has established an endowed fund of \$250,000 to create the Evelyn Buckstein Scholarship program. This would be the largest single donation in the Foundation's 22-year history and will provide scholarships for talented students attending college in the New York City area who hope to become professional songwriters, composers, performers or music teachers. In addition to the new scholarships, Buckstein previously established the Foundation's Jerry Harrington Musical Theatre Awards.

**Sweet Relief Musicians Fund Offer**

Sweet Relief Musicians Fund is offering an opportunity for some lucky Clash fan, who donates at least \$20 to their charity between Jan. 1 and Feb. 26, a chance to own a vintage shirt designed by Clash bassist Paul Simonon and given to punk priestess Patti Smith. The shirt displays the forever immortalized front cover of the Clash's third album, *London Calling*, which features Simonon smashing his bass guitar onstage. The 1979 Pennie Smith photograph has become one of the iconic pictures of the punk era. For additional information on the fund, visit [www.myspace.com/sweetreliefmusiciansfund](http://www.myspace.com/sweetreliefmusiciansfund).

MC



ADDING HARDT TO THE SOUL OF A RELIEF CAMPAIGN: Firestorm Relief Concert 2007 headliner Audra Hardt (Pictured) distributed one of many raffle prizes at a charity fundraiser for fire victims recently at the Morongo Casino's VIBE Club in Cabazon, CA. All proceeds from the event went directly to the American Red Cross. Anyone wishing to contribute can do so at [american.redcross.org](http://american.redcross.org).

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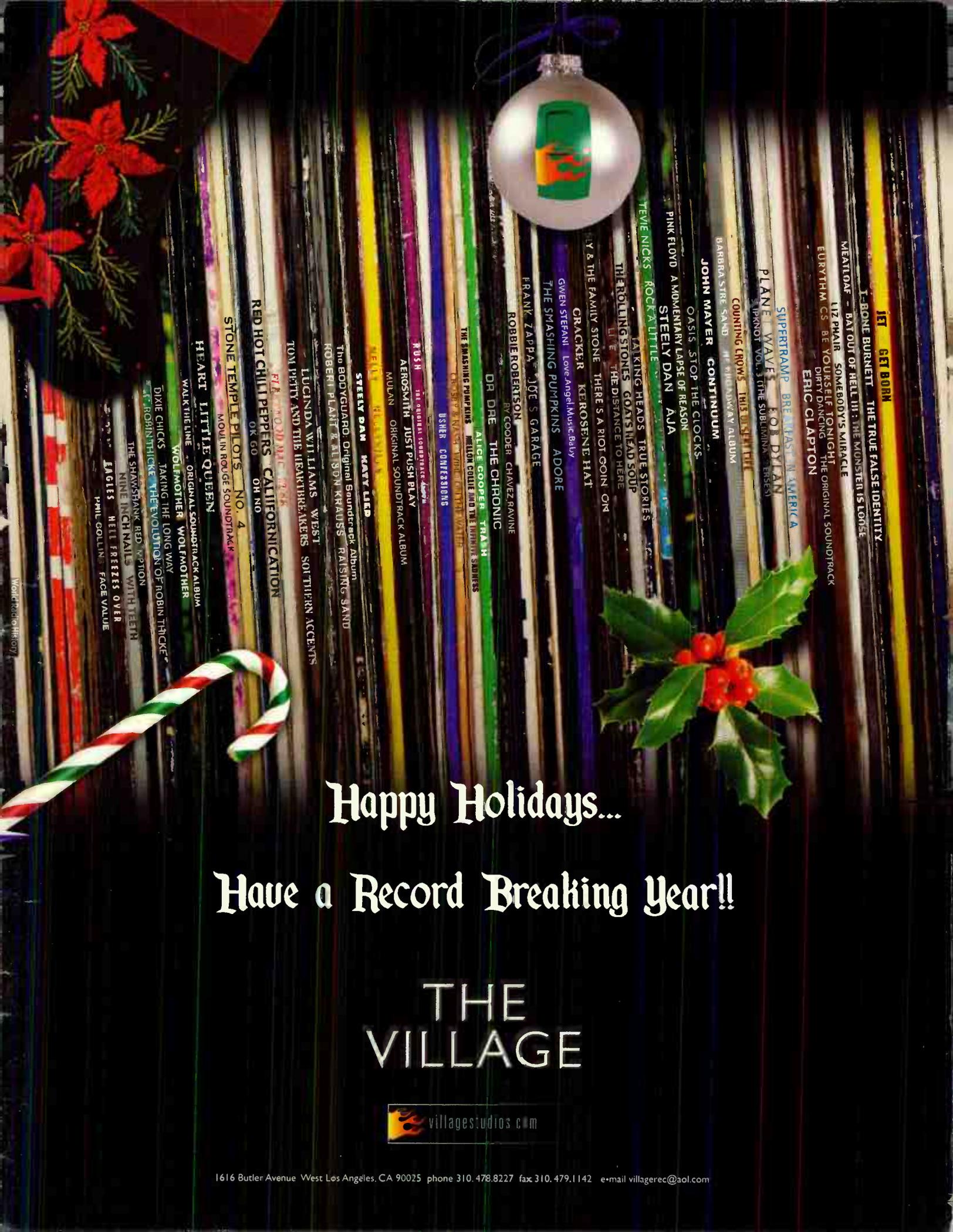
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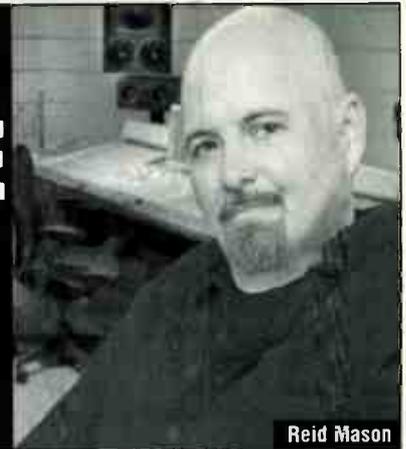
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## CLOSE-UP

# KEY CODE MEDIA



Reid Mason

By Jonathan Widran

**K**ey Code Media caters to networks and huge media corporations like Fox and Disney as well as upstart musicians looking to hook up the latest Pro Tools rig in their home studios. The company basically offers a wide selection of hardware and software tools designed to meet a variety of audio needs and personal preferences.

Launched in 2001, the Studio City-based company — which has satellite outlets in Santa Monica, Irvine, Seattle and Las Vegas — provides award-winning creation tools, the latest technological advances in storage and media management solutions, as well as data distribution systems from many leading manufacturers. These include Digidesign, Apple, Apogee, Behringer and Benchmark systems; top microphone lines like Neumann, Sennheiser, AKG, DBX and Lexicon; and speaker systems by JBL, Blue Sky, Dyn-Audio, Genelec and M-Audio, among others.

Employing more technicians than sales people — all of whom are trained musicians — Key Code Media specializes in understanding the wide variety of audio businesses its clients are involved in. From the initial consultation through the processes of configuration and installation, their goal is to determine what key products can help their clients increase their productivity and income on an individual basis.

Reid Mason, Director of Sales for the Audio Division, says, "We build everything from full facilities with networked storage systems and options for new media distribution as well as small systems for home studio users whose goals are to write music for pleasure or to pursue a record deal. Many of our long-term clients are professional composers, creating music for film and television. Because most of us are musicians, we're equally adept at accommodating small, home studio clients."

Key Code Media's audio division is very diverse in its capability. "We have a very high level of knowledgeability and a cohesive, functional team that provides end-to-

end solutions on virtually any level of customer needs," notes Mason. "Many companies pay lip service to provide service, but when it comes right down to it, they can't compete on our level. We're also very price competitive."

In addition to selling top-of-the-line audio products and systems and providing this bar-raising follow-up service, Key Code Media has begun offering free monthly seminars, teaching system owners and prospective clients alike the value of different systems and how to make the most effective use of them so as to increase productivity. Recent "Lunch and Learn" sessions in Santa Monica and Studio City have focused on Digidesign Icon consoles and the Apple Final Delete Test Drive, a popular video editing system. Upcoming events will feature Apple Logic with Apogee and Digidesign's powerful new 7.4 software release.

"Our philosophy is to empower our employees with up-to-the-minute information and extensive training," company President Mike Cavanagh states on Key Code's website. "Every single employee is focused on adding value to our clients. We invest heavily in training our employees through internal and external programs. These investments are made to better improve all aspects of our ability to service our clients."

Key Code Media also invests in technology systems to help them better manage relationships with clients. The company's order-processing system provides automated flash updates to a client's order status.

"We constantly monitor and communicate with our clients to insure their goals and deadlines are met," notes Cavanagh. "Our telephone system is connected to each office. Any employee from any office can easily intercom or leave voice mails without having to dial an external phone number. This allows our organization to be more connected and solve problems faster for our clients."

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# A&R REPORT

**M**usic 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](mailto:BBatMC@aol.com).

## OPPS

• Not every band can "pull a Radiohead," but with Nova Tunes it's becoming easier. NovaTunes has built a platform to distribute and sell music in high-quality digital format. "We take the 'Radiohead model' to a totally new level," says founder and president Hans Veldhuizen. "We work it so that that up-and-coming artists can enjoy the benefits of new music distribution."  
Many acts try to sell music directly to fans. "But," Veldhuizen

notes, "only world-famous artists can really pull that off. It doesn't always work for emerging artists who don't have a big fan base yet." That's where NovaTunes comes in. They've developed a model in which they leverage the fan bases of all artists on their website — the famous ones along with those who are at the start of their careers. Novatunes has also formed an e-label that selects and promotes the best acts they can find. For more on this exciting venture, go to [novatunes.com](http://novatunes.com).

• Ever wonder whom your music most resembles? Now you can find out. Matching the sounds of unsigned artists to those of mainstream artists is simple with the acoustic fingerprinting technology of Audiobaba, now available on the [BETArecords.com](http://BETArecords.com) site. To this end, Independent artists can upload their music and get exposed to a worldwide audience. Users of the site will be able to discover music from unsigned artists around the world by simply typing in a mainstream artist's name. Chris Harper, BETA CXO explains, "With Audiobaba's technology, artists on our site will have a greater chance of being discovered by music fans that would most likely enjoy their work." To learn more, go to [betarecords.com](http://betarecords.com).

• The 2008 North By Northeast Music Festival & Conference (NXNE) is accepting submissions. The festival draws 70,000 fans, over 600 accredited media, and gives 500 artists the chance to showcase for agents, talent buyers, media, promoters, labels and other industry professionals. North By Northeast attracts over 2,300

## KIM MEETS JEANIE @ THE COMPOSER'S CORNER



Music Connection's "Best Kept Secrets" showcase artist Kim Kline won "Best New Top 40 Artist of the Year" at the 7th Annual New Music Awards held in the Avalon Theater at Hollywood and Vine. Larry Weir and Paul Loggins, publishers of *New Music Weekly*, produced the event. Seen here Kline (Left) is in the midst of a red carpet interview with Jeanie Cunningham, an artist, producer and host of *The Composer's Corner*. To see the full interview, visit [kimklinemusic.com](http://kimklinemusic.com) and/or [thecomposerscorner.com](http://thecomposerscorner.com).

delegates for demo-listening and mentoring sessions. The Festival will be held from June 12 to 15, 2008. Get a six-month "risk-free" membership with Sonicbids and you'll automatically be submitted for consideration. Go to [sonicbids.com](http://sonicbids.com) for additional details.

• Samm Brown's *For The Record*, a weekly radio program on KPFK 90.7 FM, is seeking artists/bands for airplay and critique. Each Sunday, Brown hosts a program that focuses on the entertainment industry in general and the music business in particular. He also presents a special segment that showcases new and emerging artists. If you would like your music played and critiqued by industry pros, send a package to Samm Brown's *For The Record*, KPFK Radio, 90.7 FM, 11054 Ventura Blvd. No. 237, Studio City, CA. 91604.

ists. Kristal passed away in August of 2007. He ran the club for 33 years and is credited with giving the Ramones, Blondie, Talking Heads, and Television their first gigs.

• The Tom Fuller Band (from Chicago) has signed with legendary label Mesa/Bluemoon Records. The label, known for jazz and world artists, signed the band as its first rock act. Currently, TFB is soaring up the charts with a remake of the Hollies hit from the 1970s, "The Air That I Breathe." The single is from the group's current album *Abstract Man*. For more information, visit [tomfullerband.com](http://tomfullerband.com).

• Feudal Records, launched by former Sony/BMG producer Robert Shahnazarian, Jr., debuted this fall with the signing of the Library, electronic artist Orka Veer, and Swedish female artist Neaime. For additional news, go to [feudalproductions.com](http://feudalproductions.com).

## UNDERCOVERGIRLS ARE THE BEST



For the second year in a row, the UnderCoverGirls won "Best Cover Band" at the All Access Music Awards held at the Knitting Factory in Hollywood. One of the hottest cover acts around, this all-girl party band garnered a rave review from *MC*: "Hot chicks, hot songs and a blazing stage show... recall a time when rock was rebellious, sexy and more than a little naughty." And you can party with them on Dec. 28 at Pershing Square from 8-10 p.m. Pictured (L-R): Julie Dolan, Sylvie LaCroix, Jessica Pennington, Liza Sanchez, Tris Beezley. To learn more or to book them, visit [ucgband.com](http://ucgband.com).

## LABELS ~ RELEASES ~ SIGNINGS

• MVD Entertainment Group ([mvd2b.com](http://mvd2b.com)) has sealed a deal with CBGB's to bring a series of live performance audio recordings to fans. Each CD will feature a full concert recorded at CBGB's from the 80's through 00's. The initial offerings will include Mooney Suzuki, the Queers, and H2O. More releases will be announced in the fourth quarter of 2007, along with some limited edition vinyl releases.

"It's fantastic that these vintage performances are going to be heard," said Brett Green, attorney for CBGB's and the club's founder Hilly Kristal. "It's a fitting tribute to Hilly's legacy." MVD is donating a portion of sales to the Hilly Kristal Foundation for Musicians & Art-

## PROPS

• Guitarist and musical innovator Les Paul has been honored with the 2007 National Medal of Arts. The Medal of Arts is the highest award given to artists by the United States government. The recipients are chosen due to their outstanding contributions to the growth and support of the arts in the United States. Ninety-two-year-old Les Paul is a leading figure in the development of the electric guitar and a number of recording innovations. He's also a well respected recording artist who is still performing. For additional information, visit [lespaulonline.com](http://lespaulonline.com).

• The Blues Foundation named veteran music publicist Mark Pucci as a recipient of the 2008



**"Keeping the Blues Alive Award."** Pucci will officially receive the honor in February 2008 at a Blues Awards function in Memphis. In a career that spans over 35 years as a music writer, editor, record executive and publicist, Pucci has worked with some of the most influential artists in the business including the **Allman Brothers Band, the Marshall Tucker Band, Hank Williams, Jr., Kenny Chesney and Lynyrd Skynyrd**. You can find out more about Pucci and his company at [markpuccimedia.com](http://markpuccimedia.com).

• **Olivia Watson**, who received a great live review in a recent issue of *Music Connection*, won **"AC Breakthrough Artist of the Year"** at the New Music Awards. The NMAs honored radio stations, programmers and recording artists from a wide variety of genres. Watson released her debut album *Way Down Deep* in September, received an **"Honorable Mention"** for four of the album's tracks in *Billboard's World Song Contest*. She also won the prestigious **"Gibson Guitar New Artist Award."** For additional information, visit [olivea.com](http://olivea.com).

### THE BIZ

• **Ticketmaster and iTunes Store** have expanded their music and ticket offerings by

integrating digital album sales directly alongside concert tickets in a single transaction on Ticketmaster.com. More than 700 musical acts with performances currently on sale via Ticketmaster are among the first to have their songs and tickets jointly available to millions of fans. Those purchasing tickets (for participating artists' concerts) will be given the option of adding a digital album to their purchase for one dollar off the album's price through the end of the year.

• **Live Nation** has announced a definitive agreement to acquire **Signatures Network, Inc.**, the global leader in music merchandise. Signatures Network holds the rights to market and license a diverse array of more than 150 major artists in all genres, including **the Beatles, U2, Bruce Springsteen, Barbra Streisand, Justin Timberlake, Ozzy Osbourne, Billy Joel, the Grateful Dead, KISS, Jennifer Lopez, the Doors** and many others. The transaction, worth approximately \$79 million, is expected to close later this year.

• **Warner Music Group Corp** and the family of **Frank Sinatra** have established a worldwide partnership to integrate content, rights management and the preservation of the legendary entertainer's inspirational personality and prodigious body of work under a single entity.

### HAPPY BIRTHDAY SAMMY



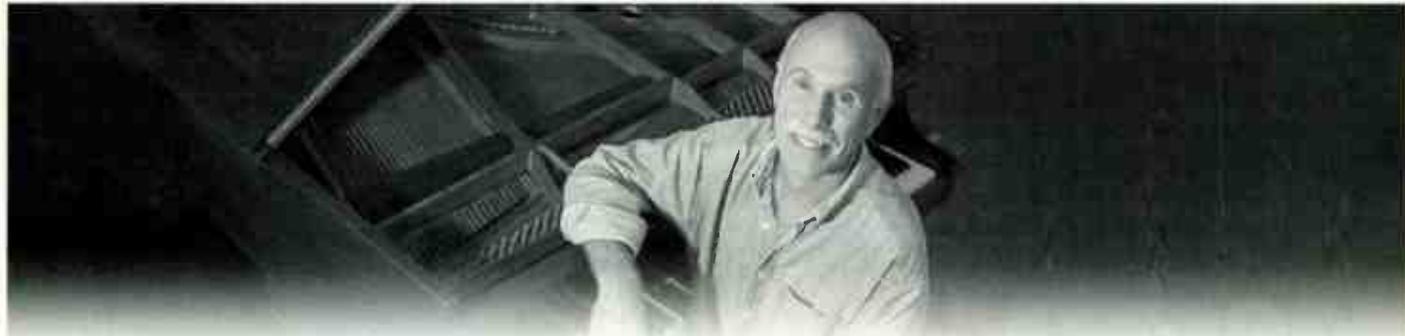
Friends and family celebrated **Sammy Hagar's 60th Birthday Bash** in style at Hagar's *Cabo Wabo Cantina* in Cabo San Lucas, Mexico. The party was part of Hagar's traditional two-week birthday extravaganza. He's now taking the fiesta on the road for a cross-country, 60-date U.S. tour. Pictured on the ninth day of partying are (L-R): **Criss Angel, Michael Anthony, Toby Keith, Sammy Hagar, Chad Smith, and Ted Nugent**. For more news on the Red Rocker, visit [redrock.com](http://redrock.com).

The partnership will operate under the name **Frank Sinatra Enterprises (FSE)** and will manage all aspects of Sinatra's artistic contribution to music, film and stage. FSE will also administer all licenses for the use of Sinatra's name and likeness. FSE will own Sinatra's recordings from the Reprise era as well as a treasure trove of films, television specials and unreleased footage, photos and audio recordings, which collec-

tively represent one of the foremost bodies of artistic work of the modern era. FSE will also own and manage Sinatra's name and likeness rights and will represent the artist's rights to the Columbia and Capitol catalogs.

The **Frank Sinatra Foundation**, a not-for-profit 501(C)(3) organization will continue under the family's aegis.

WGM also includes **Warner/Chappell Music**, one of the world's leading music publishers. 



## "Two Publishers Fought Over My Music Because I Joined TAXI"

*Bill Gordon - TAXI Member*

As a direct result of my TAXI membership, a small boutique publisher, and a large international publisher *both* wanted to publish my songs.

They were "fighting" over my music - a musician's dream-come-true.

The end result? I'll tell you in a minute.

I almost didn't join TAXI because it sounded too good to be true. Man, was I wrong!

The people at TAXI are honest, honorable, and extremely helpful. They connected me with a Grammy™ winning Jazz producer



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who produced my album, which started the publisher slug-fest.

And how did it turn out?

*Both* publishers signed some of my songs!

Thirty-five years as a working musician, a degree from Berklee, and all it took was a membership to TAXI to make me an "overnight success."

Make the call, and take advantage of all the opportunities TAXI has waiting for you.

# A&R REWIND '07

by Andy Kaufmann

While most of the world is fawning over famous musicians, people like attorneys, managers and A&R reps are the ones keeping the wheels greased so those very artists can have a forum to display their talents. Without these individuals toiling away in the shadows, the world of music would look mighty different. *Music Connection* has also toiled hard over the years, to bring you insights from these workers whose efforts are so essential. This year has been no exception — so many pearls of wisdom have graced our pages. We simply can't do justice to each of our subjects within the limited space we have, so the following constitutes a mere sampling of quotes from the past 12 months of Profiles. If you're hungry for more, remember that you can always purchase complete back issues through our website or by calling 818-995-0101.



**Milton Olin,**  
Attorney  
Altschul &  
Olin, LLP  
Issue #1

"There's a responsibility for each artist to move forward on their own. Everybody has to make their own successes and hopefully garner enough attention that something great'll happen. I think that's what has to happen."



**Vicky Hamilton,**  
Manager  
Aesthetic V  
Issue #2

"When there's something wrong, the artist always comes to the manager first, so we're right in the firing zone. I find that management is very rewarding, because I really like dealing with artists. It's kind of a marriage between manager and artist — and hopefully it's a good marriage."



**Jerry Greene,**  
A&R  
Collectible  
Records /  
Alpha Home  
Entertainment  
/ Oldies.com  
Issue #3

"We license from all the major labels. We sell between three and 5,000 of every title. My philosophy has always been it's like a candy store: if you have a lot of stuff and a big variety, a little of everything will sell. And when you add up all the ones and the twos, it becomes a big number in this business."



**Michael R. Morris,**  
Attorney  
Valensi, Rose,  
Magram,  
Morris &  
Murphy  
Issue #4

"Being financially savvy and tax savvy is not something that inherently goes along with being a successful musician."



**Brian Avnet,**  
Manager  
Avnet  
Management  
Issue #5

"As a manager, you've really got to work with the record company. It's really important that you understand what they can spend. Don't waste your artist's money."



**Tony Valenziano,**  
A&R  
Smile Records  
Issue #6

"I love producing — that's my favorite thing. I love touring, I love playing on stage, but being in the studio wins. As a musician, you get off on people getting off on you. But now, I get that in the studio. Onstage is a moment, but making a record lasts a lifetime."



**Anthony McNamer,**  
Partner  
McNamer and  
Company  
Issue #24

"If a label says, 'We're gonna give you five percent, that's it,' and you take it, you can't come back and complain. There are shady things that record labels and distributors do, but if it's clear and you make a bad deal, I don't think you have anybody to blame but yourself. It's hard for an artist, because they have a deal in front of them and no other deals behind that, so the option they have is a bad deal."



**Kenny Laguna,**  
Manager  
Blackheart  
Records  
Issue #9

"Even if you're smart enough to be a manager, it's detrimental to your creativity to know too much. You don't have to know who thinks you suck. You don't have to know the ins and outs of negotiating with promoters. You don't have to hear the promoters saying you're not worth as much as you think you are. You don't have to know the details of everything. It's better to be pure."



**Kenneth D. Freundlich,**  
Attorney  
Schleimer &  
Freundlich LLP  
Issue #7

"I can't tell you how many times bands came to me with a so-called manager in tow that thought they had more rights than the band had really given them. You have to be careful how you attach people to your team."



**Gary Spivack,**  
Manager  
Right Arm  
Entertainment  
Issue #14

"Build a team that [you] trust and respect, people that can help carry out [your] vision to the public. Be smart, intelligent and savvy, but make sure you do not have art and commerce collide too much."



**Owen J. Sloane,**  
Attorney  
Berger Kahn  
Issue #16

"In the entertainment business, most clients haven't got a clue as to what they should be asking for or what their worth is. So the lawyer takes a greater role in shaping the business part of the deal and advising the client. The client may never know that he didn't get the best deal he could've gotten."



**Larry Little,**  
Manager  
From The  
Future — Artist  
Management &  
Consulting  
Services  
Issue #17

"Kids aren't going to traditional places to buy their records anymore. It's someplace you're already going to buy the clothes you like and this is the sort of music that match-

es the clothes and the vibe and the aesthetic that you're into."



**Scott Harrington,**  
Attorney  
Harrington  
Music Law  
Group, PC  
Issue #18

"It's no longer the record business. It never was, but unfortunately the major labels, for a long time, treated it as though it was. They forgot that it was the music business."



**Alex Steinger,**  
A&R  
In Music We  
Trust  
Issue #19

"The way the industry is right now, there's a lot of bands out there that have history, have sold records, have toured and do this for a living; they just need help. They were on majors, got screwed and they're leery. Before, I probably couldn't compete and sign these bands; now, I'm able to."



**Tim Bennett,**  
Manager  
Deep Blue Arts  
Issue #20

"I don't believe in contracts with clients. I think that an artist's manager relationship is very much like a marriage. If it goes bad, you'll both know it and you don't want to be stuck in it by some piece of paper."



**Trevor Pryce,**  
A&R  
Outlook Music  
Issue #21

"Be realistic. The five minutes that you see on TV or hear on the radio took 15 years of somebody's life to get to. So just be patient."



**Ken Abdo,**  
Attorney  
Lommen,  
Abdo, Cole,  
King &  
Stageberg P.A.  
Issue #12

"It's extremely important for artists, entering into any kind of agreement with any party, to have it reviewed by competent counsel. There's an old adage: if you don't ask, you're not gonna get it. It's not an insult when an artist negotiates. If an artist goes unrepresented, they're not gonna get what they would have gotten." 



**PETRALIA JOINS TPM:** Producer/mixer/composer Mickey Petralia has recently joined the producer roster over at the **Tsunami Producer Management**. For much of the past year, Petralia has been producing and mixing the music, both songs and score, for HBO's cult hit series, *Flight of the Conchords* which will release their full-length debut album on Sub Pop Records in 2008. Petralia's production talents can also be heard on recent album releases from the **Annuals**, **John Cale**, **Peaches**, and the score of the ABC series, *Caveman*.

Also keep an eye out for the debut album by Pennsylvania indie folk rockers **Illinois**, produced and mixed by Petralia, coming from Ace Fu Records in 2008. For addi-

tional information, please contact Adam Katz or Dana Childs at Tsunami Producer Management, 323-210-2525.

**SECRET MACHINES AND MAGIC:** New York City's **Secret Machines** are currently in the studio recording their third full-length album for Reprise Records, which will be released in 2008. Recording has begun and will continue through the holidays. Secret Machines have joined forces with producer/engineer **Brandon Mason** (David Bowie and VHS OR BETA) at **The Magic Shop** studio, and will mix the record at **Electric Lady** studios in New York. The album will also feature guest appearances from legendary rocker **Tony Visconti** and others.



**KAUI RISES UP AT MELROSE MUSIC STUDIO**



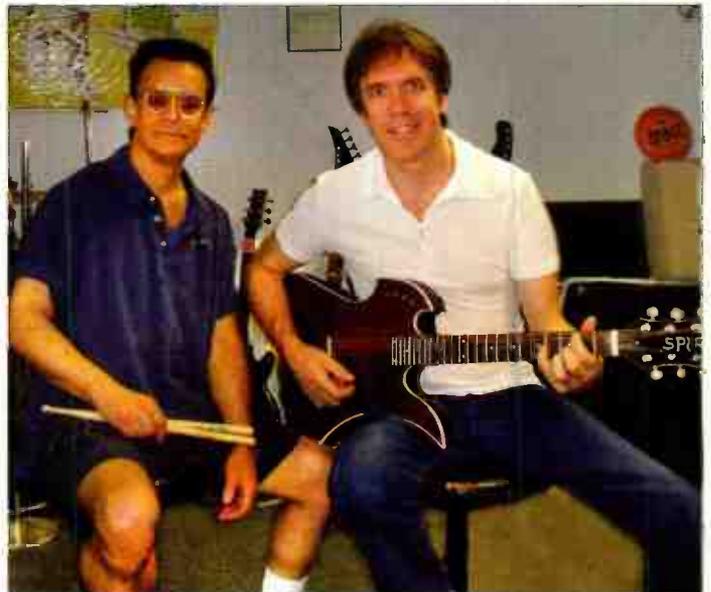
Kauai from MTV's *Making The Band* and *The Taquita and Kauai Show* has been in the studio recording new music with rock band **Lifted Culture**, featuring new reggeaton artist **Lia** at **Melrose Music Studios**. Pictured (L-R): **Lifted Culture** (Ringo & S'von), **David Williams**, **Lia**, and **Kauai**.

**VINCENT PAUL ADAMS GETS MILES AHEAD**



Singer/songwriter **Vincent Paul Adams** was recently putting the finishing touches on his debut album at **Milestone Recording & Post** in Hollywood. The studio is owned and managed by producer **Annie Miles** who has been overseeing the production on Adams' new tracks. Pictured is Miles with Vincent Paul Adams in front of the **Control 24** console. For more information on **Milestone Recording & Post**, visit [www.myspace.com/milestonerecording](http://www.myspace.com/milestonerecording).

**WATERBURY WITH EAGLE IN VALLEY VILLAGE**



**Dave Waterbury** has been recording and producing original tracks with drummer **David Eagle** (Tina Turner, Rick Springfield, Oingo Boingo, and Ohm) at his own **Waterbury Recording Studio** in **Valley Village, CA**. Waterbury is known for his work with **Spirit** and **Randy California**, **Robbie Krieger**, **Teri Nunn**, and **Michael McDonald**. For more information, visit [www.davewaterbury.com](http://www.davewaterbury.com).

**Grammy Nominated "Crazy" by Gnarls Barkley**

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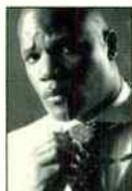


# CROSSTALK REWIND



by Rob Putnam

Our Producer Crosstalk column gets inside the minds of some of today's hottest producers. They talk about technique, craft and gear as they delve into descriptions of their experiences. The conversation is then distilled into a cogent one-page piece in which aspiring and established producers alike are treated to nuggets of production knowledge. Let's take a look back at the producers featured in this year's Producer Crosstalk.



**Sean Garrett**  
Issue #14

"Don't follow radio. Make radio follow you."



**Randy Staub**  
Issue #2

"You'd be surprised: get the overheads, flip your phase buttons and all of a sudden there's all this nice warmth and tone in the drums."



**John Alagia**  
Issue #3

"It's better to spend your time nurturing and developing a promising artist that actually has talent – as opposed to trying to recreate something that already exists."



**Mr. ColliPark**  
Issue #4

"The best way to get away from a sound is to introduce a *new* sound through one of your acts."



**Dennis Ferrer**  
Issue #5

"One day you need to step out in the field and say 'I can do this. I'm on my own.'"



**Robert Shahnazarian**  
Issue #6

"When you work in a room long enough you figure out how to dial it in and get the best out of it. You just learn how to work it and make it sound good. You come to understand how much EQ you need to apply to the piano or vocals or whatever."



**Drumma Boy**  
Issue #7

"A lot of times people get trapped in what other people feel and want. I think that takes away from you actually being a producer."



**Brad Smith and Christopher Thorn**  
Issue #8

"There's no sense in re-recording stuff later because you run the risk of losing a certain amount of magic, a certain amount of energy."



**Heroes and Villians**  
Issue #9

"The best thing you do as a producer is you accommodate yourself to the artist, you don't make the artist accommodate to you."



**Chantal & Raine**  
Issue #10

"We prefer for artists to come in and start with something that *they* wrote. From the beginning there's an essence of that person's life in the song."



**Rafa Sardina**  
Issue #11

"These days you can start a production without ever meeting [artists] until later on. The Internet is my biggest production tool."



**Polow Da Don**  
Issue #12

"When we finally got them [Pretty Ricky] to find *their* sound with the single 'Grind on Me' we got the whole thing put together in three weeks and the record blew up."



**Cesar Rosas**  
Issue #13

"It's hard to tell what's going to stick until you start work on the first, second or third song; you start building something."



**Jim Jonsin**  
Issue #1

"If you've got five excellent ideas then you pretty much take care of two or three incredible songs."



**Joe Blaney**  
Issue #15

"In the old days if a band was signed to a major label they were definitely going to spend \$100,000 and up, most of which went to studio costs. By having my own studio, if a band has half or a third of that we can still go in, take our time and make a good record."



**Ted Greenberg**  
Issue #16

"If an artist doesn't feel that you're communicating with them, then they're not going to do their best. Let them speak even if you think they are wrong."



**Richard Serotta**  
Issue #17

"The only thing that never changes is the period of trying to understand what the project is, what the artist is about and what I need to accomplish."



**Pat Dillett**  
Issue #18

"A lot of people have a record in their mind that they're just not capable of or should be making."



**Trent Gardner**  
Issue #19

"I used to struggle with getting decent sounds on recordings and it really had to do with trying to put too many layers into songs."



**Jay Baumgardner**  
Issue #20

"If you're not getting work, a manager isn't going to help the situation, in general. It's really up to you."



**Johnny K**  
Issue #21

"When you're going to put your name on something you have to make sure that it's really worth recording."



**Kim Person**  
Issue #22

"Don't overproduce a project. If you're going to work with great players, allow them to put their creativity into it. Sometimes players can't articulate what they want electronically. But if you just listen to them, most of the time they have something really valid in their head."



# STOCKING STUFFERS

By Barry Rudolph and Mark Nardone

**Merry Christmas and Happy New Year!** If this page caught your eye, perhaps you're in need of a few gift suggestions for that musician or music-loving person on your shopping list.



Starting with guitar players and the mighty **AMP-U-PLUG-N-PLAY** mini amp — a complete guitar amp that plugs directly into the 1/4-inch jack of any guitar without a cord. It runs on an internal nine-volt and stores in your guitar carrying case. The sound level is perfect for solo practicing especially where there is no AC power. You can overdrive it by just cranking up your guitar's volume control. It sells for \$34.95. [www.ampplugnplay.com](http://www.ampplugnplay.com).

Why not use the Christmas vacation time to self-improve? For me that's getting better at Pro Tools and **ASK Video Interactive Media's** three levels of **Pro Tools DVD tutorials**, each running about two hours, is a great way to go. In Level 2 Brian Hogue expands on the foundation built in Level 1 with 29 new, extremely high-quality videos covering intermediate and advanced topics. Level 3 takes you higher into the most advanced areas of this deep DAW program. All DVDs contain a Mac OS/Windows DVD-ROM plus both NTSC and PAL DVDs. Videos and ordering information are available at [www.askvideo.com](http://www.askvideo.com).



**HowAudio** now offers a **MOTU Digital Performer: Introduction by Les Brockmann** at \$34.95, **Drum Tuning and Maintenance by Joe Randeen** at \$19.95, and **Pro Tools LE** by veteran audio engineer Jeff Dykhouse. Like a gift that keeps on giving, HowAudio offers both annual and monthly subscription plans to access their entire library of tutorials. HA's list grows every month with upcoming tutori-

als on Traktor Scratch, Finale 2007, Ableton Live, Line 6 Spider III Amps, and Reason. See [www.howaudio.com](http://www.howaudio.com).

**OTTO's Isolating Ear Buds** feature specially designed comfort-fit ear tips to ensure a perfect fit for hours on end. These noise-isolating buds come in three sizes: small, medium and large and deliver exceptional audio quality. The aircraft-grade anodized aluminum housing provides durability and they're available in pink, green, black, blue, silver and red to match the



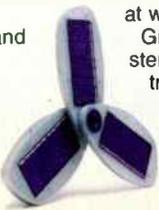
latest colors of MP3 players. The ear tips also come in three sizes: small, medium and large for a perfect, custom fit. Buy for \$69.95 at [www.hearotto.com](http://www.hearotto.com).

More is more and the **7 Port Buddy Hub by Ultra products** has more — a hub with seven USB 2.0 ports and the ability to share the connected peripherals between two PCs. There are seven A1B buttons that allow you to control

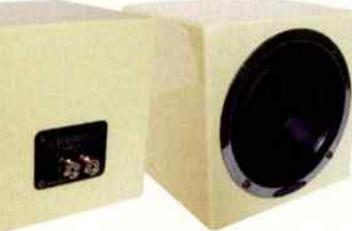


and see which computer is using each peripheral. For me Buddy Hub is perfect for both my office (where I have both a PC and a MAC but just one printer) and my Pro Tools studio where I have six dongles plugged in. Great for simultaneously connecting your toys that require USB connectivity, Buddy Hub sells for \$39.99. Visit [www.ultraproducts.com](http://www.ultraproducts.com)

**Solio** is a palm-sized solar battery power system that is recharged by the sun or from an AC wall charger. With Solio charged up (it holds a charge for up to a year), you can then recharge the internal battery of cell phones, PDAs, MP3 players, digital cameras, games — at home, at work or on the move. Available in black, white, silver, and pink, Solio comes with world AC power supply adapters plus charging adapters to fit most phones with more available at their website. The Solio kit sells for \$99.95. More info is at [www.solio.com](http://www.solio.com).



Great for studios or office stereo systems, Avant Electronics **Avantone Mix-Cubes** carry on the legacy of the Auratone



constructed from thick, MDF low resonant material and have many improvements over the original Auratones like: a fully-shielded magnet on a 5.25-inch full range driver; a recessed 1/4-inch Neoprene pad acoustic isolator attached to the bottom; CE compliant speaker binding posts; and a beautiful butter-cream high-gloss lacquer finish. They sell for \$199 a pair, so visit [www.avantelectronic.com](http://www.avantelectronic.com).

**PowerSquid** is a clever reinvention of the ordinary power strip that solves the problem of bulky AC adapters and charger plugs that can cover multiple outlets on traditional strips. The stylish, patented design gives it a cool squid-like appearance that belies its valuable surge protection technology. Power Squid comes in models ranging from \$17.95 to \$84.95. Visit [www.powersquid.com](http://www.powersquid.com).

It seems only for the kids, but many top pro musicians (like Giovanni Hidalgo) love **Boomwhackers**. These brightly colored musical tubes produce distinct musical notes when "whacked." Each tube is tuned to a specific musical note with five sets spanning 2 1/2 chromatic octaves and a C Major Pentatonic Scale sixth set. Fitting comfortably in your hand, they are 1 & 3/4-inches in diameter and range in length from eight inches to four feet for the bass range. Prices run from \$15.98 to



\$44.98 with the most popular C Major Diatonic set at \$24.98 — it's included in the Boomphone XTS Whack Pack at \$49.98. See [www.boomwhackers.com/tubes.htm](http://www.boomwhackers.com/tubes.htm).

**Dr. Duck**, makers of Dr. Duck's Ax Wax & String Lube, now make the **Adjustable Guitar Neck Holder** for all bodies. Great when working on your guitar or changing strings, this holder fits in a guitar case and has a rubber-padded neck cradle and legs. The Adjustable Guitar Neck Holder adjusts to two heights for both solid bodies and hollow bodies. Made out of birch, they sell for \$19.95; in maple \$29.95. See [www.ducksdeluxe.com](http://www.ducksdeluxe.com).

Wanna buy a watch? — but not just any watch, because I (and my friends) love my **Skullcandy Bully**, a sports watch equipped with an MP3 player/voice recorder and 1GB of storage. Priced at \$199.95, it comes in gold, pink, and silver colors, has ear buds, aluminum band, non-scratch sapphire crystal and is waterproof to 100 meters. It recharges and downloads music via a USB connection. See [www.skullcandy.com](http://www.skullcandy.com)



Keyboardists will love the **Casio CTK-810** digital piano. At just \$149.95, it has 61 piano-style spring-loaded keys that provide realistic hammer action feel. The CTK-810 has an advanced HL grand piano sound source that provides 32-note polyphony allowing each note to sustain naturally without cut-off during high speed passages. It carries a five-watt



sound system, 515 patches, 120 rhythms, expanded song memory and USB and MIDI I/O. [www.casio.usa.com](http://www.casio.usa.com).

The folks who brought you the popular **Lullabye** series have spun off a new label, **Wreck The Halls**, which debuts with **...And Christmas for All: The Holiday Tribute to Metallica**. The disc features 10 of the band's best songs to rock out to as you trim the tree. Holiday tributes to Green Day and AC/DC are also available. For details, visit [www.christmasrockrecords.com](http://www.christmasrockrecords.com).



# TECH 21

## FX4U2 GROOVE HEAVILY ON



### New delay & reverb pedals.

Each uniquely incorporates a Boost function —up to 9dB of additional volume. With Boost and delay or Boost and reverb in a single pedal, your solos will jump out with greater dimension.

These new pedals are designed with user-tweakable “lo-fi” analog technology. By manipulating the controls, you can infuse degrees of warmth and life characteristic of vintage delays and reverbs. This circuitry intentionally injects the inherent imperfections of vintage units, which is what makes them so seductive and nostalgic. A single, continuously-variable Time control on each pedal provides a full sweep of delay (up to 1,000 milliseconds) or size.

The Boost D.L.A. and Boost R.V.B. controls are engineered so that you can explore and custom tailor such delay styles as digital, vintage tape and bucket brigade, and such reverb styles as spring, plate and natural room/hall ambiance.



## Boost D.L.A.

### Analog Delay Emulator with Clean Boost

#### Boost D.L.A. & R.V.B. Features:

- 100% analog Mix, Feedback, Tone and Level controls for warm, organic sounds.
- Mix control ranges from 100% dry to 100% wet.
- Flutter (Boost D.L.A.) introduces modulation which adds a slight shimmering/chorus-like effect of a vintage tape echo.
- Rumble (Boost R.V.B.) control contours low-end of reverb.
- Highly sensitive controls provide a broader range of tweakability and maximum flexibility.
- 1megOhm high-impedance 1/4" input, same as traditional tube amplifiers.

## Boost R.V.B.

### Analog Reverb Emulator with Clean Boost

- 1kOhm low-impedance 1/4" output drives long cables without loss of signal integrity, even in bypass.
- Buffered bypass eliminates the shortcomings associated with “true bypass” (pops and clicks, and high-end loss when multiple pedals are connected together), as well as signal loss associated with other types of switching circuits.
- Custom, silent-switching actuator and sturdy metal construction.
- Operable with 9V alkaline battery (not included) or optional DC power supply (Tech 21 Model #DC2).



## American Woman

Celebrates the tone of Randy Bachman and one of the most recognized guitar solos in the history of rock. It recreates the cascading effect of two different amplifiers, including pre-amp and power amp stages. American Woman, she's gonna mess your mind.



## Double Drive 3X

Lush, muscular power amp distortions of both Class A and Class A/B tube amps. Use individually or feed one into the other for massive, cascading distortion. 3-channels, fully programmable with 100% analog signal path. Sometimes more is more.



## XXL Guitar & Bass Editions

Obese, megalithic distortion. Warp control manipulates the structure and balance of odd and even harmonics and influences their response relative to the dynamics of your instrument and your individual playing style. Translation? You can achieve a variety of results, even within the same setting, depending on the manner and force of your attack.

# TECH 21

Designed and Manufactured in the U.S.A. - [www.tech21nyc.com](http://www.tech21nyc.com)



### SESAC HONORS COUNTRY



Multifaceted songwriter Liz Rose was named SESAC's Country Songwriter of the Year during ceremonies held at the company's Music Row Headquarters. On the strength of her hits for Taylor Swift ("Tim McGraw," "Teardrops On My Guitar") as well as her contributions to projects by Lori McKenna (*Unglamorous*) and Walt Wilkins & the Mystiqueros (*Diamonds In The Sun*), Rose was on hand to accept the evening's top honor. Pictured (L-R): SESAC's Tim Fink; Brian White (writer of Song of the Year "Watching You"); SESAC's Pat Collins; Liz Rose (Songwriter of the Year) and SESAC's Trevor Gale.

### Diane Warren News

A recent Song Biz item on mega-hitmaker Diane Warren incorrectly reported her current publishing agreement with Sony/ATV. The company represents the exclusive worldwide administration of her catalog, excluding North America. Warren was formerly with EMI Music Publishing.

The deal with Sony/ATV Music Publishing includes her entire back catalog of songs.

Warren's latest effort, "Do You Feel Me," was performed by neo-soul recording artist Anthony Hamilton for Ridley Scott's hit film, *American Gangster*. The track adds to the nearly 100 songs written by Warren that have been featured in major motion pictures.

In 1997, Warren received a Grammy Award for the theme song "Because You Loved Me," recorded by Celine Dion for the film *Up Close & Personal*.

Recently, the Pussycat Dolls,

Carrie Underwood, Joss Stone, Daniel Bedingfield, Christina Aguilera, Sugababes, Fantasia, Westlife, Travis Tritt, JoJo, Jessica Simpson, and Faith Hill have all recorded Warren's songs, many of which have become hits for the artists. In addition, she has tracks slated to appear on forthcoming albums by Jennifer Hudson, Daniel Powter, Mary J. Blige, Lenny Kravitz and Whitney Houston.

Contact Steven Rubenstein, 212-843-8043, [steven@rubenstein.com](mailto:steven@rubenstein.com).

### EverGreen Hops with Bunny Sigler

Global independent music publisher EverGreenCopyrights has acquired the classic Philadelphia soul/classic R&B catalog of legendary songwriter/producer Walter "Bunny" Sigler.

The acquisition, which is for

### KENNY CHESNEY OPENS EYES



Kenny Chesney stopped by ASCAP to celebrate his multi-week No. 1 song "Don't Blink" with ASCAP Songwriter Chris Wallin. Pictured (L-R): Buddy Cannon, producer; Kenny Chesney; ASCAP Sr. VP Connie Bradley; and songwriters Casey Beathard and Chris Wallin.

Sigler's writers share of his copyrights, gives EverGreen the worldwide rights to 273 compositions including a string of hits produced and/or co-written by Philly soul architects Kenny Gamble and Leon Huff, the masterminds behind the Philadelphia International Records (PIR) empire which housed artists Curtis Mayfield, Lou Rawls, Patti LaBelle, Shirley Jones, the Manhattans, the O'Jays, Billy Paul, Teddy Pendergrass, and Phyllis Hyman among others. The Sigler catalog is administered by Warner/Chappell.

Sigler co-wrote Patti LaBelle's million-selling single, "Love Need And Want You" and her Top 20 song "Somebody Loves You Baby," as well as Curtis Mayfield's Top 20 single, "Tripping Out." Sigler's song catalog has received a tremendous amount of exposure over the years with sync licenses, sampling and reissues. A popular source for hip-hop and R&B sam-

ples, songs from Sigler's catalog have been heavily sampled in recent years by 50 Cent ("Ski Mask Way"), Ne-Yo ("Get Down Like That"), and other major artists such as Ice-T, Lil' Wayne, Fat Joe, and Christina Milian.

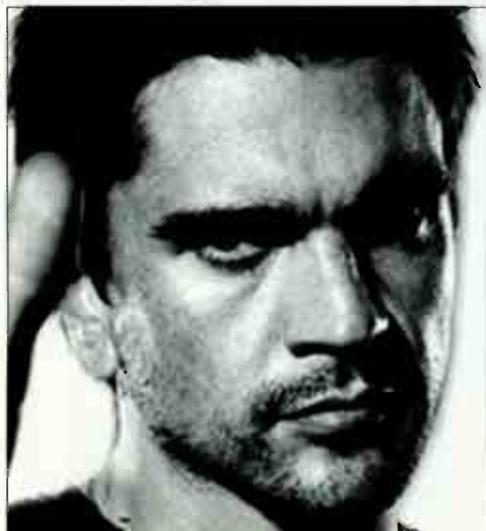
Contact Rebekah Alperin, Alperin Entertainment PR, [ralperin@alperinent.com](mailto:ralperin@alperinent.com).

### Valerie Simpson Elected at ASCAP

The Board of Directors of the American Society of Composers, Authors and Publishers (ASCAP) has elected hit songwriter and recording artist Valerie Simpson a Director. Simpson and husband Nickolas Ashford were inducted into the Songwriters Hall of Fame in 2002.

For complete details, contact Jim Steinblatt, 212-621-6318, [jsteinblatt@ascap.com](mailto:jsteinblatt@ascap.com).

### PEERMUSIC, BMI AND JUANES



The Fifth Annual Peermusic Latin Scholarship 2008 will award \$5,000 to a songwriter or composer between the ages of 16-24 for the best original Latin song or instrumental composition. Applicants must be enrolled in colleges or universities in the U.S. or Puerto Rico. The contest, with a solid endorsement by superstar Juanes (pictured) closes Feb. 8, 2008. Details are at [www.bmfoundation.com](http://www.bmfoundation.com).

### EZRAJANE IN ACTION



SESAC hosted an informal gathering of Music Row publishers and industry friends at the Nashville headquarters to hear the music of country duo, Ezra-Jane. The singing/songwriting duo, consisting of vocalists Erica Stone and Kelly Weston, have been writing with various top Nashville songsmiths including Brian White ("Watching You," "Rough & Ready"). Pictured (L-R): Brian White, Erica Stone, Kelly Weston and SESAC's John Mullins.

# SONG BIZ REWIND '07

by Dan Kimpel

**P**op, rock, R&B, country and television/film music: in the past 12 months Song Biz conducted 25 exclusive one-on-one interviews. While the shifting tides of the music business might be treacherous they can also reveal treasures. What remains immovable is the sheer power of a song to open hearts.

If you'd like to enjoy any of these profiles in their entirety, you can purchase back issues of the magazine by calling *Music Connection* at 818-995-0101.



**Anthony Marinelli**  
Issue #1

"I don't look at music as categorized or chopped up. I don't care if it's roots driven or classical music. It's all just sound — sound and emotions."



**Darren Wilsey**  
Issue #5

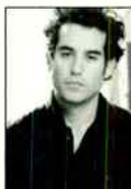
"The best music I've created has been derived from inspiration. But when pursuing song placements for television and film, it is very common that they are looking to replace a song that served as a temp track. These songs tend to be very popular; it's sort of a quick fix solution. The term that is often referred to is a 'sound alike.'

"This can create a dilemma: Do you write on inspiration, on what appeals to you, or do you create for the demands of the market? It's the artistic dance with the devil."



**Tony DeSare**  
Issue #7

"When I really started to get into Randy Newman it changed the way I wrote, because I stopped thinking in terms of chord changes but rather as movement and adding more counterpoint into the music. I play every day and I always play songs. The best training for songwriters is just to learn all those hundreds of songs in the Great American Songbook — that will teach you all the craft you ever need to know."



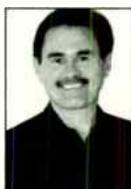
**Joshua Radin**  
Issue #6

"I feel that great artists are appreciated by all kinds of different ages, races and sexes. I look into the crowd and I see that it's completely diverse. I want to have one of those shows that when people leave they feel like they've hung on every word."



**Sacha Sacket**  
Issue #10

"A cover is effective when a crowd doesn't know my stuff. If you include one song — and flip it on its side and have the audience sing along — you can really win them over. I choose songs that I can make my own."



**Harold Payne**  
Issue #12

"My personal philosophy is that whenever someone is putting out a positive message it is an increment for positivity or goodness."

"Whatever specifics beyond that, I don't think are as important as that people are doing something good." pool?"



**Craig Wiseman**  
Issue #20

"Sure, you can have one phenomenal group that hits, who has one

completely over-the-top single, but there are generally always writers involved.

"In Nashville that's still the case — Reba, George Strait, Tim McGraw and even Kenny Chesney — up until a year or two ago, he hadn't cut his own stuff."

"So trying to get people to understand that the person coming out of the radio — the odds are slim that they wrote the song."



**Jeff Silbar**  
Issue #11

"When I get in a room with someone I trust who will be patient enough to keep fishing until we get something great, that's what I really enjoy. A lot of times we might write a good song, but if we stay with it, it will go over and become something really special."



**Toby Gad**  
Issue #24

"The first few hundred songs were a learning experience. Last year, more than half of the songs I wrote made it onto records. Before it was 10 percent or less."

"You need to get good at A&R meetings; when they say, 'This song sucks,' learn why and try to make it better. Sometimes a bridge or a chorus works, but to write songs that work all the way through is a challenge."

"Every word has to amaze."



**Eddie Gomez**  
Bug Music  
Issue #23

"I don't need anyone telling me, 'This is great.' Lay it on me. If I'm passionate about it I'll turn on people I know. As artistic as you want to get, at the end of the day there are these slots that need to be filled. It is controlled chaos and you have to be able to work with that vibe."



**Joe Solo**  
Issue #3

"Here's the Joe Solo definition of what a great song is: It expresses what people don't know how to say. As a songwriter you have to find

that balance between being true to your art, and at the same time connect with the public.

"So make your lyrics, melodies, chords, beats, recording, performance and sound — everything going out of the speakers and into the ears and subconscious of the listener — undeniable."



**Daniel Moore**  
Issue #15

"The burden is on the music. In the long run, if a song really knocks people out, they go for it; if it doesn't knock them out, they don't; I think it's pretty fair that way."

"When I show songs to artists and if it doesn't do anything for them, it's the music's fault."



**Billy Joe Shaver**  
Issue #16

"I may look at a person, thinking I know what's going on, and write a good song about it. But to tell you the truth it probably wouldn't be completely honest, because you can't judge people. You can't even judge yourself."

"So I just try to write what happens to me, and plenty happens to me."



**Sam Baker**  
Issue #17

"I see elements of visions that are black and white and I have to give them some color. But in giving them color, what I try to do is make sure the color makes sense."

"If I see the character close enough or I know him well enough, then the fabric had ought to fit. The hat shouldn't be too big or too little and the dress shouldn't be too tight or too short, too long or too full. It all has to work together."



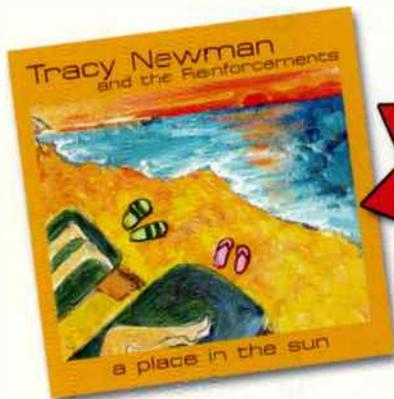
**Rahsaan Patterson**  
Issue #21

"Everybody's going to know what you're thinking. I understood that's what being an artist and a poet is; communicating. That comes with the territory."

# HAVE YOU HEARD US?



## Tracy Newman and the Reinforcements



### The New CD "A Place in the Sun"

Acoustic/folk/country.

If you want to cry, our Christmas song "Mama, I Know You Ain't Santa" should do the trick. If you want to laugh, listen to "Waffle Boy." If you're on a horse, try "Desert Silvery Blue." And if you're a fan of the original SNL, listen to "Laraine." Oh, and if you're thinking of getting a total face lift... listen to "Diane Wants a Man" and maybe opt for the mini lift.

**Check us out.**

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[www.itunes.com](http://www.itunes.com) [www.myrecordlabel.net/tracynewman](http://www.myrecordlabel.net/tracynewman)

CD cover painting by Charlotte Dean [www.murolibre.com](http://www.murolibre.com)



**SONG BIZ**

## SONGWRITER PROFILE

# PETER CASE

### Roots Revelations

by Dan Kimpel

There is a YouTube video of singer/songwriter Peter Case strolling down a late-night Pico Boulevard in Los Angeles, singing and playing acoustic guitar. It is a return to his origins as a street singer in San Francisco, before he came to Los Angeles and spearheaded two seminal bands, the Nerves and the Plimsouls.

"The time when I came up was the end of the 60's. It was a different world, and people were not sitting around worrying about their popularity. Cell phones, MySpace, instant gratification, celebrity worship: they have *nothing* to do with music. When I was learning and playing on the street all I wanted to do was music. I was completely obscure and I didn't give a fuck. I didn't think about getting famous 'til this guy from the Nerves said, 'What are you going to do to make it?' I never thought about it before. My heroes were blues guys, completely committed to playing music in life no matter what the circumstances."

Case is a songwriter who both honors these roots and moves the story forward with classic American song forms in the narrative tradition. His latest CD *Let Us Now Praise Sleepy John* is named in homage to blues legend Sleepy John Estes. The emotional center of the CD is encapsulated in a brilliantly crafted lyric, "Ain't Gonna Worry No More," a poignant retrospective that reveals a young underage Case wearing his father's hat, buying a pack of clandestine Camels and a bottle of schnapps. A few verses later the impressionable troubadour walks past a theater marquee announcing a performance by Lightnin' Hopkins, pays three dollars for admission, and is forever transformed by the power of the blues.

"A lot of songs come when you're really opened up, and that's what the blues is about, people who are really feeling it," he says. "Living a comfortable life isn't always how you go about feeling it. It's like in *King Lear* when the king says, 'Expose me, so I feel what these wretched people feel.' Shakespeare did it; songwriting doesn't come out of living faithfully, or being really organized and doing everything at a particular time or in the right way or living a risk free existence. It comes from putting yourself out on the line where your nerves are exposed and taking chances, and living your life. It comes from your dark side. And that's what Hank Williams and Townes Van Zandt, and everyone who is a great songwriter has been in touch with."

The dark side inherent in the current political administration is a point that Case makes both in song and in conversation as he casts an overview on the current American society that embodies what he deems "spiritual bondage." He notes, "They hate us for our freedom, but people want to be free to gouge the world economically, free to deny poor people equal health treatment, free to pursue lust and celebrity worship. Call it what you want, but it isn't freedom at all. America's freedom is a joke. We have certain freedoms, but they're being eroded. The freedom of assembly doesn't exist anymore. You can't go protest at the Republican Convention or at a Dick Cheney speech. Real freedom is all that really matters; fake freedom is bullshit. The current administration [supports] a huge bunch of people who invest and get the breaks, buy stuff from stores you've never seen the catalogs of, and can afford things we can't even imagine while people who create the wealth of all of these companies can't get sick leave or time to take care of a child being born."

Case believes that it is the duty of creative people to employ their gifts. "You've got a responsibility to create, to keep doing your thing and working. It might not seem important, but it is. There are a lot of things that can come and eat you up if you're not using your gifts; one of them is depression, and it spreads out to other people and hurts them. I believe I have to write, to work, to reach out to people. I have to do what I can to make a difference."



Contact David Wilkins, Badger Publicity, 912-292-0927

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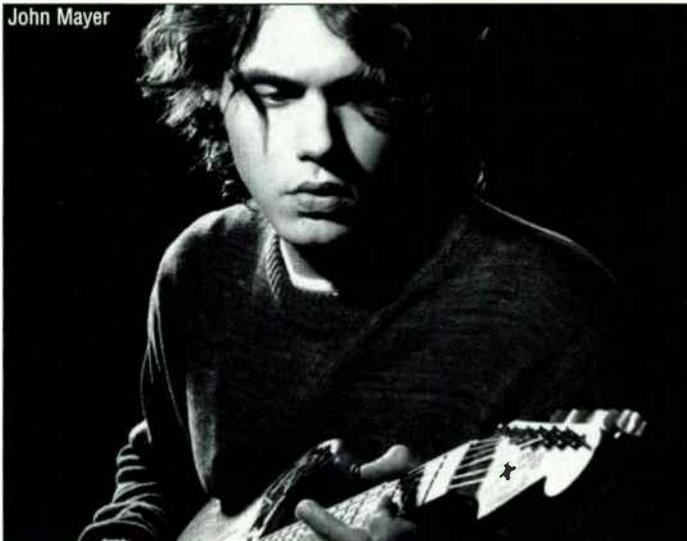
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John Mayer



**MAYER AT NOKIA:** The brand-new 7,100 seat NOKIA Theatre L.A. LIVE (777 Chick Hearn Ct.; 213-763-6000) has done an amazing job bringing in talent since its opening in October. On Dec. 8, The Nokia is bringing in John Mayer for a special one-night-only holiday event that incorporates each of the elements that the five-time Grammy-winner is known for — acoustic songwriter, electric guitar slinger, bluesman, and vocalist. This Dec. 8 show will include three distinct sets: an acoustic performance followed by a set with the John Mayer Trio (featuring Mayer, Steve Jordan and Pino Palladino), and finally a *Continuum* set featuring Mayer's full-band. The event will benefit Toys for Tots, Inner City Arts, and the L.A. Mission. Fans are encouraged to bring an unwrapped toy (of \$10 value or more) to benefit Toys for Tots. Tickets can be purchased at [www.ticketmaster.com](http://www.ticketmaster.com).

**RESIDENCIES**

While the idea of venues hosting a monthly resident band is nothing new, the format became a popular and permanent fixture in the local indie scene in 2007 as a way for concertgoers to check out new music for free. **Spaceland** (1717 Silver Lake Blvd.; 323-661-4380) was the first to fully embrace the idea, pioneering the trend in 2006. **The Echo** (1822 Sunset Blvd.; 213-413-8200) quickly followed suit. **The Fold** also got into the mix with several residencies throughout the year. And with the nights being presented for free on Mondays, other venues lifted cover charges on the weeknight as well; making Mondays a bountiful and cheap night chock-full of local talent. Bands that played residencies this year include the **Great Northern**, **Burning Brides** and **Sea Wolf**. Keep an eye on the venues' websites for upcoming residents.

**GRAND OLE ECHO**

Looking to bring the best country/roots music entertainment L.A. had to offer, the "Grand Ole Echo" went down on Sundays at **The Echo** (1822 Sunset Blvd.; 213-413-8200) from 5-9 p.m. Presented by **Kim Grant** and **Pam Moore**, who go by the name "The Happy Bookers," the evening included acoustic music on the Echo's back porch, barbecue food and soundtrack provided by **DJ Cousin Roy**, in addition to a bevy of local and national acts. Shows were usually

free, with the occasional \$5 cover and were all-ages. Such local notables as **I See Hawks In LA** and **David Serby** performed during the night. The event will return in April 2008.

Those interested in booking should contact [thehappybookers@gmail.com](mailto:thehappybookers@gmail.com) and check out [www.myspace.com/thegrandoleecho](http://www.myspace.com/thegrandoleecho) for details.

**RELAX BAR**

With a no-nonsense focus on the heavier side of rock, the **Relax Bar** (5511 Hollywood Blvd.; 323-460-6705) quickly became one of the premiere venues for L.A.'s burgeoning underground metal scene in 2007. With booking headed by **Southern Lord Records'** General Manager **Eddie Solis**, the bar set about presenting the most ferocious lineups in Hollywood. Bands like **Wolves In The Throne Room**, **RTX** and Solis' own **It's Casual**

were but a few of the ear-splitting acts to hit the Relax's tiny stage.

The venue only serves beer and its MySpace site states it books "all genres across the board, except hip-hop and dance," so take note. Those interested in booking should contact Solis via [www.myspace.com/relaxbar](http://www.myspace.com/relaxbar).

**BRUNCH AMERICANA**

Looking to provide L.A. with one of the few showcases for live roots music, "**Brunch Americana**" began taking place on Sundays in late 2007 at **Safari Sam's** (5214 W. Sunset Blvd.; 323-666-7267) from 12-4pm. As the event's MySpace site read, "This is a great time to see shows for all of you that have to work on Monday mornings and it's all-ages, so bring the family." Put together by **Jeff Workman**, the gala booked bands in the rockabilly, country, roots, hillbilly, bluegrass and folk genres. Workman currently has shows booked through March 2008. Those interested in getting on a show should contact Jeff via [www.myspace.com/sambrunchfoodmusic](http://www.myspace.com/sambrunchfoodmusic). Past performers included **Mike Stinson** and the **Palominos**.

**LOW END THEORY**

With several relocations taking place throughout 2007 (and a brief move to Thursday nights), underground hip-hop night "**Low End Theory**" moved back to where it all began. Now being held in its original venue, **The Airliner** (2419 N. Broadway; 323-221-0771), the night also moved back to Wednesday nights. Headed up by **Daddy Kev** and the collective of **Gaslamp Killer**, **Nobody**, **D-Styles** and **MC Nocando**, the night also began to expand its lineups to include punk, progressive and electronica acts.

Kev promotes the night as an "amazing cultural event happening in L.A.," and its eclectic booking philosophy makes a strong case for it. Performers this year included **Busdriver**, the **Entrance Band** and **Daedelus**.

Contact the promoters via MySpace at [www.myspace.com/lowendtheoryclub](http://www.myspace.com/lowendtheoryclub) and keep an eye on it for details.



Mike Stinson

**FAIR TO MIDLAND**

**Fair to Midland** has announced their first headlining tour which kicks off on Dec. 6 at **The Troubadour** (9081 Santa Monica Blvd.; 310) 276-6168). The band — **Darroh Sudderth** (vocals), **Cliff Campbell** (guitar), **Jon Dicken** (bass), **Brett Stowers** (drums) and **Matt Langley** (keys/electronics) — has been touring non-stop around the U.S. and in Europe throughout the year, with featured appearances at this year's **Coachella** and **Bamboozle**, as well as at the UK's **Download Festival** and on the main stages of both Germany's **Rock Am Ring** and **Rock Im Park** mega-fests.

The band's debut album *Fables from a Mayfly* (Serjical Strike/Universal Republic) entered *Billboard's* *New Artist* chart at No. 3 this past June, and includes their current hit single "Tall Tales Taste Like Sour Grapes" and modern rock hit "Dance of the Manatee." Tickets can be purchased at [www.ticketmaster.com](http://www.ticketmaster.com).

**8TH DAY CHURCH**

A company that handles promotion, management and merchandising, **Church Of The 8th Day** also began booking shows in 2007 to foster the L.A. underground music scene. Headed up by **Daniel Dismal**, the Church looked to provide "a quality alternative to the pay-to-play system that has been dominant for so long." Booked genres included indie-rock, hardcore, punk, metal, hip-hop and experimental acts. **The Knitting Factory** (7021 Hollywood Blvd.; 3230463-0204) was the Church's main venue, but worked with several venues (such as **Relax Bar**).

Performers this past year included **U.S.S.A.** and **Today Is The Day**, as well as the **Los Angeles Murderfest** (**Obituary**, **Brutal Truth** and many more).

Contact [dismal@churchofthe8thday.com](mailto:dismal@churchofthe8thday.com) for booking and check out [www.churchofthe8thday.com](http://www.churchofthe8thday.com) and [www.myspace.com/churchofthe8thday](http://www.myspace.com/churchofthe8thday) for more details about this venue.



David Serby: at Grand Ole Echo

## EL CID

El Cid (4212 Sunset Blvd.; 323-668-0318) began hosting live music on a much more regular basis in 2007, mainly due to the fact that **Scott Sterling** and **The Fold** began booking shows there in addition to **Silverlake Lounge**, **The Scene** and **Bordello**. Built in 1900 by legendary filmmaker **D.W. Griffith**, the venue was used as the first place he screened his controversial *Birth Of A Nation* in 1915. The venue hosts a variety of live entertainment, with musical acts mainly handled by **The Fold** on Tuesday and Friday nights. For booking, contact [elcidla@elcidla.com](mailto:elcidla@elcidla.com) or **The Fold** at [fold@sbcglobal.net](mailto:fold@sbcglobal.net).

## SOUTH BAY BLUES

One of the hippest blues spots on the Westside, **Harvelle's**, opened a second location in the South Bay in 2007. **Harvelle's Redondo Beach** (100 "J" Fisherman's Wharf; 310-406-1931) can hold about 450 and owner **Cevin Clark** began bringing in national and local acts into the new venue.

Like its Santa Monica mainstay, **The Redondo** location has featured a residency from **The Toledo Show**, as well as performances from local favorites including former **Black Crowes** guitarist **Marc Ford** and **Bushwalla**. Contact the club's main number for booking information.

## THE GIG CHANGES

In addition to closing for major renovations in December, **The Gig** (7302 Melrose Ave.; 323-936-4440) has also overhauled its website, making it one of the most interactive club sites on the web. The new site hosts dozens of live performances from its **Live at the Gig** series, and a featured band section which allows you to stream and purchase songs. See the site at [www.liveatthegig.com](http://www.liveatthegig.com). If interested in booking a show, see the booking FAQ section on the website.

## NEW BOOKER

Bringing over 20 years concert promotion/booking experience with him, **Roger LeBlanc** has joined **Crash Mansion L.A.** (1024 S. Grand Ave.; 213-747-0999) as the national talent booker. States Director of **Crash Mansion & New York's Bowery Restaurant Group**, **Eddie Brady**, "His broad variety of entertainment bookings includes everything from the **Killers** to **Duran Duran** to **GWAR** and will be instrumental to our vision when we officially open early next year."

For more information, go to [www.crashmansionla.com](http://www.crashmansionla.com) or call 213-747-0999. **MC**



*It's time to look back on how the local circuit took shape in 2007. We're also catching up with a sampling of artists, promoters and industry folk to get their takes on who deserved recognition this year and how all those involved in the local scene can help make 2008 an even better year for artists, promoters and managers alike.*

## ARTIST

### Brian Travis Band

[www.briantravis.com](http://www.briantravis.com),  
[www.myspace.com/briantravisband](http://www.myspace.com/briantravisband)

[tastethismoment@hotmail.com](mailto:tastethismoment@hotmail.com)

**Promoter of the Year:** "I like **387 Entertainment**. I went to see a show they put on and **Angela Frost** said some great things between the acts. She strongly encouraged the audience to stick around for all the artists and addressed the fact that most people only go out to see their friends' band play. That kind of mentality is counter-productive to cross-pollinating a collective fan base. I was struck by the fact that she seemed to really care about the music community."

**Changes for 2008:** "I am noticing a trend of clubs working directly with the artists. Even bands without management are being approached to put on a night of music, essentially cutting out the middle man, and giving groups 100 percent of the door from the first per-



son. This is a huge improvement that could greatly affect the L.A. music scene in a positive way by encouraging like-minded bands to work together."

## Margate

[www.margatemusic.com](http://www.margatemusic.com)  
[margatemusic@yahoo.com](mailto:margatemusic@yahoo.com)

**Promoter of the Year:** "In our experience, L.A. promoters are a worthless lot that do very little, if any, promoting. They expect the bands to do it (sometimes stooping to the disgusting practice of ticket presales) and then sit back and watch the crowd roll in, while putting a nice chunk in their wallet at the end of the night."

**Changes for 2008:** "Folks can definitely expect to see great bands like **Danger Invites Rescue** and **Bobot Adrenaline** sharing the stage with us. Our goal is for everyone, bands included, to enjoy themselves all night long. It's all about creating a party atmosphere and getting rid of the egos and elitism that infects so many L.A. shows."

## PROMOTER

### Allen Louison

The Scene  
[thescenebarbooking.com](http://thescenebarbooking.com)  
[alouison@yahoo.com](mailto:alouison@yahoo.com)  
[www.thescenebar.com](http://www.thescenebar.com),

[www.myspace.com/thescenebar](http://www.myspace.com/thescenebar)  
**Artist of the Year:** "**Silversun Pickups**. 2007 was really the breakout year for them. Going from years of local critical acclaim to national acclaim on the legs of their national touring and Coachella appearance."

**Changes for 2008:** "The best way to cultivate a fan base is for bands to get involved with supporting their own music scene through music collectives. Bands that can network together to secure shows, co-promote and expose their own fan-base to new bands help to sustain fans and find new ones."

Some great examples are the **Central Second Collective** (**Henry Clay People**, **Death to Anders**, **the Transmissions**), **Kiss or Kill** (**Silver Needle**, **Bang Sugar Bang**) or some that revolve around recording studios such as **The Ship** and **Kingsize Soundlabs**."



## T-roy

Surge Event  
[t-roy@surgeevent.com](mailto:t-roy@surgeevent.com)  
[www.surgeevent.com](http://www.surgeevent.com),  
[www.myspace.com/surgeevent](http://www.myspace.com/surgeevent)

**Artist of the Year:** "**The Spirit Theory**. Great music, great crowd and a great band."

**Changes for 2008:** "I'd like to see local artists continually try to strive for empowerment."

## LABEL MANAGER

### Eddie Solis

Southern Lord Records  
[www.myspace.com/relaxbar](http://www.myspace.com/relaxbar),  
[www.myspace.com/eddiisolislovesyou](http://www.myspace.com/eddiisolislovesyou)

**Artist of the Year:** "Indie-rock band **Shields**. They are consistent, reliable, have a great following and are realistic."

**Changes for 2008:** "Take a look at where you're at and ask yourself where you want to go from there. Be realistic, because things are changing. If you are serious, be ready to work harder than ever."

## BUSINESS MANAGER

### Erica Forster

YSK Entertainment  
[erforst@att.net](mailto:erforst@att.net)

**Artist of the Year:** "**Dead Ponies**. They break out of the indie-rock/emo cliché and just rock. They're well-rehearsed and don't miss a beat. Great communication onstage and it comes across in their music, which is never dull. From the moment they take stage, they're a force to be reckoned with. Any rock fan would be doing himself a disservice by missing their next show."

**Changes for 2008:** "I would like to see the industry recover in 2008. The new retail giants, the digital music retailers, need to be viewed as friend not foe. The transition from a physical product-based model to a digital one has been rough. Not only iTunes has the ability to grow exponentially. It is about building the digital business, not trying to take down Apple." **MC**



Amy Obenski

How does one get a song placed on *Grey's Anatomy*? Just ask Santa Cruz native **Amy Obenski**, whose placement drove her song "Carousel" to No. 23 on the iTunes Folk Chart. "Actually it's your classic situation of having the right connections," she says. "A friend of my brother's became one of the editors of the show. I didn't ask for the placement. She just put my song on the scene on a whim. And then Chop Shop had to get in touch with me for the license." Find out more about her by visiting [www.amyobenski.com](http://www.amyobenski.com). Contact the artist at [amy@obenski.net](mailto:amy@obenski.net) or by calling 831-359-0812.

**Networking Seminars** has announced **Music in Films: Rights, Licensing & Soundtracks**, a one-day intensive seminar Dec. 17 at the **Westin New York** hotel. The seminar is designed to let filmmakers and music composers know the necessary legal issues involved with getting clearances for songs, covering copyright, licensing and other legal issues that every filmmaker, sound engineer, composer and recording artist needs to be aware of and understand. To register, visit [www.musicinfilms.com](http://www.musicinfilms.com) or contact Elizabeth Widulski for more details at 914-874-5395.

A good place to find Film and TV placement opportunities is **AirPlay Direct**. Only two years old, the system securely delivers broadcast-quality music and electronic press

kits to music industry professionals around the world. Most recently, they have been in need of hip-hop and R&B instrumental, pop/rock and punk/pop instrumental tracks for video games and country / blues / Americana tracks for an upcoming film project. To sign up for this free service, which delivers an AirPlay Direct artist website, three tracks uploaded, real-time download tracking reports and an AirPlay Direct Digital Promo Kit, visit [www.airplaydirect.com](http://www.airplaydirect.com).

**Will Dailey**, who was featured this season performing his first single "Rise" on camera in an episode of *CSI: NY*, has his debut **Back Flipping Forward** in stores on the

newly launched CBS Records. His scene with the show's star **Gary Sinise** came about as a result of a Los Angeles showcase performance. "I did three songs, starting with 'Rise,' just me, solo acoustic," says Dailey, where he was spotted by *CSI* creator and executive producer **Anthony Zuiker**. "I was a little shocked when he pulled me aside and said he'd like to put me in the show," he adds. "It was a little hard to believe and pretty surreal." For more information, contact **Todd Brodinski** at MSO, 818-380-0400 ext. 239.

The "Song" has been upgraded. One of the most loved and maligned concert films in rock history isn't quite ready for the final swan song; **Led Zeppelin's *The Song Remains The Same*** captured the band's legendary 1973 stint at **Madison Square Garden**, but didn't get released until 1976. The two-DVD set includes the full show, plus a lot of extra footage. The soundtrack, which was more successful than the movie, will also boast a beefed-up set and remastered sound. **Rhino** has the soundtrack ([www.rhino.com](http://www.rhino.com)) and Warner Home Video has the DVD ([www.whv.warnerbros.com](http://www.whv.warnerbros.com)).

Choirs, music ensembles, and dance companies reflecting the vibrant spectrum of cultures found in southern California express the joy of the season in the **48th Annual L.A. County Holiday Celebration** from 3-9 p.m. on Monday, Dec. 24, in the **Dorothy Chandler Pavilion** of the Music Center. Highlights include Persian music from the **Lian Ensemble**, Mexican folkloric dance from **Grandeza Mexicana Folk Ballet**, a combination of Chinese traditional dance and tango from **Mandarin Orange**, klezmer music from **Klezmer Juice**, choral selections from the **Colburn School Children's Chorus**, Filipino music and dance



from **Kultura Philippine Folk Arts** and Ladino music from **Stefani Valadez**. The show is a gift from the Los Angeles County Board of Supervisors to the community at large. Admission is free, as is the parking under the Music Center. KCET will broadcast the program live. Visit [www.holidaycelebration.org](http://www.holidaycelebration.org) or call 213-972-3099.

On Friday, Dec. 21, the L.A. Music Center is presenting its annual **Music Center Holiday Sing-Along**, presenting sounds of the season featuring a concoction of festive favorites below twinkling tree lights. Song sheets are provided. The free festivities are from 6:30 p.m. to 8:00 p.m. at the Music Center Plaza in Downtown Los Angeles. Visit [www.musiccenter.org](http://www.musiccenter.org) or call 213-972-3660.

Following the **Celtic Woman's** platinum-selling success with last year's **A Christmas Celebration** CD, the group follows up with a new companion DVD, **A Christmas Celebration Live from Dublin**. Recorded live during the quintet's July 18 holiday concert in Dublin, the set includes renditions of well-known songs such as "White Christmas," and original songs "Green the Whole Year Round" and "Christmas Pipes." The full performance airs through the holiday season in a new **PBS** TV special, airing during PBS stations' December pledge drive. Check your guide for air dates in your city. For further information, contact **Marilyn Laverty** at Shore Fire Media, 718-522-7171.

**Columbia Pictures'** new comedy **Walk Hard: The Dewey Cox Story**, in theaters Dec. 21, stars **John C. Reilly**. The soundtrack features songwriters **Van Dyke Parks**, **Dan Bern**, **Mike Viola**, **Charlie Wadhams**, **Antonio Ortiz**, and **Marshall Crenshaw**.

For more information about the soundtrack, contact **Tom Muzquiz** at Columbia Records, 310-449-2603.

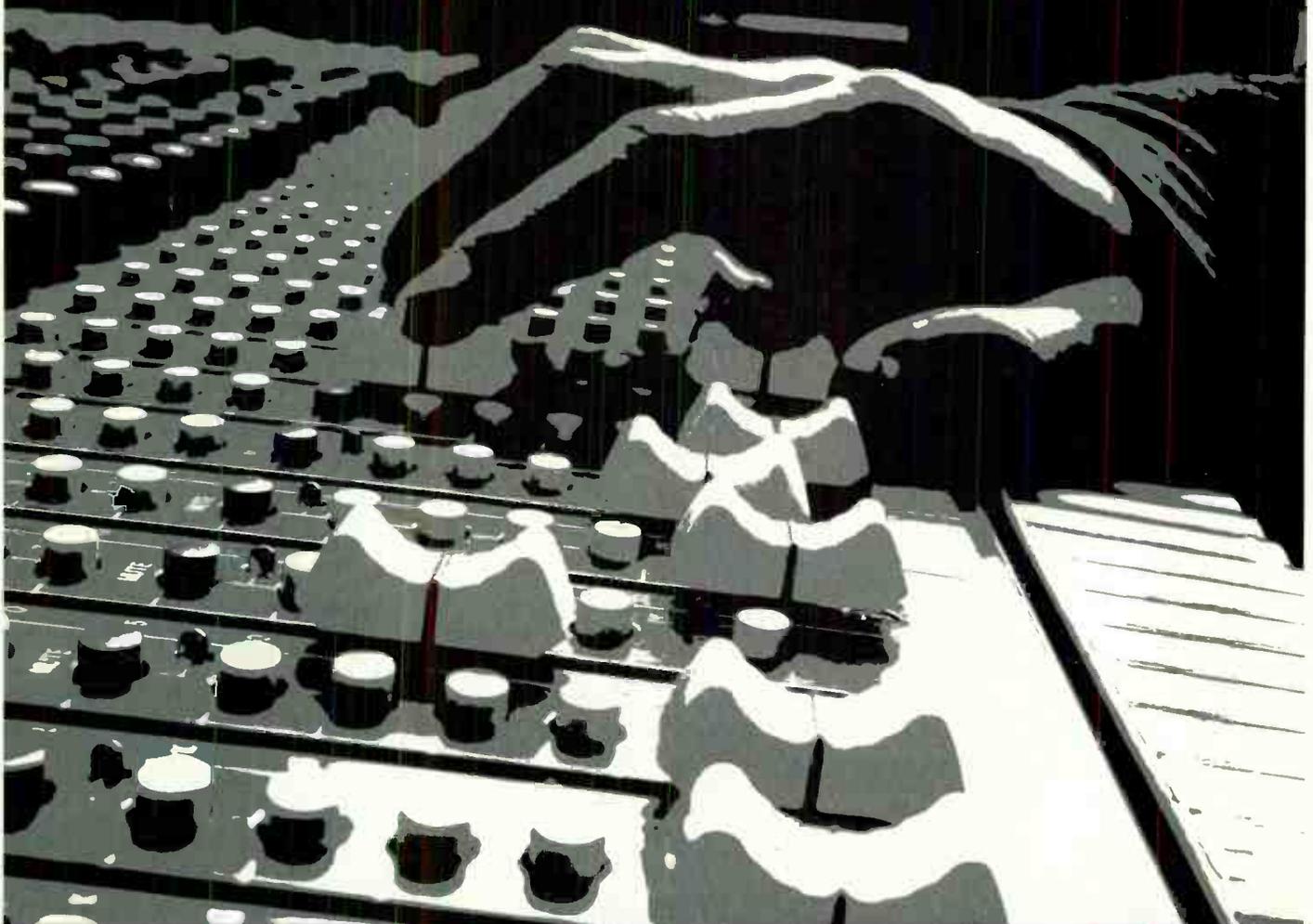


Celtic Woman

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or call 310.825.9064.



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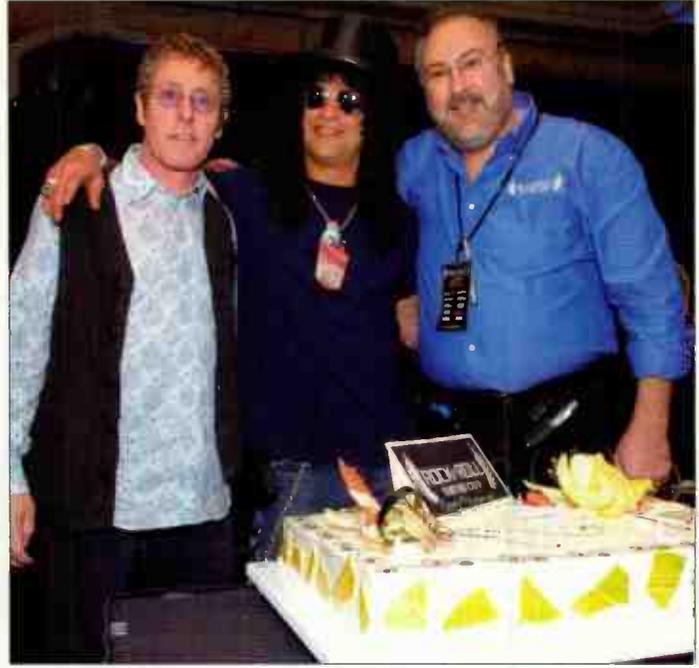
Winter Quarter runs January 5 – March 28, 2008.  
Courses begin throughout the quarter.

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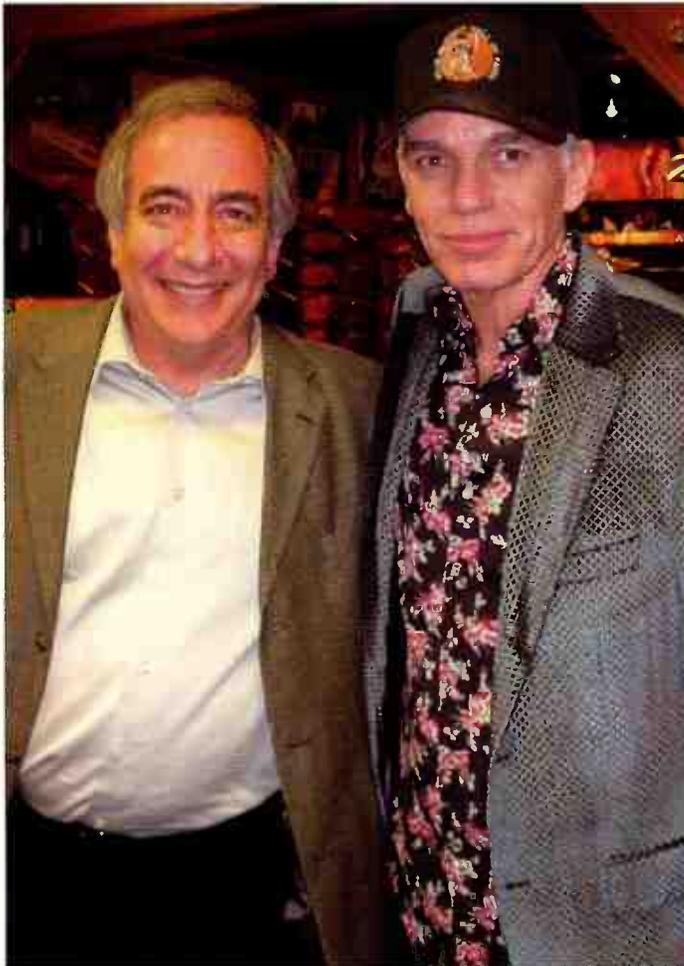


HARD ROCK / ANDY KING

**WYCLEF JEAN AT THE HARD ROCK:** Singer/songwriter/producer Wyclef Jean recently gave an exclusive acoustic performance at Hard Rock Cafe Minneapolis. Jean's latest album, *The Carnival Volume II (Memoirs of an Immigrant)*, is just being released now.



**DALTRY, SLASH AND FISHOF AT FANTASY CAMP:** Roger Daltrey, Slash and David Fishof (L-R) enjoyed the 10th Anniversary cake at the Las Vegas Rock & Roll Fantasy Camp, which also saw campers jamming with Joe Walsh, Vince Neil, Jack Bruce, and many others. Next camp will be in Los Angeles in February where special guests include Nick Mason (Pink Floyd), Brian Wilson (Beach Boys), Micky Dolenz (Monkees), Glenn Hughes (Deep Purple), Alan White (Yes), Eliot Easton (the Cars) and Bruce Kulick. For additional information, visit [www.RockAndRollFantasyCamp.com](http://www.RockAndRollFantasyCamp.com).



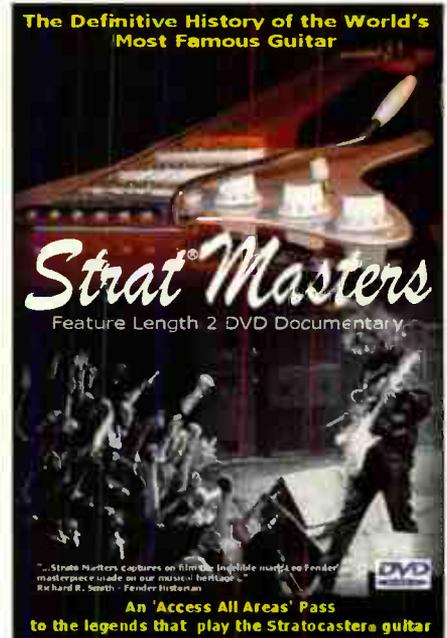
**BILLY BOB AND MUSIC CONNECTION AT NEW GUITAR CENTER:** Guitar Center recently opened a new store in West Los Angeles at the corner of Pico and Westwood Boulevards. In attendance to help celebrate the new outlet was *Music Connection* magazine co-publisher Eric Bettelli (Left) with musician/actor Billy Bob Thornton.



**SEDAKA RECEIVES THE GOLDEN MIC AWARD:** Society of Singers (SDS) Chapter East honored songwriter, singer and music legend Neil Sedaka with its Golden Mic Award, an honor created to salute outstanding achievement over the course of a career in music. The award was presented to Sedaka ("Calendar Girl," "Happy Birthday Sweet Sixteen") in Avery Fisher Hall at Lincoln Center in New York by Charles Wallert (Left), president of SDS, Chapter East. Sedaka had the additional honor of being the first recipient of the award.



**PERRY & SONS CELEBRATE GUITAR HERO III IN NEW YORK:** Aerosmith axeman Joe Perry recently took time out to help Guitar Hero celebrate the release of the latest version of the top-selling game in New York. Perry performed with the group TAB which features Perry's sons Tony (guitar) and Adrian (bass, lead vocals), as well as Ben Tileston (drums). For the special gig, the Perrys dug deep into Aerosmith's back catalog of material and played a TAB song. TAB's album is due out in January 2008. *Guitar Hero® III: Legends Of Rock* features Aerosmith's "Same Old Song And Dance." Pictured (L-R): Roman, Adrian, Joe, and Tony Perry.



**TRUETONE IN STRAT MASTERS DVD:** Headstock Productions has released "Strat@masters," a double DVD set devoted to the iconic Fender® Stratocaster® Guitar. Produced with Fender's® blessing, the set features among other things a rare behind the scenes factory tour, allowing the viewer to see first hand how the guitars are built! Also documented are many rare interviews with legendary guitarists such as Jeff Beck, Rory Gallagher and Ry Cooder, who mentions Truetone Music as the store "where he gets most of his stuff." The video is available from Fender's own website as well as most other conventional DVD retailers. Truetone website is at [www.truetone-music.com](http://www.truetone-music.com).



**SABIAN'S LIFETIME ACHIEVEMENT AWARDS:** Percussion gear manufacturer SABIAN Ltd. recently honored Gary Cook, Chester Thompson, and Ian Wright with Lifetime Achievement Awards at the 32nd Annual Percussive Arts Society International Convention (PASIC). In a ceremony held in Columbus, Ohio, the three industry icons were presented with awards and commemorated with speeches from SABIAN personnel. Pictured (L-R): Bobby Boos, Stacey Montgomery-Clark, Chester Thompson, Ian Wright, Gary Cook, Andy Zildjian, and Nick Petrella.



**DIOGUARDI RECEIVES TAXI HUMANITARIAN AWARD:** CEO of Taxi, Michael Laskow, recently presented hit songwriter Kara DioGuardi with the Taxi Humanitarian Award, and Don Griffin with the Musician Advocacy Award at the Taxi Road Rally held at the LAX Westin. Three thousand Taxi members attended the event. Pictured (L-R): Don Griffin, Kara DioGuardi, and Laskow.



**MY FIRST GUITAR:** There's a feature-length indie documentary film floating around out there directed and produced by Kristan Andrews that is totally worth checking out. The film is basically about the early inspirations, aspirations and experiences of some of today's most influential guitarists. Slash, Les Paul, Brian Wilson, Steve Vai, Bill Wyman and Pete Seeger (Pictured) are just a few of the over 40 artists who share their rarely told stories about the instrument that changed their lives. What starts with a simple question (what was your first guitar?) grows into a uniquely intimate film about the power of music and the journey to find your own voice. The film is incredibly entertaining, not only for fans of the instrument, but for anyone who loves music of all kinds. To find the trailer or to contact the producers, visit [www.myfirstguitarthemovie.com](http://www.myfirstguitarthemovie.com).

# MUSIC CONNECTION

Educating Music People Since 1977™

# 16th Annual HOT 100 Unsigned Artists

**A**rtists looking to get discovered still consider Southern California to be the location of choice. That is because Los Angeles continues to be the home of many top entertainment reps from not only record labels, but film and TV production companies. For this reason, our list of unsigned artists is as competitive as ever this year. Please note that each of the musical style descriptions were submitted by the band or artist. Those involved with determining the results of this year's poll included *Music Connection* staff members, journalists, club bookers, publicists and other industry professionals.

**Compiled by Bernard Baur, Michael Mollura, Mark Nardone, and Paula Muñoz**

ARTIST	WEBSITE	CONTACT	MUSICAL STYLE	ARTIST	WEBSITE	CONTACT	MUSICAL STYLE
Adrienne	MySpace.com/adriannemusic	adriannetour@gmail.com	Alt. Folk	Kevin Carlberg	MySpace.com/kevincarlbergmusic	310-963-0242	Alt. Rock
Ainjel Emme	MySpace.com/ainjelemme	818-876-8485	Singer/Songwriter	Kim Kline	kimklinemusic.com	info@kimklinemusic.com	Blues-Rock
Alestar Digby	alestardigby.com	310-569-3399	Modern Classic Rock	Kyler England	kylerengland.com	917-848-2025	Pop-Rock
Amber Rubarth	amberrubarth.com	info@amberrubarth.com	Acoustic Soul	KYD	MySpace.com/kyotheband	info@myodance.com	Industrial Rock
Amy Kuney	amykuney.com	booking@amykuney.com	Alt. Pop	LaGrange	MySpace.com/lagrangtribute	818-205-5090	ZZ Top Tribute
Amy Raasch	amyraasch.com	info@amyraasch.com	Acoustic Folk-Pop	Lawless	MySpace.com/theycallmelawless	714-393-7874	Rap, Hip-Hop
Angus	brothermusic.com	info@brothermusic.com	Alt. Rock	Lil' Keesha	lilkeesha.com	818-769-4487	Vocal/Pop/R&B/Dance
Antonio Pontarelli	antoniomusic.com	323-919-9319	Electric Rock Violin	Loose Logic	MySpace.com/looselogic	949-735-3313	Rap/Hip-Hop
Audra Hardt	audrahardt.com	310-704-5693	Alt. Blues-Rock	Lucia Iman	luciaiman.com	luciaiman@gmail.com	Acid Jazz
Belmez	MySpace.com/belmez	216-408-9666	Dark Alt. Rock	Maggie Walters	MySpace.com/maggiewalters	818-876-8485	Singer/Songwriter
Bethany Hope	MySpace.com/bethanyhopemusic	818-876-8485	Singer/Songwriter	Magic Box	MySpace.com/magicboxmusic	glen@gltechstudios.com	Psychadelic Art-Rock
Brandon Mayer & the Hidden Powers	brandonmayer.com	mayer60@hotmail.com	Indie Folk Rock	Malec McGuinness	MySpace.com/maleamcg	info@maleamusic.com	Folk Rock

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decides to pursue music as a career, they will have to convince others to invest in and partner with them; these outsiders must be convinced to believe in the band and take risks.

This is true whether it's a label offering an advance, a movie producer with a licensing deal or a fan who brings friends to a show. All can be frightened away if the band seems incapable of keeping it together. Nobody wants to back a losing proposition.

That is good news for any band that takes care of its business: it has an edge in the Darwinian struggle for survival. A band that takes responsibility for its own operation can control its destiny.

Jenny Toomey, Musician and Executive Director of the Future of Music Coalition, says, "We've felt artists have *always* had to take care of themselves. They're vulnerable to exploitation because of the artistic temperament. Often they would rather not deal with the business side of things, and people take advantage of this. Artists now have less of an excuse to ignore the business side of things, because it's so much easier now to find information, advocacy and promotional help."

If you can work things out *within* your band, you will be positioned to take on the challenges you face. If your band is fractured, squabbling, feckless, or directionless, however, all of the talent and promotion in the world won't help you. **The bottom line is:**

- *Musicians must understand the challenges of running a band, and they need practical advice about what to do. This article gives a healthy dose of both.*



## INVENTING CIVILIZATION

A band is an organization, one that almost invents a little civilization from the ground up. As we all know, however, most bands are built upon fragile foundations. "Lack of structure makes things really difficult," says Richard James Burgess, musician, manager, and producer. "Musicians are almost genetically predisposed to be [undisciplined] — they're the guys who were very bright, but sat in the back of the classroom making wisecracks."

A manager can fill the vacuum, admits Burgess, but the band must achieve a certain level of success to engage the services of a good manager. In the meantime, a band is well advised to develop a solid framework in which band members can co-exist and grow.

The challenge is to create a structure that helps everyone thrive and succeed, without becoming oppressive. It is a series of creative decisions to invent an effective unit that people want to be part of.

**To succeed at this, I advise bands to:**

- *Be straightforward about creating an organizational structure with leadership, roles, boundaries, and tasks.*

- *Work out the inevitable friction and disagreements in the band's early stages. Don't let petty gripes fester and become major stumbling blocks.*



## ISN'T IT ABOUT THE MUSIC?

Some people mistakenly assume that if the music goes well, the band will go well. This is like trusting a relationship will work out if the sex is good — a very dangerous assumption.

When I broached this topic to my friend Phil Towle, a performance coach well known for his work with Metallica, Audioslave, the St. Louis Rams football team and many more performers and athletes, he replied, "People in bands are people first and they have to deal with the people part of themselves."

Towle emphasizes bringing issues into the open: "You have to keep pace with yourself and with others in the band; while growing as artists, you should also grow as people and grow as a team. Take the time each day to talk about how you're feeling, flushing out any discontent so you're not ambushed by conflicts."

I had my doubts about rock bands and football teams actually talking about their feelings. "You're right to be skeptical," Towle says. "People give lip service to the mental game, but it's rare that they give any real time to it. But those who do it have a tremendous edge. If you don't deal with how the team is doing — if you're so wrapped up and driven to succeed that you forget to check in with each other — you won't realize your foundation is shaky until a crisis kicks your ass."

Towle is talking about basic human relations: talking and listening about problems. Doing this creates a normal procedure for working things out — it's the band's immune system. Bands fail to do this because it's easier to avoid troubling matters, so grievances and annoyances build up until things fall apart. That is why I advise artists to practice communicating when the issues are small, so you'll be ready when your band encounters something big and, as Phil Towle puts it, you won't get your ass kicked.

What if your band is made up of people who are too macho to address "feelings"? In cases such as these, I recommend the band bring in someone from the outside to mediate. If this person is a "disinterested party," one who everyone sees as a neutral voice of reason, the results can be altogether positive.



## MEMBERSHIP & BOUNDARIES

It has to be decided who is in the band and who is not. Simple as it is, however, bands can have huge problems with this developmental milestone.

There may be a period when it is unclear who is in the band, especially for bands that coalesce out of a network of musicians and friends who sit in with one another. Eventually there needs to be a sharp distinction between who is in the band and who is not. Yes, hurt feelings can result when someone is excluded, but a band has a right to choose its members.

Friends and significant others can also present a dilemma for bands. Richard James Burgess knows the territory well. "Girlfriends/boyfriends and spouses are a bit of a nightmare — it's a major problem if one or the other pipes up at a meeting or an informal situation. When another band member confronts the partner or spouse it can get ugly fast."

This is illustrated in the movie *This is Spinal Tap*. One scene portrays a meeting with the band and its manager. A band member's girlfriend is there, and she keeps pushing herself into the meeting until the exasperated manager challenges her: "Are you in the band?" She stays while the manager quits in a rage, and eventually her influence brings calamity. This scenario shows how destructive it can be when the boundaries of the band become unclear.



Madalyn Sklar

Music business coach and consultant Madalyn Sklar, founder of GoGirls.com, makes this point: "The problem that comes up the most is being able to keep members in a band. Often a band revolves around a duo, and others come and go. The core of the band is truly committed, but it's hard to get people who share that passion."

To avoid a loose situation leading to headaches and hurt feelings, **I advise band members to:**

- *Have it understood from the beginning that decisions will be made by band members only. Girlfriends and boyfriends aren't welcome at band meetings and rehearsals, any more than they're welcome at a day job.*

- *If there are "core" members and hired guns, be clear about this so there are no hard feelings. Decisions should be made in meetings with core members only. A hired gun can always be promoted into the band if they belong — this was done with the Beatles' drummer Ringo Starr.*



## GOAL, MISSION, PRIORITIES

In the business world there is much talk about "mission" or the purpose of an organization. Being clear about the purpose creates a powerful focus. Madalyn Sklar says, "People have to be on the same page about the goals of the band so they can work as a team."

Alec Bourgeois, musician and spokesperson for Dischord Records, puts it bluntly: "You have to decide whether you're doing art or commerce. It's the classic dilemma of the artist. You can spend your energies doing something meaningful, or compromise and do something less adventurous — but it's a catch-22. You have to be somewhat adventurous to get people interested. Everybody's dream is to make a living doing what they love. Fugazi didn't compromise, so every aspect was rewarding, and they were also able to support themselves and their community." Bourgeois speaks with the clarity of someone who knows what his priorities are. The Dischord community is distinctly not about the money.

I have seen bitter fights over the purpose of a band. It is important to respect the differences between members. It is legitimate to be in a band just to have fun, to explore music as art and self-expression, to make a political statement or to avoid a normal job. It is equally legitimate to seek stardom or find a comfy local

niche playing bars, weddings and bar mitzvahs. It's legit to try to become insanely rich, make a living, play for beer money or no money.

If band members aren't seeking roughly the same thing, they are playing with the wrong people. It is better to admit this than to fight endlessly about it.

This comes into play when commitment to the band is in question. Burgess says, "Early on when the band is going from a hobby to doing gigs there's probably someone thinking they want to get a degree and a job. You have to look for the signs — if someone's climbing up the career ladder on the day job, you have to ask them 'do you have the flexibility to go on the road for three weeks?' It's an ongoing conversation."

Depending on what stage your band is in, you and the group may not yet have the answers to basic questions about goals, mission, and priorities. But that does not mean you should avoid those issues. **I suggest that you:**

- *Keep the goals of the band alive in the conversation: "What are we trying to do here?" "What if we're massively successful — what will it look like?" "What do we really want?" If members aren't fully committed, don't abuse them for it — they're entitled to make their own decisions. Find a replacement and allow them a graceful exit.*

- *It is also a good idea to allow people to express their differing goals rather than try to force your priorities on them.*



## WHO'S IN CHARGE?

Musicians often have a visceral dislike of authority and leadership, but have powerful opinions on how things should go. The result is often friction and confusion. The struggle over power, authority and leadership is one of the top killers of bands.

Leadership allows the group to make decisions and follow through. It creates purpose and direction. Leadership has to come from somewhere: from one or two people, or the group as a whole. A band especially needs leadership when it is floundering and directionless. However, some bands attack anyone who acts like a leader, which only discourages leaders from emerging. Fights can emerge when people compete for a leadership role. Needless to say, a power vacuum is dangerous territory. Proceed with caution.

Burgess observes, "Usually there's a *de facto* power structure that happens in a very informal way. Someone gets power because they own the PA or the van or write most of the songs." Fights emerge when other band members don't agree that the power is legitimate.

Should band members avoid confrontations? Not at all. Leadership is necessary. Be realistic. Take a chance and see what happens.

If you feel that you should assume the leadership of your band, but are worried about being attacked or even fired, I advise you to find a way to first be essential to the band's success. Be an electrifying performer, a strong songwriter, a relentless marketer — or buy a van.



## MAKING DECISIONS

Bands are notoriously unclear about their decision-making process. I asked one musician

how his band makes decisions. He said, "Democratically — everybody has input." Asked how they resolve disputes, he replied, "I decide." That, however, is not a democracy; it's a benevolent dictatorship, which is an okay way to run things. But if band members expect to have equal say, this system will bring trouble.

Burgess says, "I don't think I've ever come across a true democracy in a band. There's the illusion of democracy, but there's always a *de facto* leader. Supposedly the Police were egalitarian, but the more you look into it, Sting ran the show."

A strong leader isn't necessarily a fascist or a megalomaniac. Some musicians naturally take responsibility because they're organized and ambitious. Bruce Springsteen earned his nickname "the Boss" because early on he took charge of collecting the pay from club owners and distributing it to musicians. Apparently he

"I don't think I've ever come across a true democracy in a band. There's the illusion of democracy, but there's always a *de facto* leader. Supposedly the Police were egalitarian but the more you look into it, Sting ran the show."

—Richard James Burgess,  
musician•manager•producer

was a natural leader, and people who followed him were glad they did.

A band with a strong leader can have great morale, because band members can be clear about their direction. Sometimes a leader reserves legal power to hire and fire, and might name the band after him- or herself. These are legitimate prerogatives, but taken too far they can interfere with other band members, depriving them of a sense of ownership and *buy-in*. It could adversely affect their commitment to the group. Slighted musicians may subtly undermine the leader out of envy or resentment or be apathetic and passive, not striving for the band's success, just showing up at the gigs. The leader often ends up feeling burdened by the role and angry at his bandmates.

A way to improve *buy-in* by all band members is to share ownership and leadership through a more democratic style. This requires everyone taking responsibility for the progress of the band.

Two ways to make group decisions are by vote, which requires the losing minority to commit to decisions they voted against, and *consensus*, which requires everyone's agreement. Group decision-making is hard and cumbersome compared to having a leader who decides, and some find it too much trouble.

Sometimes the way bands *really* make decisions is that the most belligerent, aggressive, unpleasant member gets his or her way because everyone else is exhausted from fighting. I call this "management by tantrum" and if the offending person can't realize how destruc-

tive this is, the only solution may be to fire him or her.

**Here are some points to consider when it comes to making decisions:**

- *If some members have more say, make it known; but if you're trying to be democratic and egalitarian, be clear about it. There's no free lunch: no system is devoid of tension, but clarity can head off the most destructive fights.*

- *Be flexible in your decision-making. Key business decisions such as choice of manager may require consensus. Some decisions, though, such as the set-list or the artistic direction of the band, will probably be strongly influenced by the most persuasive member.*

- *Take notes at meetings. Everyone will absolutely have a different memory of what decisions are made at meetings. Meeting minutes create a written record and can avoid fights. E-mail a copy to everyone or use an online collaboration tool such as Basecamp so everyone has access.*



## ACCOUNTABILITY

An organization needs a way to hold members to their commitments. If a band has an ethos of holding one another responsible, things will get done and morale will be good. This is delicate business, because people don't like being called out. It must be done with tact and skill, as a truly helpful thing rather than a humiliation. It's the only way to clear the air when a member has let the others down.

Burgess notes, "Being late to gigs is a major issue. The others get caught in that trap — 'Do I create a bad vibe before the gig or let it go?' The best way to handle it is diplomatically. If someone has natural persuasive skill, it's great. It is very unusual for a band to have serious accountability."

A culture of accountability helps everyone excel. In a band where everyone is too defensive to hear feedback, nobody can learn. In a band where people can speak up when someone is out of tune, dragging the beat or playing lamely, problems get corrected quickly and the level of musicianship keeps rising.

Accountability becomes urgent when a band member's personal life affects the band's career. For example, when use of alcohol or drugs becomes a problem. If it affects the band, it becomes the band's business.

**Again, you should try to nip such problems in the bud:**

- *Set the tone right away that band members will be holding one another to their commitments.*

- *When correcting a band member, say specifically what the problem is and why it's a problem, and tell them what to fix. Avoid sweeping statements and character assassination even if they seem justified. "When we're late to the gig we don't get a good sound check" is better than "You're always late because you're lazy and unreliable." Do not rub it in — convey an attitude of "nobody's perfect, but we really need you to work on this." Let them save face.*

- *Speak for yourself, not from a God-like position.*

- *If you can correct them, they can correct you. It's only fair.*



Continued on page 68 ►

April 2008's

# ASCAP

# "I CREATE MUSIC" EXPO:

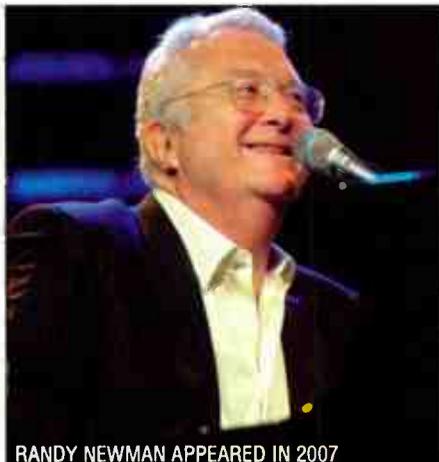
## Affordable Conference Empowers Songwriters and Composers

By Dan Kimpel

The ASCAP "I Create Music" EXPO elevates the conference experience to an unparalleled magnitude. Since its inaugural year, the EXPO (open to all regardless of performing rights affiliation) has attracted more than 4,000 music creators, industry professionals and exhibitors and is expected to convene an unprecedented gathering for the third annual EXPO in Los Angeles Apr. 10-12, 2008 at the Renaissance Hotel at Hollywood & Highland.

The star power is extraordinary: The EXPO's headliner interviews have already featured Tom Petty and Randy Newman. Other panelists and performers have included Clarence Avant, Johnta Austin, Glenn Ballard, Alan & Marilyn Bergman, Stephen Bray, Darrell Brown, Chris Brubeck, Bun B, Kandi Burruss, Regina Carter, Chamillionaire, Tom Chapin, Desmond Child, Alf Clausen, Ted Cohen, John Corigliano, Marshall Crenshaw, Hal David, Patrick Doyle, Dre & Vidal, Jermaine Dupri, Barry Eastmond, Mike Elizondo, Michael Giacchino, Lukasz "Dr. Luke" Gottwald, Jerry Harrison, Mark Hudson, Brett James, Jimmy Jam & Terry Lewis, John King (Dust Brothers), Holly Knight, Russ Landau, Jerry Leiber & Mike Stoller, Tania León, Alejandro Lerner, Seth MacFarlane, Kenny MacPherson, Johnny Mandel, Tom Maxwell, MC Lyte, Rhett Miller, Rick Nowels, Martin Page, Rudy Perez, Linda Perry, David Renzer, John Rich, Matt Scannell, Stephen Schwartz, Jill Scott, Matt Serletic, Jeff Silbar, Marc Shaiman, Michelle Shocked, Jill Sobule, J.D. Souther, Don Was, Jimmy Webb, Paul Williams, Ann & Nancy Wilson (Heart), Bill Withers and Dan Zanes, to name just a few of the stellar participants representing a wide range of genres.

"The EXPO took off like a rocket," marvels ASCAP President and Chairman and Academy Award-winning lyricist, Marilyn Bergman, who offers this overview: "For someone who wants to know what the business is like today — who are the players and where help might come from — attending this event is a very wise thing to do."



RANDY NEWMAN APPEARED IN 2007



TOM PETTY APPEARED IN 2007

### EXPO EVOLVES

For decades, ASCAP has been presenting workshops and career development programs. Each year the Society holds general membership meetings in Los Angeles, Nashville and New York. When ASCAP began offering pre-meeting seminars the response was immediate, says Phil Crosland, Executive Vice President, Chief Marketing Officer for ASCAP. "Virtually everyone — about 1,000 people at each location — would show up an hour early to sit in. We would have panels of successful writers interviewed by Todd Brabec, and we had tremendously positive feedback."

Clearly, as ASCAP members were surveying the landscape for networking and educational opportunities, the Society surmised that having one huge event under a single umbrella — 100 percent dedicated to the needs of songwriters and musicians across all genres — could empower artistic creators. Crosland notes that a working group that included a key EXPO architect, Lauren Iossa, Senior VP, Marketing, said, "We need to do our own music conference where we can focus and make it more significant than an afternoon, a day or even two days."

### BEYOND SONGWRITING 101

New Jersey songwriter/producer Deb Ferrara, founder and producer of the popular ASCAP showcase series NJ Songwriters in the Round, has featured hundreds of up-and-coming artists and helped the music community connect. Most recently Ferrara partnered with Askold Buk to form 901 Music Productions.

Ferrara was skeptical about the EXPO. "I was a big SXSW person. I wondered, 'Is this Songwriting 101?'" Everyone I spoke to said that aside from the seminars being terrific, it is a great networking opportunity — and that's what it's all about." At the EXPO, Ferrara met a representative from Ricola, an EXPO sponsor, who was conducting on-site interviews and she connected with Chris Devito, from Devito/Fitterman,

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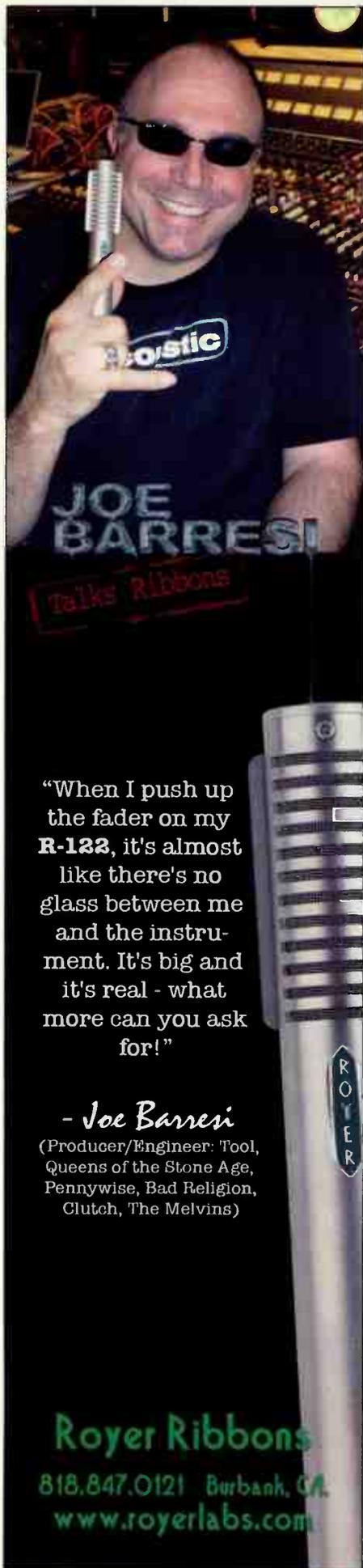
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L-R: 2007 EXPO panelists Mark Hudson, Don Was, Jerry Harrison and Glen Ballard

the company's ad agency. "I asked if they were accepting CD's. He said 'Sure.' Six weeks later I got a call and Chris said, 'We love your song; we want to use it for the ASCAP/Ricola video.' The ad agency wants to work with us again. ASCAP put us in *Playback* magazine. We subsequently signed with an entertainment attorney in New York who is shopping our material. Askold Buk and I signed the artist, April Start, who sang the Ricola commercial. to a production agreement. Is it a coincidence that it all happened after? I don't think so."

### COMPOSE YOURSELF

Ernest Adzentoivich composes music for film, television, video games and advertising in rock, jazz, orchestral and electronic music. Originally a bassist, he observed an economic disparity. "I noticed guys writing the music were making more than the guys playing the music," he laughs.

A key opportunity at the EXPO propelled his career forward. "ASCAP had a panel called "Film Your Issue" where they had a couple of shorts on their website and you were able to score them. Shawn LeMone (Assistant Vice President of Film & Television/New Media & Technology for ASCAP's Membership Group) picked two of mine to be shown, I got great responses, and immediately afterward Edwina Travis-Chin approached me from Associated Production Music (APM) who gave me her card and told me to call her when I got back home. Since then I've made enough to pay for the trip to Los Angeles maybe 12 times."

"All of the ASCAP film and TV people were at the screening. I met Nancy Knutson, Shawn, and Sue Devine, who sent me to an IFF Film Market here in New York where I met a director from L.A. who I had lunch with the last time I was there and I'm talking to him about scoring some promos. Without going to the EXPO I wouldn't have gotten all of this attention."

Adzentoivich notes that being self-motivated, professional and visible can magnify the EXPO as a phenomenal resource. "Especially for someone in my position. It depends on the person; if you're starting out, the panels are great, if you're a little further along, it's important who you're standing next to, who you get to talk to, and who you get to meet. You have to put as much into it as you can."

### INDIVIDUAL ATTENTION

This year, to take writers to the next level, ASCAP will be devising a system of "tracks,"

suggestions for how to maximize the conference experience with the events and opportunities specific to individual careers. While there will be plenty of basic information, this will be a way to address the needs of songwriters and composers who, like Ferrara and Adzentoivich, are at higher levels.

As always, participants will pick and choose, but with so much programming available, ASCAP believes it will be advantageous to provide this measure of guidance.

Phil Crosland explains the expansion of the EXPO's one-on-one sessions. "We put attendees across a table from someone who can really help them with a particular career issue. It might be a successful ASCAP songwriter or a successful publisher or an industry influential of some kind. For the first two EXPOs we said the first 500 people would be entitled to one of these sessions. We did it to market the EXPO; to add to the early registration numbers and build excitement. We found a couple of things: we don't need the one-on-ones as an incentive. We're approaching 400 registrants with five months to go until the EXPO occurs."

"We oversold it the last two years. Some people were cut out because they didn't hear about it until later. We said, for an additional administration fee of \$25, we will guarantee a one-on-one session. It democratized the availability of these sessions. 85 to 90 percent (of registrants) have said they want this. We know they're valuable, so there will be an opportunity regardless of when they register as long as we don't reach capacity."

Jimmy Landry, an A&R rep and in-house producer for Capitol Music Group in New York has his own label, AudioStrike ([www.audiostrike.com](http://www.audiostrike.com)), but he considers himself "a songwriter at heart." He was one of the mentors who met with writers, offered advice, and listened to music. He notes that he heard some signable talent with whom he has stayed in touch. "Out of all the conferences I've attended this one gives participants opportunities to sink their hooks into the industry. Everyone is approachable. I think you get more bang from your buck. Some conferences are overwhelming, not focused. This is very focused. It's not like you come, give someone a demo and get signed: at this conference you come and roll your sleeves up and learn how to possibly make some money by getting your music licensed or you're going to have a mentor session with someone who can give you some guidance. There is camaraderie — everyone is there for the right reasons."

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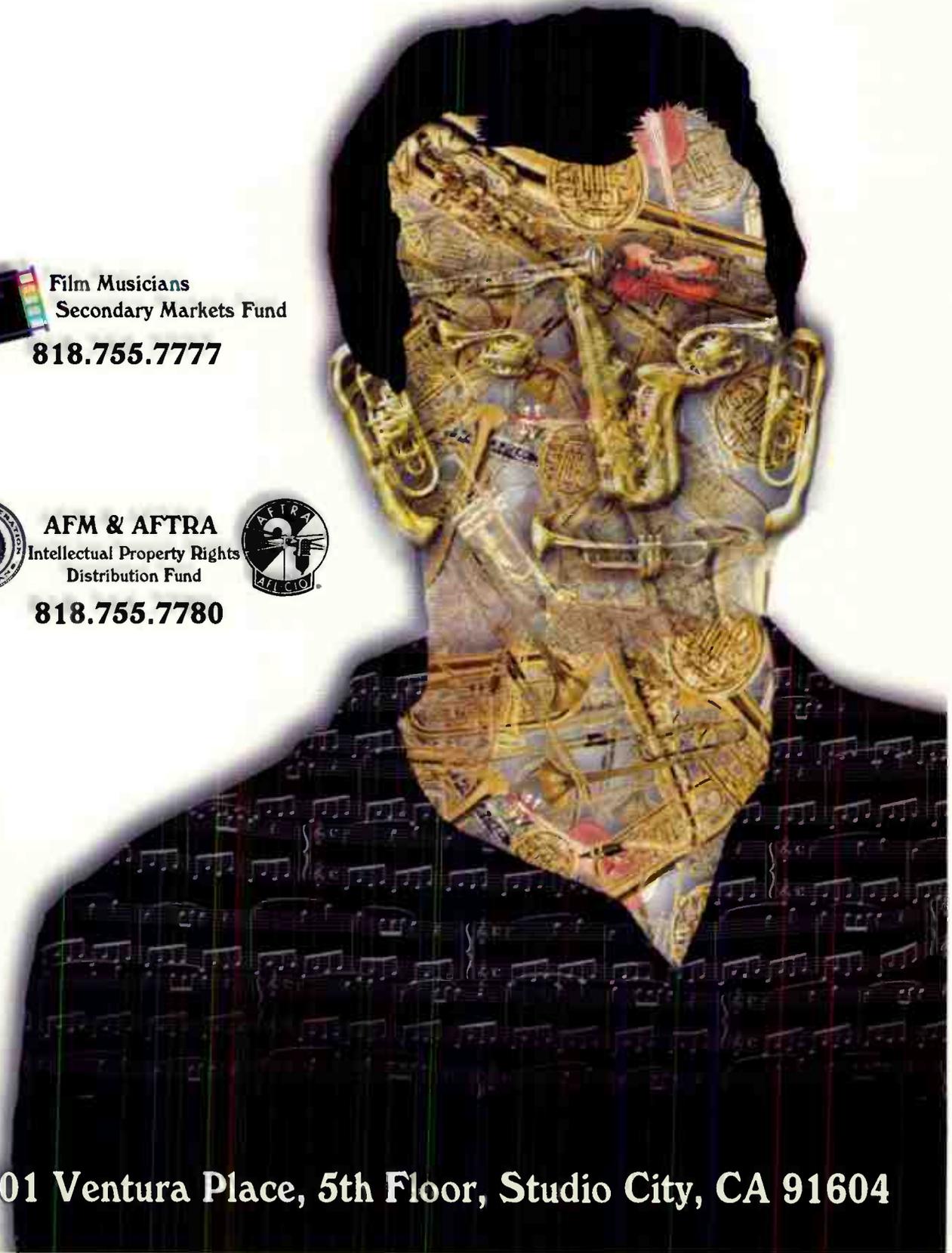
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**—Jimmy Landry, A&R Capitol**

## BIZ REALITIES

Empowering the songwriter with tools to understand business adds another dimension. ASCAP Board Member Leeds Levy is President of his own independent music publishing company, Leeds Music. Levy was, until recently, the President of Chrysalis Music Group, Inc. Until 1991, he was the President of MCA Music Publishing, the world's third largest music publisher. Levy also established Elton John and Bernie Taupin's American music publishing operations. "A songwriter is an inventor; a song is an invention; now, they have to create commerce from it," he remarks. "You cannot just come to the market with a great song; you have to have a plan of execution. The more that writers are at EXPO to glean that information they can move their careers forward."

Levy, who helmed a high-profile publisher

panel at the EXPO, notes that the terrain of music publishing is far different in this era than that of his father, Lou Levy, who quite famously signed Bob Dylan to his first publishing deal. He says his EXPO panel was reality-based.

"There was reluctance on the part of the publishers to give anyone false hope in terms of a deal. I think one thing that writers today realize is that in the early stages of their careers they are going to be their own publishers, record labels and artists. The burden, if you will, is on the back of the creator to, as they say in Hollywood, be a *hyphenate*. Still, if the publisher could write the hit songs he wouldn't be looking for the writer."

Crosland notes the heavyweight panelists and performers from the ASCAP community. "Our Membership Group, led by Todd Brabec, does an absolute heroic job in reaching out to those ASCAP members who can not only draw a crowd, but say something meaningful and relevant to aspiring music creators. The other point I would make is that a lot of our well-known writers contact us and say they want an opportunity to give back. It is not all that difficult to recruit panelists and keynotes. Sure, schedules are always a problem; if you're successful you have no time. That's what we find about business in general — you keep giving the work to the people who get it done. The people who are making things happen are first in line if they can shake their calendars loose."

## GAINING A DECISIVE EDGE

Marilyn Bergman avows that the ASCAP "I Create Music" EXPO, despite its inspiring glow, offers a sobering reality-check on the business today. "I think writers are learning that they not only have to be their own publishers, but they have to be their own outlet of music. The funnel is narrower than it has ever been. They either have to find a way to widen the bottom of the funnel or find a way to go around it. It's not just about coming together and networking. Hopefully, people learn something from all of the wonderfully talented people who have paid dues over the years. Everyone they hear — panels, discussion groups, performers — all of these people have skills and crafts that they've honed."

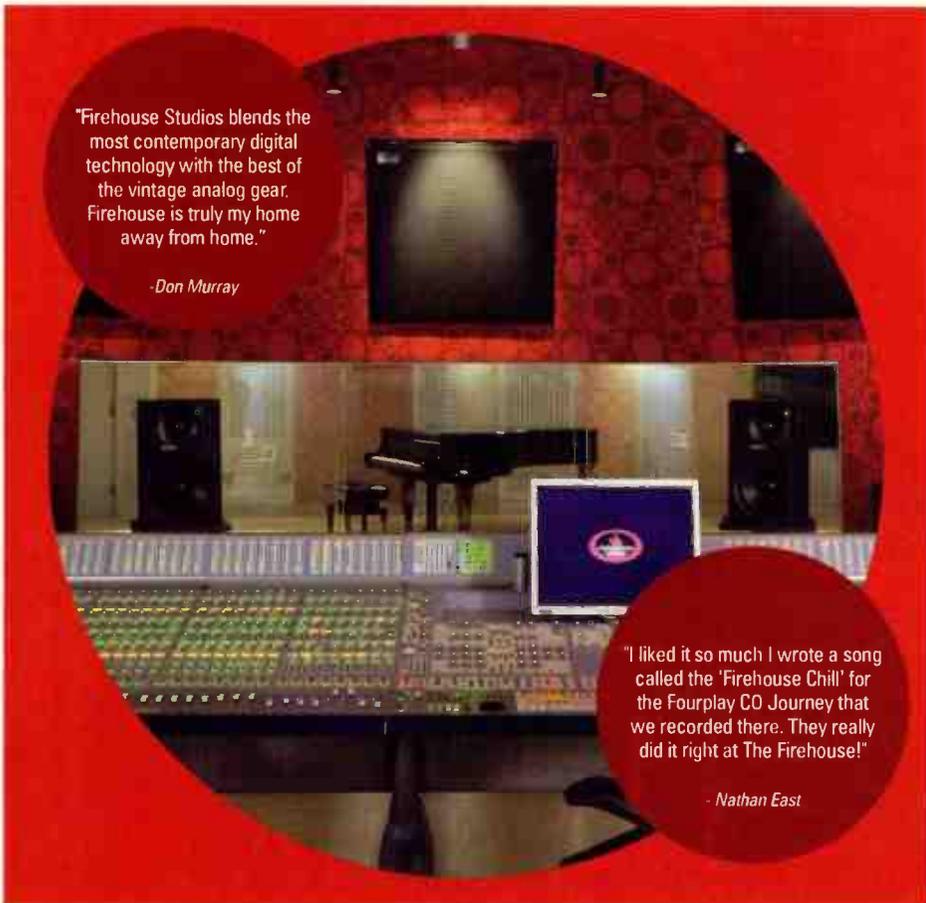
"Talk to anyone whose been to an ASCAP "I Create Music" EXPO, and you will hear it's the best money they've ever invested in the music business," says Phil Crosland. "We keep the price low so it can appeal to the kinds of numbers it does draw in. We want to make it affordable; there is nowhere you can spend \$250 - \$275 and get three days that are totally focused." Deb Ferrara agrees, "If you're a songwriter you have to be there. It's about being at the right place at the right time, and this is the right place." M

To register, visit [www.ascap.com/expo](http://www.ascap.com/expo)

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# A Chat With Dave Gohan

## Depeche Mode Frontman in the Producer Seat

By Rob Putnam

**B**eing an original member and frontman of multi-platinum act Depeche Mode has, inarguably, made Dave Gohan a star. Recently he made a move into production with his second solo album, *Hourglass*, which he recorded at his three-room 11th Floor Studio in New York City. The shift came about when working with collaborators [Depeche's touring drummer] Christian Eigner and guitarist/Depeche Mode programmer Andrew Philpott. *Music Connection* explores Gohan's thoughts on production in this exclusive Q&A.

**MC:** How did you get into production?

**Dave Gohan:** It kind of happened by accident. Over the last few years Christian, Andrew and I would get together to write or to record demos. We went into that usual process this year and within a few weeks we had a number of songs that were definitely much more than demos. There was a feeling of continuity flowing through them. We sat around and talked about producing [the album] ourselves. At that point we got [Mute Records founder and producer] Daniel Miller involved. He came in, listened and gave us the thumbs up.

**MC:** What were some of the things you learned as a musician recording with Depeche Mode that influenced you as a producer?

**Gohan:** Over the years we've been lucky enough to work with so many different producers — Daniel Miller, Gareth Jones, François Kevorkian — and all of their techniques rubbed off on me: where you're going to put amplifiers, how you're going to set up the drums. You learn to try different things and this album was decidedly an experiment, using electronic and acoustic instruments in close quarters. Using my voice to dictate the atmosphere is definitely something I continue to learn to do.

Much of the knowledge gained over the years had a lot to do with [producing the album]. We knew the feel that we were trying to get. It just seemed like a waste of time to complete some demos, look for a producer and then start the process all over again. It was a fantastic experience. We wrote, recorded and produced the album in about eight weeks. Sometimes it became a bit overwhelming having to oversee the whole process.

**MC:** As a new producer, what's the biggest challenge you've faced and how did you overcome it?

**Gohan:** Towards the end of it all, sitting down and going "Okay, these are the songs that are

going to be on the album and this is the way they're going to play out. This is the one I want first, this is the one I want last." What comes in between has got to tie it all together. That was where we probably had the most disagreements about the flow of the album or even about certain songs that became favorites: where they went on the album or if they went on the album at all. At that point I kind of stomped my feet and said "You know what? This is my record."

I was very sure that the song "Saw Something" should be first. I don't think Andrew and Christian completely agreed with that. But for me it was much more of a lyrical, melodic thing that was difficult to get across to them. They rolled over in the end. That was difficult, actually. You have to stand there and be the



leader. What helped me with that was all the experience I gained from being the lead guy of Depeche Mode; being the one that had to stand at the front of the stage and kind of deliver the song. Sometimes it's a lot of bluff.

One of the biggest things I've noticed in the past is that some producers don't know how to finish; they don't know how to turn around and say, "Okay, we've done as much as we can with this song. This is it." The same goes for the album. You have to be able to go, "We're finished, we're done. This is it, guys. There will be another record."

**MC:** In what ways is production different from what you thought it would be?

**Gohan:** It's a matter of getting an atmosphere going from the people who are actually working on the record and then looking at what you've got and how you can *better* it. That, to me, was very useful making the last record. We recorded it over a great period of time. The difference between the last album and this one is that the songs were written beforehand and then demoed. With this album we wrote as we went along. All the various techniques I've learned then come into play; they're all there at the back of my mind. A lot of it, too, comes from performing live: learning how to use the flow of songs to create a bigger picture.

**MC:** Do you plan to produce other artists?

**Gohan:** Who knows? Ten years ago I thought I'd reached the point where I'd learned all I could or performed the best I could. I was kind of getting lost. We'd climbed this mountain together. My feeling was "Now what?" I'm constantly surprised. If I sit down as a worker among workers it's always amazing what I get back. I would love it if Depeche Mode would go into the studio with people we want to work with and do something completely different.

**MC:** Do you think you'll produce Depeche Mode in the future?

**Gohan:** I don't know about *that*. That would be a tall order for me to turn around and say "Hey guys, I'm producing the next album." I think it's tough enough for me to bully my way in with my songs.

**MC:** Do you or will you record other artists at 11th Floor Studios?

**Gohan:** People have asked me if they can use the studio. I'm very protective of it because it is my space. Something's special about this room so I'm a bit reluctant to allow other people to come in and do their thing. There'd be a lot of rules and regulations.

**MC:** Do you engineer your recordings?

**Gohan:** [Recording engineer] Kurt Uenala has helped me out a lot. He assisted with editing vocals and putting that stuff together. We reached a point where we had all this work and we needed some outside help to sort it out. I think if we had the opportunity to do it again we'd probably get an engineer so we three would be freed up to be creative. He's probably going to be part of these live internet performances that we plan to do for iTunes, MySpace, AOL and so forth. We'll go into a rehearsal room and play some of the new songs together. I like the idea of mixing it up a little and using other people to actually portray [the music] in a different way so that it isn't identical to the record.

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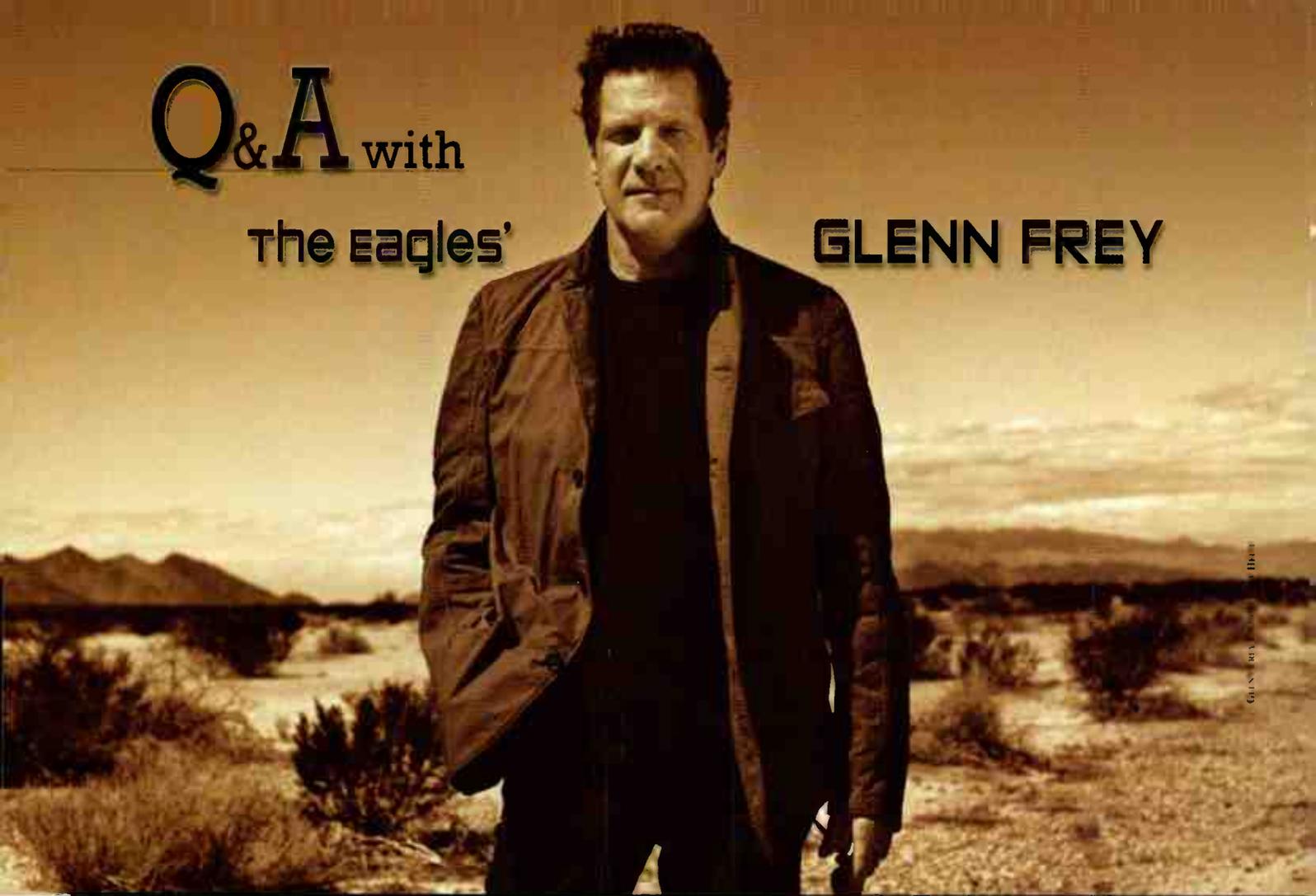
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World Radio History

# Q&A with

## The Eagles'

## GLENN FREY



By Gary Graff

It was 13 years ago that hell froze over. The Eagles, whose Don Henley pronounced that Satan would have to be wearing North Face before the band would play again, did indeed reunite, hitting the road and offering up a few new songs over the next decade-plus. But the return many fans were really waiting for finally took place this year, when the group released *Long Road Out of Eden*, its first batch of all-new material in 28 years, since *The Long Run*. Befitting the wait, it's a two-CD set with 20 songs, from the vintage-sounding first single "How Long" to political treatises like the title track. Henley and co-founder Glenn Frey rekindled their songwriting partnership to pen six of the album's tracks, while guitarist Joe Walsh and bassist Timothy B. Schmit each get their moments to shine as well. And if the music delivers on some weighty expectation, the reaction kept pace; despite only being sold at Wal-Mart, Sam's Club stores, and on the [www.eaglesband.com](http://www.eaglesband.com) website, *Long Road Out of Eden* debuted at No. 1 on the *Billboard* 200 chart, selling more than 700,000 copies in its first week. (The CD has since soared past the million mark.) It means that 36 years into a Grammy-winning, Rock & Roll Hall of Fame career the Eagles are still flying high and as potent as they've ever been, which Frey says is pleasing but doesn't necessarily surprise him and his three compatriots.

**Music Connection:** Everybody always wonders how the vibe is in the Eagles, but the appearance of a new album implies they're pretty good, no?

**Glenn Frey:** Hey, no complaints. We got ourselves up and running again, which is always a good feeling. What's really exciting is being able to share it with all our fans now. Everybody's been waiting for a long while, so that part's really good. It's exciting for us that we actually made it through the process and did something that we think is pretty good and up to our standards. The band has more possibilities now, and I think that's healthy. It's a bit of a shot in the arm. We're energized. The fun starts right now for us; we get to deliver this record and our fans get to buy it, enjoy it, live with it, find the stuff they really like.

**MC:** You certainly gave them enough to delve into here.

**Frey:** As we started to really gain some momentum in the studio, a lot more material started coming and the album got bigger and bigger and bigger. We kept hearing songs and writing songs that we thought really fit. So you start to feel like, "Gosh, since we haven't made a record in so long, wouldn't it be nice if we could give people more than 12 songs?" So we were able to find more than one song for Joe to sing, more than one song for Timothy to sing and a bunch of songs for Don and I to sing. So now we've got this double record and we're pretty satisfied — and it's time to turn it over to everybody else and see what they think.

**MC:** This also represents something of a shift for the Eagles, from a touring band to a recording group again.

**Frey:** That's a quantum leap for us. It was a place that was hard to get to, and it was a bit of a journey. The Eagles sort of has a life of its own; everything's got to be just right for things to happen for us. And I felt like in 2001 the camaraderie of the band returned in earnest. We got Stuart Smith in the band. We hired two keyboard players from Don's road band. We hired the horn section from my road band. We put 'em all together, worked real hard and re-did our show, and when we went to Europe, for the first time in a long, long time I was really looking forward to going to work. It was fun to go to sound check. It was fun playing. It was fun on the plane. We had opportunities to go out to dinner together and do some other things besides just show up to work and play shows. So I think from that place we were able to say, "Let's try to make a record now."

**MC:** And it's a record with an auspicious beginning, right?

**Frey:** Yeah, we were supposed to start in the fall of 2001 — on Tuesday, September 11th. We loaded in our gear on Monday, and on Tuesday morning Don called me and said, "Are you watching television?" I said, "Yes I am." He says, "Well, I don't think there's any point in going to the studio." I said, "Nope," so we didn't go. But a few days after that we did.

**MC:** That was six years ago, of course. Did it take that much time to finish an album?

**Frey:** We cut some tracks with Bill Szymczyk and we got to a certain point where we realized there was a lot more writing to be done. The problem was finding enough time to do the record right. I think we started to understand it wasn't something we were gonna be able to do piecemeal; we were trying to do it in bits and pieces and let people work independently sometimes, if that's what was necessary.

We kind of did that for a couple of years, but it wasn't really until about 22 months ago, it was really January of 2006, when everybody, meaning the four Eagles, sort of re-dedicated ourselves to the amount of time it was gonna take to do the record. Don started spending an awful lot of time out here, and he lives in Dallas; I know it wasn't easy for him. We all have families, so it wasn't easy for any of us to have to sort of prioritize the Eagles. We tried not to miss big family events whenever possible, but nonetheless it wasn't easy.

**MC:** What was different about the way you worked on *Long Road Out of Eden* compared to other Eagles albums?

**Frey:** One of the things we realized was if we were going to get the record done, you can't ask all four guys to show up for a percussion overdub on some song. It's not gonna maximize people's time, and because everybody has a life away from the band, when we were recording we wanted to just get as much as possible out of the time we were spending.

So we set up two studios. Don has a studio in Malibu, I have a studio in West Los Angeles, and they're 18 miles apart. That way Don and I could work independently of each other and just literally send the stuff back and forth over the internet or we'd exchange drives. It was great, 'cause I don't need to be in the studio when Don Henley does a lead vocal; he knows exactly what he wants, he knows when it's in tune, and on occasion he might ask me which way do I like this or that or "We have a lyric choice here, Glenn, which one do you like?"

But for the most part we've made enough records now where there were some things we could do [as individuals]. We kinda ham-and-egged it like that, and that's one of the ways that so much work got done.

**MC:** Was the songwriting chemistry between you and Don altered at all by the time apart?

**Frey:** Actually, when we wrote "Get Over It" for *Hell Freezes Over* (in 1994), that told us we could do it again. It was more about finding the time, making the time, and prioritizing the time that we spent together, 'cause you just can't write songs for two days. You gotta be hanging out every day doing something, and then you have great days. But the fact that we've done it before, certainly it's an assuring thing to have going into a project like this where you know that your work's going to be scrutinized.

**MC:** What kind of discussions or deliberations were there about what the Eagles should sound like in 2007, and so long after your last album?

**Frey:** I think there was a point early on where we wondered, if not aloud then at least to ourselves, "What's this record supposed to sound

like? Are we supposed to, like, modernize? Are we supposed to do a hip-hop track? Is there supposed to be a track that's like a Justin Timberlake song?" We've always sort of been resistant to categories, y'know? Eventually we figured out, "What do people like about the Eagles? They like us singing together."

That's really what we do; there's something intrinsic in the Glenn, Don and Timothy blend that sounds only like us. So we just said, "Hey, people want to hear us sing, so let's do songs where there's a lot of singing," and it didn't really matter what style the song was. That became the one thing — "Are the Eagles singing?" We've even got a couple songs on this album, like "How Long," the single, where Don and I trade vocals, and you think, "Gosh, I just know people who like the Eagles are gonna really like that."

So, yeah, we don't have any trouble being the Eagles, especially when we've got Joe playing guitar and we've got the three of us singing. That's sort of the essence of the band. That part hasn't changed.

**MC:** That's an interesting example, because not only does it sound like a vintage Eagles track — it is a vintage Eagles track, in a way.

**Frey:** I'd forgotten that we even played it. It was a JD Souther song, and he put it on his first solo album, but it was a song that the Eagles used to do in the very early days, when we didn't have a very long set-list and filled our set list with a few pieces of outside material, and that was one of them.

Now fast-forward to earlier this year, and my oldest boy comes to my office and says, "Dad, c'mere. You've got to come see yourself." I figured God only knows what they've found, so I looked on the internet — I think it was YouTube — and it was footage from this show we did in Holland called *Pop Gala*, and there I was with my long hair and my sideburns and my football jersey, and we're singing "How Long." And it just happened I had been thinking that I'd like to have a real uptempo country-rock song to sing for the album. I was looking for something like "Already Gone," and there it was; actually, my wife said, "Now that sounds like it could be a hit record for you guys."

Then I went to the studio and made a demo...and played it for the guys and said "What about this?" And everybody said, "Yeah, man, that sounds like us."

**MC:** The title track, which is 10-plus minutes, is something else altogether, though.

**Frey:** Man, if you asked me to pick any particular track right now that I'm fond of, I'd have to say it was probably the title track, 'cause it was so involved. Don just outdid himself. He wrote an incredible journey.

It started as a jam during the first recording sessions, I believe. We were in Henson Studios' big room and Timothy was in the isolation booth with an acoustic guitar playing a little chunk-chunk Neil Young rhythm. Don started playing half-time drums with it, and we started noodling with the chords.

During our songwriting sessions, we sometimes ask each other "You have any titles? You got anything going on?" Don said, "I got one title, 'Long Road Out of Eden.'" I went, "Boy, that could sure be a mouthful," so we had that song title, and while we're jamming around, Don figures out the turnaround where we actually sing, "It's a long road out of Eden." It was this spontaneous kind of thing.

We ended up creating this really long jam and the only words we had for it were, "It's a long road out of Eden" at the end of this one section and it laid around like that for a while.

I remember thinking, boy, what a daunting lyrical task it would be to try to write all the lyrics needed for a song that was that long. Then I got a message from Don that says, "Stuart and I

recut 'Long Road'; I've written a bunch of lyrics, I'd like to send it to you." And I was, like, blown away. I said, "God, here we go. This could be the title of our album." The whole thing became quite a recording journey for us.

**MC:** You said that a new album gives the band "more possibilities." What are those?

**Frey:** Well, to tour again. But to tour again we need to redesign our live show — need new lights, production, a set-list that includes a lot of stuff from this new record ... I'm in no hurry to sing "Take it Easy" again; I'll certainly do it, but we want to be able to do the new songs. It's exciting times; I really don't think anyone would be hearing much from the Eagles in the future had we not made this record.

Contact Anna Loynes, [aloynes@solters.com](mailto:aloynes@solters.com) 

## QUICK FACTS about GLENN FREY

- Before forming the Eagles in 1971, the original group members — Glenn Frey, Don Henley, Bernie Leadon and Randy Meisner — were Linda Ronstadt's backing band.
- Prior to moving to Los Angeles, Detroit native Frey sang backup on Bob Seger's 1969 hit "Ramblin' Gamblin' Man." Seger co-wrote the Eagles' 1976 hit "Heartache Tonight."
- Frey discovered the Eagles' first hit, "Take it Easy," when he heard Jackson Browne recording it. He also contributed two lines for a co-writing credit.
- The Eagles' 1976 compilation *Their Greatest Hits 1971-1975* ranks as the top-selling U.S. album of all time and was named Best Selling Album of the Century in 1999 by the Recording Industry Association of America.
- The Eagles have won four Grammy Awards and were inducted into the Rock & Roll Hall of Fame in 1998 and the Vocal Group Hall of Fame in 2001.



# SOCAL SIGNINGS 2007

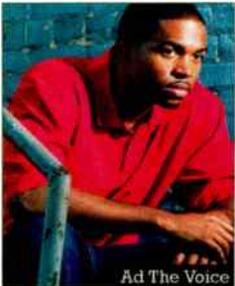
By Bernard Baur & Paula Muñoz

**A**s the music industry continues to morph, and the internet looms larger every day with independent artists seeking success on their own, the number of Southern California signings is slightly down from last year. *Music Connection* received reports of just over 60 signings in 2007. It should be noted that responses to our quest — especially from the majors — were notably subdued this year. Once again, we can't help but notice that the majority of signings were indie deals. Additionally, the same factors that generally get acts signed were in play: driving ambition, great songs, the right connections, and a strong live show.

## A.D. The Voice

Statik Entertainment

A&R Rep: NA



A.D. The Voice

While a student at Harvard Law School, A.D. was less than inspired. So, he embraced his passion for hip-hop and partnered with Tommy "TK" Kim to create Statik Entertainment, a California indie label. During his final years of law school, the artist flew between Boston and L.A., recording nearly 100 songs in the process.

Upon graduation, he moved to California, set up shop and became the label's first signing and Co-CEO. A.D.'s debut, *Painfully Free*, will drop in January 2008.

## American Catapult

Further South Recordings/Cooking

Vinyl/Koch

A&R Rep: NA

This DIY band produced their own CD, formed a label and sold their album on CDBaby and Amazon.com. Soon, they realized that they needed help with distribution and marketing. After meeting with several labels, they decided on (British label) Cooking Vinyl, for the European market, and Koch in the USA. *Trees of Mystery* was released in May 2007.

## Bayadera

Bitemark Records

A&R Rep: Matthew James Walin

After a long courtship, Walin signed this female-fronted Latin-pop band to a three-option record deal. After seeing Bayadera win the Orange County Music Awards for "Best Live

Band," he was taken with their cultural diversity, songwriting, Gina Bandy's seductive voice, and the virtuoso ability of blind guitarist Dat Nguyen. *Rotation Of The Earth* was released in September of 2007.

## Billy Boy on Poison

Ironworks Music

A&R Rep: Jude Cole

How do a bunch of unknown teenagers playing backyard parties and all-ages clubs land a record deal with Ironworks Music, founded by Kiefer Sutherland and songwriter/producer Jude Cole? A local radio program director invited Cole to see them play. After hearing that other labels wanted Billy Boy to develop for another two or three years, Cole signed them immediately. He told the group, "I'll put you out as-is and let you develop, over a few records if that's what it takes."

## Blacklist Union

Wright Records

A&R Rep: Frank Wright

Blacklist Union were super-hot in the L.A. club scene, packing every venue they played. That caught the attention of producer Frank Wright, who signed them to his label.

## Buck McCoy

Caption Records

A&R Rep: Justin Trout

Buck McCoy moved to Los Angeles from Grand Prairie, TX, and became a favorite at "Country Night" spots like Joe's Bar in Burbank. He landed on ABC's *The Next Best Thing* due to his resemblance to (country superstar) Tim McGraw. The label had been in discussions with him regarding a deal, but once they heard about the TV show, things

moved at a rapid pace. McCoy was signed and finished his debut *Top Dog*, which includes the single "Got It All With You."

## Cary Brothers

Procrastination Music/Bluhammock Music

A&R Rep: Jaylaan Llewellyn

Llewellyn was familiar with Cary's music from the *Garden State* soundtrack and assumed he was signed. When she received an e-mail from his manager inquiring about a deal, she was intrigued. She started Bluhammock to create a haven for singer/songwriters and thought Cary might be a great fit. She spent a day with him and realized they shared similar musical tastes. When he played tracks from what would be his album, *Who You Are*, Llewellyn knew she had to help him.

## Chris Stills

KCJ Records

A&R Rep: Kevin Gasser

Chris Stills (son of Stephen Stills) was previously signed to V2 Records. When that label went belly-up, he was picked up by Gasser's indie label.

## Civet

Hellcat/Epitaph

A&R Rep: Chris LaSalle and Tim Armstrong  
This Long Beach, CA, foursome labels its music "femme fatale punk rock." Nominated "Best Punk Band" at the *LA Weekly Awards*, Civet drew the attention of Tim Armstrong (Rancid frontman and Hellcat founder) after releasing a blistering record with pro-skater/punk legend Duane Peters. Currently recording their label debut with producer Julian Raymond (Suicide Machines), the girls are working all-night sessions in between tour dates with label mates, Orange.

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## Cottonmouth Texas

Radio Contraband

A&R Rep: Steve Walker

Cottonmouth Texas was signed to Virgin during the late 90's. Former Virgin promo hotshot Steve Walker founded his own label, bought the rights to the band's album from Virgin, and released *Anti-Social Butterfly* under his imprint.

## Creature Feature

Sumerian

A&R Rep: Derek Brewer

The band's massive MySpace following (over 100,000 subscribers to their page) caught the label's attention and led to their signing.

## David Thiele

New Land Music

A&R Rep: Adam Werner

David Thiele's good fortune came by way of manager/promoter Brent Harvey. After months of courtship, Harvey began shopping Thiele to major labels. But, before he received any replies, New Land Music called. Their description of their dream artist fit Thiele to a tee. Harvey set up a showcase at The Mint, and New Land offered Thiele a deal in the middle of his set. His debut is due in 2008.

## Dilana Robichaux

Cherry Lane Music

A&R Rep: Richard Stumpf

Dilana's big break occurred when she became a finalist on the CBS show, *Rock Star: Supernova*. She caught the attention of Richard Stumpf, Sr. VP of Creative Services & Marketing, who said, "Anyone who hears Dilana sing knows she's a rock star in the purest sense." Dilana's currently co-writing with Motley Crue's Mick Mars, and recently opened for Aerosmith in Las Vegas.

## Endless Highway

Wind-up Records

A&R Rep: Diana Meltzer

As with most artists signed to Wind-up, Diana Meltzer became a fan of the band's repertoire. A producer formerly signed to the label as an artist introduced them.

## Everlast

Sony/ATV Music

A&R Rep: NA

Everlast signed a "360" deal, which is becoming increasingly popular at labels. The former House of Pain leader, who created the anthem "What It's Like," will release *Love, War and the Ghost of Whitey Ford*, early 2008 via an arrangement between his management and Sony. Manager Jeff Rabhan reports, "The deal allows Everlast to be involved as a creative partner in the album's success." Everlast wrote the theme song for TNT's *Saving Grace*.

## George Stanford

Smash/Island/Mercury

A&R Rep: Evan Lipschutz

Songwriter/producer Dave Tozer (John Legend) played Lipschutz a song called "Heartbeat." Lipschutz loved the voice and song so much, he called Mercury's president David Massey and asked to meet with him. Massey loved it. Stanford was signed within days.

## Grand Ole Party

DH Records

A&R Rep: Dave Holmes and Darin Harmon  
Rilo Kiley's Blake Sennett heard about the band and went to see them during a trip home (San Diego). Enamored with their songs, he contacted them via MySpace and volunteered to pass

their demo to his managers at 3D Management. As a result, 3D's Holmes and Harmon signed them as the first act on their new label. GOP's debut, *Humanimals*, will be released in January.



## Harley Krishna

New Light Entertainment/UMG

A&R Rep: Tom Sykes

A close friend of Harley Krishna's inadvertently handed industry veteran Tom Sykes a CD. Immediately, after listening to it, Sykes called Harley and said it was just what he was looking for. The album was produced by Grammy-winning producer Ted Greenberg at Cello Western Studios. It's set for release in 2008.

## Hodges

Rtel/Epic

A&R Rep: Rob Thomas (Rtel) /  
Pete Giberger (Epic)

Developed by manager Nick Lippman (Lippman Entertainment), Hodges' demo was sent to Rob Thomas for his newly formed label, Rtel. Consequently, Hodges opened for Thomas during his "Something To Be" solo tour. Afterwards, Thomas signed Hodges. The demo then went to Epic, who signed Hodges via a joint-venture deal.

## Holly Light

Warrior Girl Music/10Spot Records

A&R Rep: Gilli Moon (Warrior Girl Music) /  
Brad Pressman (10Spot Records)

After producing Light's album, Gilli Moon (CEO, WGM) brought it to 10Spot Records. They fell in love with the music, the songs and the artist, and inked the deal.

## HoneyHoney

Ironworks Music

A&R Rep: Jenn Littleton

HoneyHoney were signed as a result of the first ever Star 98.7 Rockstar Contest. They were chosen out of over 300 submissions and are currently working on their debut album for 2008.

## I Hate Kate

Glassnote Records

A&R Rep: Eric Hunter

Attorney Ben McLane got this act's album to Glassnote, and sparked enough interest for label president Daniel Glass and West Coast A&R Eric Hunter to attend a sold out KTCL radio sponsored show. The energy, the songs, and the crowd launched their single "It's Always Better (When I'm With You)" to No. 1 at KTCL, and land them a spot on Glassnote's roster.

## Indovizualz

Wright Records

A&R Rep: Adam Duffy

This act from Long Beach, CA, started touring the West Coast over seven years ago and developed a huge fan base. That work ethic attracted label interest. They're currently recording their debut under the Wu-Tang Family.

## Jimmy Robbins

Universal Motown

A&R Rep: Nigel Mack

Robbins' manager got the attention of Nigel Mack who was so impressed with this young artist's lyrics and musicianship that he arranged for Robbins to showcase for Silvia Rhone, Universal Motown's president. The entire label group saw so much potential that they signed him the same day.

## Jo De La Rosa

Immergent Records

A&R Rep: David Helfant

Jo De La Rosa starred in *Real Housewives of Orange County*; in one of the episodes she recorded a song with Grammy-winning producer, Bob Cutarella. After the track was recorded, Cutarella brought the singer to Immergent to talk about a deal. They loved her voice, knew she had a great fan base and felt that the artist could be huge. With her CD almost done, De La Rosa negotiated a new deal with Bravo for her own TV show.

## Joni Mitchell

Starbucks Entertainment/Hear Music

A&R Rep: NA

This 60's icon and multiple Grammy winner signed with Starbucks' new label, Hear Music, joining Paul McCartney and James Taylor on the esteemed roster. Mitchell, who penned "Big Yellow Taxi" and "Woodstock," had previously vowed to never sign another record deal. She expressed her discontent in a *Rolling Stone* interview, wherein she described the music industry as a "cesspool." Nevertheless, Hear Music (and McCartney) convinced her to give it another shot.

## Justin Hopkins

Pama Records/Universal

A&R Rep: Tom Callahan and  
Magnus "MAXE" Axelsson

Justin Hopkins played college living rooms while creating a sound he calls bare-foot-soul. His eagerness to play for anyone, anytime, anywhere earned him a loyal following, and performance slots with John Mayer and Shawn Mullins. In 2004, Hopkins moved to L.A. after recording his solo debut *The Building*. His drive, determination and talent led to his deal.

## Lucy Walsh

Island/Def Jam

A&R Rep: Rob Stevenson  
and Antonio "L.A." Reid

Lucy Walsh (Joe Walsh's daughter) received massive exposure as a backup singer for Ashlee Simpson. That, along with her pedigree, was enough to get her a deal. Walsh completed her debut, *Lost in The Lights*, and dropped the single "Crash" that name-checks the popular movie *Hustle & Flow*.



## Lili Haydn

Nettwerk Music Group

A&R Rep: Mark Jowitz

Haydn was previously signed to Atlantic and Arista, where her violin skills became world-known. George Clinton called her "the Jimi Hendrix of violin." Haydn contacted Nettwerk looking for management but, after meeting with CEO Terry McBride he believed a record deal made more sense. Now, she's finishing her third major label CD, due in March 2008.

## Michael St. Germain

Undisputed HiFi Recordings

A&R Rep: Freddy Cameron

Freddy Cameron discovered Michael St. Germain at The Gig Hollywood. He was originally signed with his band, Crash Radio, to Matt Serletic's Melisma Productions. When Serletic was named president of Virgin Records he took St. Germain (and Cameron) with him. But, when Serletic was dismissed, the artist was left in limbo. Cameron stuck by St. Germain until he was released from that deal — and left with an album produced by Serletic. Cameron and St. Germain formed Undisputed HiFi to release the record.

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## Mick Mars

### Cherry Lane Music

**A&R Rep:** Richard Stumpf

Cherry Lane signed an original rock star, Mick Mars of Motley Crue. Mars is collaborating with some of Cherry Lane's artists and has lots of sessions scheduled. Sr. VP Richard Stumpf, believes, "Mick will be thought of as not only one of the legends from Motley Crue, but also as one of today's top songwriting partners." Mars' debut album with the label promises to include his signature guitar sound with new twists.



Mick Mars & Dilana Robichaux - with Attorney Dina LaPol

## Miggs

### Pama Records/Universal

**A&R Rep:** Tom Callahan and Magnus "MAXE" Axelsson

Miggs had sold over 20,000 units without any label support, while making 150 tour stops across the country. They're also veterans of the TV scene with placements on FOX, ABC and WB shows, as well as a Buena Vista video game. Their drive and passion got them a deal with Pama Records/Universal, which will issue *Unraveled* in 2008.

## Midnight Hour

### Interscope

**A&R Rep:** Luke Wood

Producer Loren Israel (Jimmy Eat World, Plain White T's) received a message via MySpace from an up-and-coming band looking for direction. After getting to know them, he produced their EP, *Ghost in the Mirror*. Their song "Running Away" got the attention of Luke Wood. After seeing a live performance at their rehearsal space, he offered them a deal.

## Mikal Blue

### Immergent

**A&R Rep:** David Helfant

Previously signed to Alesis and A&M, Blue was a producer working with artists Five for Fighting, Offspring, and Colbie Caillat, which got the attention of immergent Records. The British-born singer/songwriter recorded his debut album *Gold* for the Santa Monica label. The title track was heard on ABC's *October Road*. His immergent debut will drop in 2008.



Monte Negro

## Monte Negro

### Adrenaline Music Group

**A&R Rep:** Bob Divney

Not wanting to wait for a label, the rock outfit Monte Negro formed its own Feed The Hungry Records and released an EP. Receiving positive feedback, the act hired a producer and created what became their debut album *Cicatrix*. Before the band released it, Adrenaline's Divney responded positively to a package sent by the band's manager. *Cicatrix* is available in stores now.

## Monty

### Peermusic

**A&R Rep:** Yvonne Gomez

The son of famed Argentinean singer Yaco, Monty signed his first record deal when he was 20. He released two albums and toured with Latin superstars. His music's critical acclaim and a television stint, came to the attention of peermusic who signed him to an exclusive deal.

## Nural

### Hopeless/Atlantic

**A&R Rep:** Andy Karp and Andrew Lustman Atlantic had been following Nural's progress, until Andy Karp finally caught a show in L.A. Afterwards, he set them up with Hopeless. Nural was the first act signed to this incubator/upstream arrangement.

## OPEP (OT3P)

### Koch Entertainment

**A&R Rep:** Scott Givens

Scott Givens knew that OPEP were looking for a deal before he joined Koch. And, the moment he got there his first call was to their management. They worked out a multifaceted, revenue-sharing deal that makes the band, management and the label partners.

## Ozma

### About A Girl Records/Sony

**A&R Rep:** NA

This Pasadena, CA, band was previously signed to Kung-Fu Records. Following several breakups and reunions, the band announced on Valentine's Day, 2007, that its newest album would be released through About A Girl Records. The group has a long history of touring with Weezer.

## Peter Daily

### Sideshow Records

**A&R Rep:** NA

A singer/songwriter, Peter Daily shared stages with artists such as Matisyahu, RJD2, MuteMath, and Miho Hatori. His activity was noticed by Sideshow Records. As a result, he'll be releasing an EP in 2008. The recording features the former Cibo Matto member Miho Hatori.

## Poets & Pornstars

### Zenzi-Hopper Records/Adrenaline Music Group

**A&R Rep:** Bob Divney

Sunset Strip rock darlings Poets & Pornstars had a Friday night residency at the Viper Room and, literally, packed the place. The support of their fans was intense, and their act was described as a three-ring circus. Their popularity and over-the-top energy attracted label interest. They recently opened for Tesla.

## Quincy Coleman

### Novatunes

**A&R Rep:** Mike Savage Mike Gormley and Jolene Pellant (Yes Dear Entertainment) introduced Coleman to Novatunes. Mike Savage was so impressed, he wanted to release Coleman's first CD *Also Known As Mary*, which contains the song "Give It Away" from the hit Fox/Searchlight film *Waitress*.



Quincy Coleman

## Rocco DeLuca & the Burden

### Ironworks Music

**A&R Rep:** Jude Cole

Rocco DeLuca & the Burden formed in late 2005. Previously, DeLuca was a solo act who opened for artists like John Mayall and John Lee Hooker. In 2006, he caught the attention of Ironworks' Jude Cole, and was signed on the

cup of 2007. His Ironworks' debut, *I Trust You to Kill Me*, is in stores now.

## Roman Carter

### Bong Load Custom Records

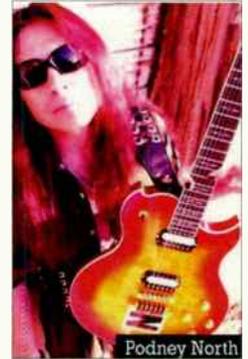
**A&R Rep:** Tom Rothrock

Tom Rothrock signed this 69-year-old blues/gospel great. They met years ago when Carter sang background vocals on an R.L. Burnside track. Ten years later, Rothrock was recording a solo CD and Carter laid down vocals again. After hearing him sing, it was a done deal.

## Ronny North

### Zoomozik

**A&R Rep:** Dan Behlman Dan Dehmlan contacted North after watching him for some time. Following a conversation about the label and North's needs, North decided to get on board. The label sells music almost exclusively online, which North believes is the future. His first label recording was a Christmas song, "A Day in The Moment," released on Nov. 10, 2007.



Podney North

## Sabrina Sloan

### Universal Motown

**A&R Rep:** Jolene Cherry

Sloan grew up in SoCal, but attended school on the East Coast, did *Hairspray* in New York, and then moved back home to pursue a music career. She auditioned for *America Idol* and made it to the Hollywood rounds. That action got the attention of Universal Motown.

## Sara Melson

### Netwerk Music Group

**A&R Rep:** Mark Jowett

Two days after finishing her self-produced album, a friend brought Melson to a Netwerk Records party, where she met CEO Terry McBride. The two bonded over their love of yoga and music, and McBride asked to hear her songs. He passed them along to his partner Mark Jowett, and Netwerk picked up the album for worldwide release.

## Simon Lynge

### Novatunes

**A&R Rep:** Mike Savage

Through their contact with Mike Savage, managers Mike Gormley and Jolene Pellant heard of Novatunes and got Simon's music to them. The label loved it and talked about making him part of their launch. It was that simple.

## SMASH Fashion Electric Pudding

### Recordings/Koch/Universal

**A&R Rep:** Teddy Heavens

SMASH Fashion recorded under their label, Electric Pudding Recordings. Then, after a roof-raising performance at Mr. T's Bowl, they signed a worldwide deal with Blastzone Entertainment for their first release, *A Gentleman's Guide to Sophisticated Savagery*. That record was licensed to Koch in the USA and Universal in Canada.

## Something For Rockets

### Original Signal Recordings

**A&R Rep:** Lucas Mann and Lindsey Pearl

Something For Rockets had been "going it alone" for over three years. The band played sold-out shows and was slowly but surely building a story. That activity interested Original Signal, who offered them a hands-on deal.

"The Towels are a different sort of group...they don't sound like anyone else...their songs have so many influences, the group is almost beyond categorization...The Towels not only make it work, they add heaviness to their music. They come across as fresh, interesting, and compelling,"

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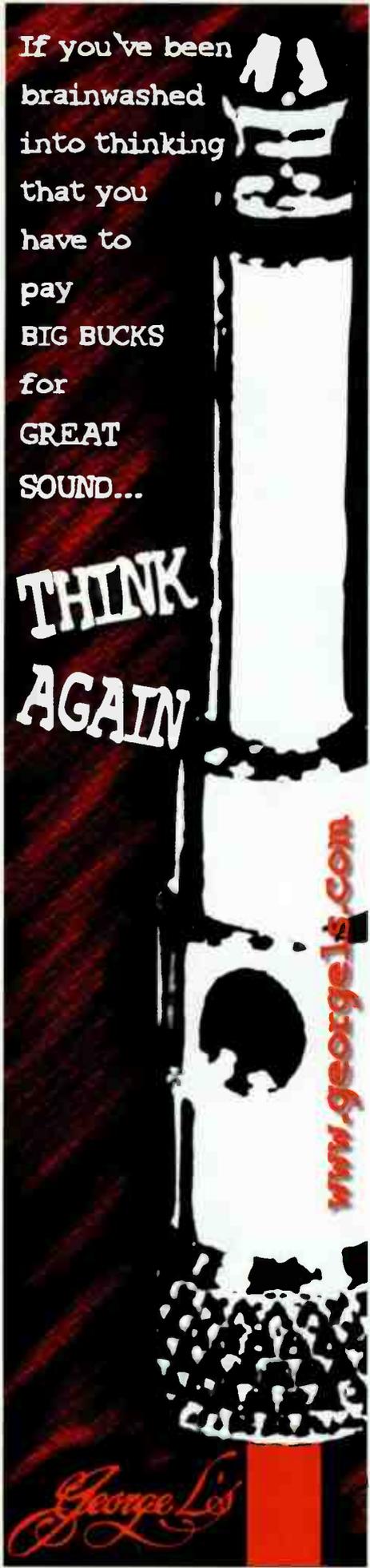
**THETOWELS.COM**



Press Contact: Doug Deutsch Publicity Services (213) 924-4901 bluzmon@sprintpcs.com.

World Radio History

These albums available at CDBABY.COM



## Spiders & Snakes

Corporate Punishment Records/Koch

A&R Rep: Thom Hazaert  
Corporate Punishment Records' CEO Thom Hazaert contacted Spiders & Snakes via MySpace. Ensuing conversations led to a three album deal, commencing with the Nov. 6, 2007, release of *Melodrama*, a two-disc set and a 5.1 surround sound DVD from a Key Club concert. The album is available nationwide.



## Sterlen Roberts

MTL Records.

A&R Rep: Brandon Lamela

Roberts learned what it takes to be a consummate musician from his father, Grammy nominee Steven Roberts. MTL owner Todd DiMartino noticed Sterlen's talent early on and fell in love with his music. Sterlen is currently working on his new album, which will be a mixture of R&B, rap and soul.

## Suzy K

Pama Records/Universal

A&R Rep: Tom Callahan and Magnus "MAXE" Axelsson

This artist gives hope to every suburban mom with a great voice and a dream. Suzy K gave a demo to her brother, a Beverly Hills dentist, who played it for an entertainment attorney while he was having dental work done. The singer's 1996 debut for Coyote Records failed to catch on, but she became a force at adult contemporary radio, culminating in "Now I Know," a hit collaboration with Donny Osmond. Her good fortune continued when Tom Callahan discovered her.



## The Dollyrots

Blackheart Records

A&R Rep: Joan Jett and Kenny Laguna

Joan Jett saw this hard rock band play at Vans Warped Tour, loved them, and signed them to her label.

## The Exies

Eleven Seven Music

A&R Rep: Allen Kovac

After being signed to Virgin Records, and dropped from the roster, the Exies spent two years touring with bands like 30 Seconds to Mars, the Used, and Evanescence. At that point, the group was on the verge of losing two members before they appeared on Motley Crue's *Carnival of Sins* tour by request of longtime fan Nikki Sixx. Sixx hooked them up with Eleven Seven Music.

## The Library

Feudal Records

A&R Rep: Robert Shahnazarian, Jr.

After seeing the Library in early 2007, Robert Shahnazarian, Jr. began courting the group. Six months later, the band convened at Feudal's headquarters and signed a three-year deal.

## This Holiday Life

7 Spin Music

A&R Rep: Peter Khosla

This Holiday Life and 7 Spin had a long courtship throughout THL's five-year existence.

The band and label saw eye to eye on organic movement amongst a macro music model. After months of brainstorming, the deal was inked in an 8X10 foot trailer, with a backdrop of road cases and merchandise.

## Unknown Instructors

Smog Veil Records

A&R Rep: Frank Mauceri

Dan McGuire was a longtime fan of Mike Watt and the Minutemen. He corresponded with Watt and asked about doing a project. They got a band together and laid down some tracks. With material in hand, McGuire approached Frank Mauceri at Smog Veil Records about releasing it. Mauceri said yes.



## Upground

South Ferris Records/peermusic

A&R Rep: Yvonne Gomez

Upground formed South Ferris Records for independent empowerment. At a *Sprint Battle of the Bands*, peermusic's VP of Latin Music (Gomez) was one of the judges, and set them up with a deal.

## Victoria Hamilton

Pama Records/Universal

A&R Rep: Tom Callahan and Magnus "MAXE" Axelsson

Victoria Hamilton is only 15, but her voice is what Tom Callahan noticed, comparing it to Christina Aguilera and Alicia Keys. Hamilton's debut will be completed in January 2008.

## Will Dailey

CBS Records

A&R Rep: Tom Polce

CBS Records was formed to service CBS TV programs, and this Boston-bred singer/songwriter was a natural fit. Dailey came to L.A. to fulfill his dreams. Unlike so many others, he saw them come true — only after he almost died. Appendicitis, a \$50,000 hospital bill, and an industry dance that never seemed to end, sent Dailey back home to recuperate. After recovering, he recorded *Back Flipping Forward*, returned to L.A. and recommenced showcasing. His producer contacted the new label; and, they were impressed enough to make Dailey one of their first signings.

## Year Long Disaster

Volcom Entertainment

A&R Rep: Mike Nobrega

Year Long Disaster booked their own national tours for two years, playing clubs, garnering fans and getting press nationwide. Each time they played L.A., their manager invited A&R. Following a Spaceland show, Capitol offered YLD a deal. However, fearing the fate that often befalls new bands at major labels, YLD sought out an indie label. Enter Volcom, who witnessed a Viper Room show. The band and label had several meetings that led to a deal. **MC**



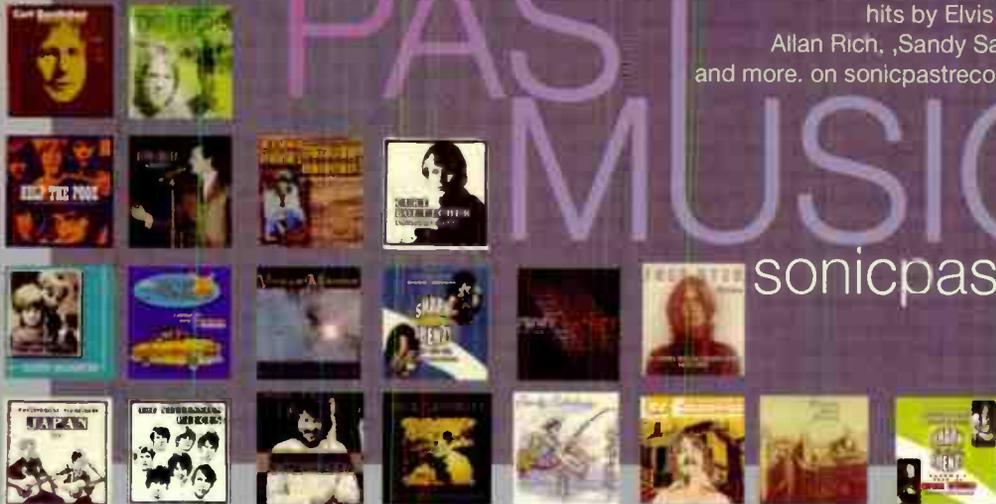
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# TOP 25 DEMOS OF THE YEAR

Compiled by Michael Mollura

Scores are based on the merits of each demo's production, lyrics, music, vocals, and musicianship. An average of those scores is then calculated and posted. This year, *Music Connection* saw the return of the art-driven singer/songwriter who could mesmerize a crowd with or without a band. With Cydney Robinson leading the way, there were certainly enough artists with a touch of the poet which we found refreshing and encouraging. In addition to that, however, there were also a number of extremely young artists who showed promise as potential pop stars like Lea Marie and Jordyn Taylor who just recently signed a multi-album deal with a major label. As always, *Music Connection* acknowledges every one of the artists who submitted demos, and though we feel it may not be in anyone's best interest to say who's doing better work than anyone else, our committee applauds everyone who perseveres and pursues their dream. We openly invite all artists of any genre to send us material in 2008.



**Cydney Robinson**  
MC Issue #23

Final Score: 8.4

Contact: cydneyrobinson@yahoo.com  
Web: MySpace.com  
Seeking: Label, Distr., Film/TV  
Style: Alt-Folk

Here's an artist with the ability to immediately connect, thanks to a voice and demeanor that exudes the kind of mountain soul her material is intended to convey. "Jebadiah" is a strong intro, while on "Hold Me Now" Robinson projects bright tones that are striking. She resonates effectively with a bottleneck slide guitar on "Amos Henry." Hers is a vocal range that cuts, dips and occasionally soars without a whiff of showiness, each tune rendered with integrity, underplayed perfectly. Exceptional.



**Baby Sister**

MC Issue #7

Contact: Womack Ent. Grp., 323-632-6270, phatazztracks@yahoo.com  
Web: myspace.com/babysisterwomack  
Seeking: Label, Distr.  
Style: R&B

Final Score: 8.2

Teen singers Brandi & Cheyenne and their producers have mounted a disc that's catchy and consistent from track to track. "Best Friend" hooked us right away and has unexpectedly cool accordian fills; the song's pledge of friendship is altogether effective. "Not Ready..." has beautiful vocal blends, and "Respect Me" has a strong, positive point of view. Echoing TLC and Brandy & Monica, Babysister has a smart, radio-friendly vision with a message that will appeal to young, mainstream tastes.



**Lea Marie**

MC Issue #22

Contact: Robert Siebel, 917-747-2534; gerigolde@yahoo.com  
Web: leamariemusic.com; MySpace.com/leamariemusic  
Seeking: Label, Distr.; Film/TV  
Style: Pop/R&B

Final Score: 8.2

Hard to imagine a package that's tighter than this one. In every way, 16-year-old Marie's music and visual presentation are commercially viable. The expertly performed and produced "World of Wonder" and "Brother's Girl" drive home their choruses. The production simply pops. The artist not only sings well, but has lots of pro stage experience which suggests she can put these tunes over in a live setting. No question she would shine brightly in the current Disney/Hollywood Records juggernaut.



**Aura**

MC Issue #5

Contact: Maura Murphy, 617-645-5591; info@aurasings.com  
Web: aurasings.com, MySpace  
Seeking: Label, Distr.  
Style: Pop-Rock

Final Score: 8.2

L.A.-based Aura's CD is a clinic on how to mount a female-fronted pop-rock project that will appeal to the mainstream. The songs are well crafted, the production is expert, and the performances are exceptional. That's especially true of singer Maura Murphy, who really puts it all together on "Lead Me On," the best song of the bunch. "Love Is A Drug" shows she can deliver a lyric with sensitivity. All in all, this band generates a consistently appealing brand of pop-rock.

Linkin Park  
 Kanye West  
 Bonnie Raitt  
 Kings of Leon  
 Green Day  
 Amy Kuney  
 Norah Jones  
 Elvis Costello  
 Franz Ferdinand  
 Alice in Chains  
 Carrie Underwood

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 really run with..."  
 - Music Connection Magazine

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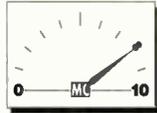
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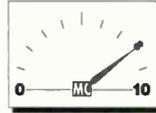
**The Advocate**

*MC Issue #5*  
Contact: 973-583-7598;  
shadowfalinx@hotmail.com  
Web: thaadvocate.com  
Seeking: Label, Distr.  
Style: Hip-Hop



**Auralust**

*MC Issue #7*  
Contact: Erica Gerard,  
erica.gerard@pmkhhb.com,  
213-373-6108  
Web: www.auralust.com  
Seeking: Label, Distr.  
Style: Pop-Rock



**daRome Bentley**

*MC Issue #10*  
Contact: Marcus, 770-912-5737;  
soulective\_enterprise@yahoo.com  
Web: Sonicbids, Myspace  
Seeking: Label, Film/TV  
Style: Urban/R&B/Pop  
*Sonicbids EPK Submission*



**Geli**

*MC Issue #21*  
Contact: 818-943-8486;  
mail@cca3productions.com  
Web: MySpace.com/gelimuziq  
Seeking: Label, Distr., Booking  
Style: R&B/Pop



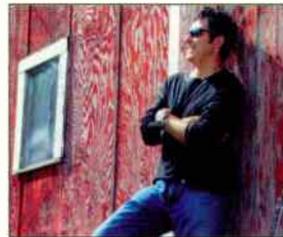
**Tika Rainn**

*MC Issue #11*  
Contact: tikarainn@yahoo.com  
Web: Myspace.com/Tikarainn  
Seeking: Label, Film/TV  
Style: Rap, Hip-Hop



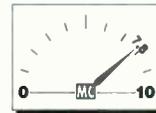
**Jordyn Taylor**

*MC Issue #15*  
Contact: Jason, 951-892-4233  
Web: MySpace.com  
Seeking: Film/TV  
Style: Pop/R&B



**Michael Brandmeier**

*MC Issue #14*  
Contact: 310-358-9524,  
608-223-0004; silenthwk@aol.com  
Web: michaelbrandmeier.com  
Seeking: Distr., Film/TV  
Style: Acoustic Pop-Rock



**The Otto Modest**

*MC Issue #9*  
Contact: theottomodest@yahoo.com  
Web: Sonicbids, Myspace  
Seeking: Label, Film/TV  
Style: Alt-Rock  
*Sonicbids EPK Submission*



**ph10**

*MC Issue #1*  
Contact: reconehelmut@hotmail.com  
Web: helmutplex.com  
Seeking: Label, Film/TV  
Style: Electronica/Hip-Hop



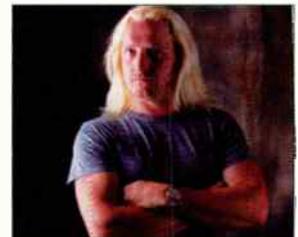
**Patriarch**

*MC Issue #4*  
Contact: info@patriarchmusic.com  
Web: Myspace.com/amerikkannightmare  
Seeking: Distr., Film/TV  
Style: Rap/Hip-Hop/R&B



**Amy Raasch**

*MC Issue #9*  
Contact: info@amyraasch.com  
Web: MySpace; amyraasch.com  
Seeking: Label, Distr., Film/TV  
Style: Singer/Songwriter



**Sable**

*MC Issue #12*  
Contact: 314-435-9156;  
sable@sableband.com  
Web: www.sablecountry.com  
Seeking: Label Deal  
Style: Country  
*Sonicbids EPK Submission*



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Contact: 323-509-9844; contact@shesyoursisiter.com; MySpace.com  
Web: shesyoursisiter.com  
Seeking: Label Deal  
Style: Rock



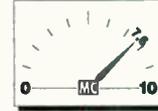
**Alixandra and the Tailor Sea**

*MC Issue #18*  
Contact: alixandratailorsea@gmail.com  
Web: MySpace  
Seeking: Label Deal  
Style: Indie/Alt-Folk



**Das Llamas**

*MC Issue #14*  
Contact: 206-683-6253; dasllamas@hotmail.com  
Web: dasllamas.com; Sonicbids, MySpace  
Seeking: Label Deal, Film/TV  
Style: Alt-Rock



**Dr. Pants**

*MC Issue #9*  
Contact: 405-822-7715, doctorpants@doctorpants.com  
Web: doctorpants.com; MySpace.com  
Seeking: Label, Distr., Mgmt., Booking  
Style: Pop-Rock



**Graeme Mearns Band**

*MC Issue #11*  
Contact: Peter Rowan, +44 131 315 2158; gmb@rblmusic.com  
Web: Gmb.com, Sonicbids  
Seeking: Distribution  
Style: Alt-Rock  
*Sonicbids EPK Submission*



**Idasas**

*MC Issue #16*  
Contact: MySpace  
Web: MySpace.com/idasas  
Seeking: Label Deal  
Style: Rock



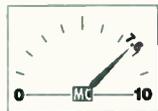
**Iliana Rose**

*MC Issue #1*  
Contact: 323-842-3460; ilianarose@yahoo.com  
Web: ilianarose.com  
Seeking: Label Deal  
Style: Cuban/Jazz/Pop



**Yac-Yan Da Businessman**

*MC Issue #19*  
Contact: 202-821-6728; yacyandabusinesman@gmail.com  
Web: MySpace.com  
Seeking: Label, Mgmt., Distribution  
Style: Rap/Hip-Hop



**Yvonne Perea**

*MC Issue #3*  
Contact: 714-404-3465; info@yvonneperea.com  
Web: whitegirlblues.com  
Seeking: Distr., Film/TV  
Style: Singer/Songwriter

**DEMO SUBMISSION GUIDELINES**

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

- Snail mail a package to: **Demo Critiques c/o Music Connection, 16130 Ventura Blvd., Ste. 540, Encino, CA 91436** Include a photo and a high-resolution jpg image on disk, brief bio, current contact name and phone number, and a music CD. Indicate three songs or review and include lyrics to each. Or you can:
- E-mail an EPK by visiting [www.sonicbids.com/mcdemocritique](http://www.sonicbids.com/mcdemocritique).

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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## ◀ Leadership p. 35

• If you criticize each other, you need to praise each other too. Managers recommend saying at least two positive things for every negative thing.

• If you can't think of anything positive, you're in the wrong band.



## FINDING TRUSTWORTHY ADVISORS

It's a critical decision who to trust as a manager, accountant, attorney or advisor. Disputes over this can fracture a band.

It is best if the band retains responsibility. Madalyn Sklar says she has to remind artists that they can't afford to be hands-off. "Some think that as soon as they get a manager or booking agent they can let go of the business concerns. But no one is ever going to be as excited about your music as you, and you can't afford to let someone else run your career."

This is a subtle balance. As Jenny Toomey puts it, "Some bands are fortunate to have a '5th Beatle,' someone who deeply understands where the artist is coming from and allows them to be their best, like Bertis Downs and R.E.M. or Coran Capshaw and the Dave Matthews Band." Both avidly protect their bands' business interests — but their best contributions might be through being confidantes.

A trustworthy person is a source of stability. He or she can allow a band to survive disputes by helping everyone calm down and think. Bertis Downs refused kindly but firmly to comment for this article, implying that he wouldn't risk even the faintest appearance of discussing the inner workings of the band.

We'll never know the details of his role, but Downs' integrity must be one reason for R.E.M.'s longevity. While any attorney or therapist is bound to keep confidentiality, it is urgently important with famous people who lose so much privacy. When people deeply trust a confidential relationship, they can speak truthfully, without fear, and work problems through.

Managers hold a special position that some believe will become even more important in future: "Enterprising managers will take the place of the record labels," says Paul Ewing, consultant & artist manager, President of Wingsmusic in NYC. "As artists have more responsibility, management will be more important. ... It's a more appropriate relationship

because the manager is the employee so the artist is ultimately in control. The artist can fire the manager at any time."

• If you can find someone the entire band can trust, that person can help the band survive bumps in the road which are guaranteed to come.



## DEALING WITH SUCCESS

Poverty and adversity are indeed challenging, but success and fame can destroy a band. Ewing says, "When a band really starts to make it, people come out of the woodwork; friends and family sponge off of the band." As a result, the musicians learn to be suspicious of people, which makes them increasingly isolated. When band members need to rely on one another to stay sane in this strange new reality, they can instead become mistrustful of one another. Ewing says, "If I were managing a band that was breaking through I would want to get [a therapist/consultant]." It is a practice that is increasingly accepted by the industry.

"The biggest issue is publishing revenue," says Burgess. "When the penny finally drops that the writer is 10 times richer than everyone else, it can be a shock." Here is one solution to this inequity: "You can allocate 50 percent of every composition to the band. While it's not fair for the writer to become ridiculously rich while the others are struggling, it's also not fair for the writer to be sweating out the next album while everyone else is at the beach without being compensated for it. Fifty/fifty is a pretty workable compromise."

Dr. Jim Grubman has studied the powerful disruptions that money can bring in his work as a wealth psychologist and consultant. He says, "Acquirers of wealth are like immigrants, moving to a more affluent country from their homeland. They need to integrate wealth into their identity." This is what people mean when they say they want to "keep it real" when money comes. Grubman advises: "Musicians are often unprepared not just for success but for the money that arrives with it. Many have never learned good money skills in the first place. Get a good accountant who can handle the money and teach you how to handle it."

Regarding success, Burgess advises, "You need to sort out how the money gets divided before success happens. Even a formal agreement doesn't stop people from being upset, but it can stop ridiculous lawsuits from getting started."



Any band can benefit from thinking clearly about the elements of their organization. In the early stages of your band's development, economics dictate that when it comes to career guidance you need to enlist the help of a friend, fan or family member. Later, after your band has achieved success and can afford a professional, you should get help from an experienced consultant who can help you work together.

### Dr. Mike Jolkovski

has worked extensively to help musicians with both personal and performance-related issues. He is a psychologist, psychoanalyst, consultant and former pro musician who has been practicing psychotherapy for over 20 years. Jolkovski specializes in the organizational psychology of music groups. He is conducting ongoing research and has spoken at music conferences on this topic. Dr. Jolkovski is available for consultation and speaking. He blogs at [workingthrough.com](http://workingthrough.com) and his consulting work with music groups may be found at [workingthroughmusic.com](http://workingthroughmusic.com). 



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Stephen Stills  
Just Roll Tape  
Rhino / WEA

1 2 3 4 5 6 7 8 9 10

**Producer:** Jamie Oldaker  
**Top Cuts:** "Change Partners," "Wooden Ships"  
**Summary:** Perhaps foreseeing the eventual demise of Buffalo Springfield, Stills — armed with just an acoustic guitar — had a lone engineer record these dozen songs in 1968. And while these recently unearthed tracks are a great listen, they're chestnuts for CSN fans, intimately capturing Stills before he even met Crosby or Nash. These "retro-finds" are usually poor-quality basement tapes, but *JRT* is Stills' personal gift to his fans, offering a glimpse into the first inklings of the band's most classic songs.

—Steve Kozak



Whiskey Falls  
Whiskey Falls  
Midas/We Three Kings/Koch

1 2 3 4 5 6 7 8 9 10

**Producer:** The Brotherhood.  
**Top cuts:** "Better Days Will Come At Last," "Keep the Light On"  
**Summary:** Great name, but overly slick Nashville production makes Whiskey Falls a band with radio potential, since programmers suck up to this kind of stuff. But most of the songs are so by-the-numbers formulaic, it's grating. Singer Seven Williams comes on like Jon Bon Jovi in the honky-tonk, except Bon Jovi's recent country shift was better. There are a few stand-outs, especially the hopeful, semi-acoustic "Better Days Will Come At Last," and the Eagles-inspired, handclap-driven "Keep the Light On."

—Darryl Morden



Suzanne Gorman  
Open Book  
Range Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Joe Mattis  
**Top Cuts:** "You Make Me Beautiful," "You Gotta Believe"  
**Summary:** She's a little bit country with pitch-perfect Dixie Chicks harmonies and a soaring individual presence on the powerful ballads about the joys of home. But this indie artist also has that slightly edgy, inspired rock & roll thing going, making for a spirited mix and an instantly infectious debut. Notable focal tracks are a heart-rending duet with Jeff Towitz and a "follow your dreams" tune ("You Gotta Believe") inspired by Tim McGraw's dad, the late famous all-star pitcher Tug.

—Jonathan Widran



West Indian Girl  
4th & Wall  
Milan Records

1 2 3 4 5 6 7 8 9 10

**Producer:** West Indian Girl  
**Top Cuts:** "All My Friends," "Sophia"  
**Summary:** West Indian Girl is a Los Angeles-based duo named for a certain type of drug experience. The group delivers rock with psychedelic influences. The act's sophomore album has tasty guitar and piano tracks that sound a bit like Polyphonic Spree on the verses and U2 (during the *Achtung Baby* days) on the choruses, and then Coldplay on the bridges. Other than that the tracks are melodic and nicely produced, and display refreshing signs of strong musicianship. Unfortunately, the songs are just not as original as WIG may want them to be.

—Michael Mollura



Sterling Harrison  
South of the Snooty Fox  
Hacktone Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Steve Berlin & Eddie Gorodetsky  
**Top Cuts:** "There's a Rat Loose In My House," "A Nickel and a Nail"  
**Summary:** Silky, funky and bluesy, this CD from the "retro-visionary" imprint founded by ex-Rhino execs showcases deep-soul merchant Harrison shortly before his death in 2005. A journeyman lounge entertainer (he even did impressions) Harrison never hit the big-time like the acts he opened for (Otis Redding to name one) but the tunes here, a collection of hardcore covers and a couple of surprises (Tom Waits' "House Where Nobody Lives"), will set soul-aficionados to swoonin'.

—Mark Nardone



PJ Harvey  
White Chalk  
Island Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Flood, Parish, Harvey  
**Top Cuts:** "Silence," "White Chalk"  
**Summary:** Alt-rock's queen of the damned drops another autumnal album on us, a record that is more intimate, somber and brief (34 minutes) than ever before, but no less compelling at times than some of her best stuff. Like black & white sketches in sound, each song on *White Chalk* is rendered in primitive piano figures, high-resister vocals, and a consistent tone of desolation that is the singer's signature. While "The Mountain" may be overwrought, "Silence" is altogether golden, a beautiful highlight of this haunted hymnal.

—Mark Nardone



Ken Sharp  
Sonic Crayons  
Jet Fighter Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Rob Bonfiglio, Ritchie Rubini, Ken Sharp  
**Top Cuts:** "So Simple Radio," "Get Yourself Together"  
**Summary:** His third solo CD finds songwriter and power-pop star Ken Sharp delivering a sing-along collection of Beatles esque tunes that will sound familiar to fans of the Raspberries or the 3 O'Clock. *Sonic Crayons* opens with "Hello Hello," which would be believable as a Cheap Trick cut, before visiting territories once occupied by ELO and Elvis Costello. "Get Yourself Together," an R&B stomper in the style of Joe Cocker, is the most out of character and most successful cut.

—Tom Kidd



Kosheen  
Damage  
Moksha Records

1 2 3 4 5 6 7 8 9 10

**Producer:** Kosheen  
**Top Cuts:** "Damage," "Overkill"  
**Summary:** The Bristol-based trio Kosheen deliver a stunning third CD that emphasizes songs over technology. DJ Markee Substance and punk guitarist Darren Decoder use their ample techno skills to bring the female vocals upfront, underlying Sian Evans' lyrical messages without overpowering them. "Overkill" should be as comfortable on the radio as it will assuredly be on the dance floor. Understating her strong voice almost to the point of disembodiment, Evans makes breaking up seem sexier than it ever deserves to be.

—Tom Kidd

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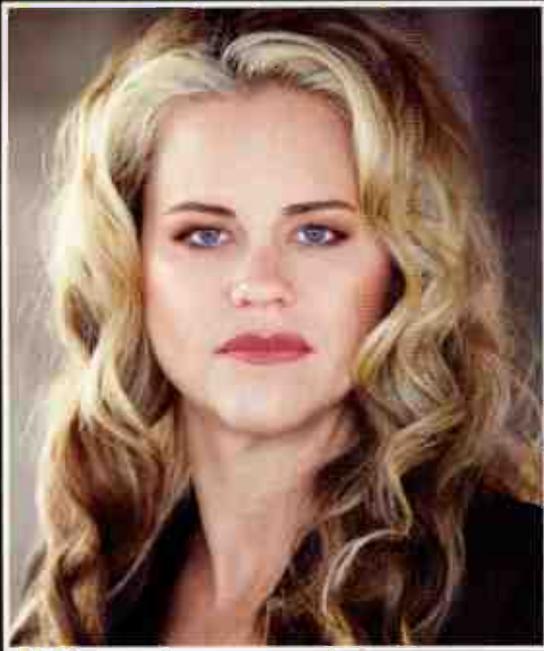


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## CLUB REVIEWS



BERNARD BAUR

Thomas Ian Nicholas: Actor-turned-musician with loads of potential.

### Thomas Ian Nicholas

*The Knitting Factory*  
Hollywood

Contact: info@thomasiannicholas.com

Web: thomasiannicholas.com;  
myspace.com/thomasiannicholas

The Players: Thomas Ian Nicholas, vocals, acoustic guitar; Mark Robertson, violin; Tina Guo, cello.

**Material:** This artist's album is titled *Without Warning*, and that pretty much encapsulates the surprising strength of his music. In case the name doesn't ring a bell, you've probably seen Thomas Ian Nicholas a few times (in *American Pie* and *Grey's Anatomy*, et al). Like Jared Leto (30 Seconds to Mars), he's an actor crossing over into music. His pop rock material reflects the attitude and style of John Mayer. Though his lyrics tend to be simplistic, his music is not. In fact, at times, it's as beautiful as Mayer's best work.

**Musicianship:** Nicholas is a strong rhythm guitarist with an even stronger voice. His vocals sell the songs well, emotionally and stylistically. When joined by Robertson and Guo, on violin and cello, everything comes to life. The strings give the material depth as

well as substance. And, as a trio, they're outstanding, except that Robertson and Guo used charts to play their parts. That detracted from the performance.

**Performance:** One of the major differences between actors and musicians involves the distinction between entertaining and communicating. Nicholas was entertaining, but he didn't communicate or connect with the audience effectively. Instead, there seemed to be a wall between him and them, exemplified by the fact that no one got close to the stage. It would have helped if he warmed up to the crowd and enticed them into his world.

**Summary:** Thomas Ian Nicholas is a talented young artist with strong musical instincts. His lyrics could use some work and his audience interaction needs improvement. Nevertheless, Nicholas has obvious potential and he could pull off the transition from actor to musician. If he does, he can join Leto in a small but elite group — actors who are true musicians.

—Bernard Baur

### Impromp2

*Tatou*  
Los Angeles

Contact: JCS Records, 818-357-5747

Web: impromp2.com

The Players: Johnny Britt, vocals, trumpet; Sean Thomas, vocals.

**Material:** The title of Impromp2's fourth album, *It Is What It Is*, is about as close as one can get to defining the style of this act's

music. The songs range from spoken word ("I Wanna Marry You") to smooth jazz ("Mo Jazz"), to R&B (You're a Queen"), and even a soul number ("Keep Doin'") that makes you blush just like the first time you hear Marvin Gaye's "Sexual Healing."

**Musicianship:** Before Impromp2 took the stage, the band performed a piece with each musician soloing and showcasing his remarkable skills. As well as this band of seasoned professionals perform, Britt's soulful vocals, jazzy muted trumpeting, and Thomas' smooth raps (similar to PM Dawn), are the highlights of the show. Britt's classical training and Thomas' more urban influences flow together seamlessly, creating a sound that is easy on the ears, with a message that is kind to the heart.

**Performance:** This record release party was quite the event, and Impromp2's performance, as well as the backing band and singers, lived up to the hype. The duo delivered a set full of romance, funk, sexiness and edge. Britt and Thomas addressed the audience as family, and related stories about the creation of Impromp2, as well as their journey through four albums and their songwriting process.

**Summary:** What is rare about Impromp2 is that they shout from the rooftop about values many artists disregard or hide today. They speak about loving their wives, self respect, and most importantly, the value of good music. They don't subscribe to labels like hip-hop, neo soul, smooth jazz or R&B. Instead, Impromp2 emanate the best of all of these influences, and do so with a positive and optimistic attitude.

—Paula Muñoz



Impromp2: An urban blend of styles delivered with a positive and optimistic attitude.



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*By Meredith Day*

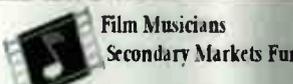
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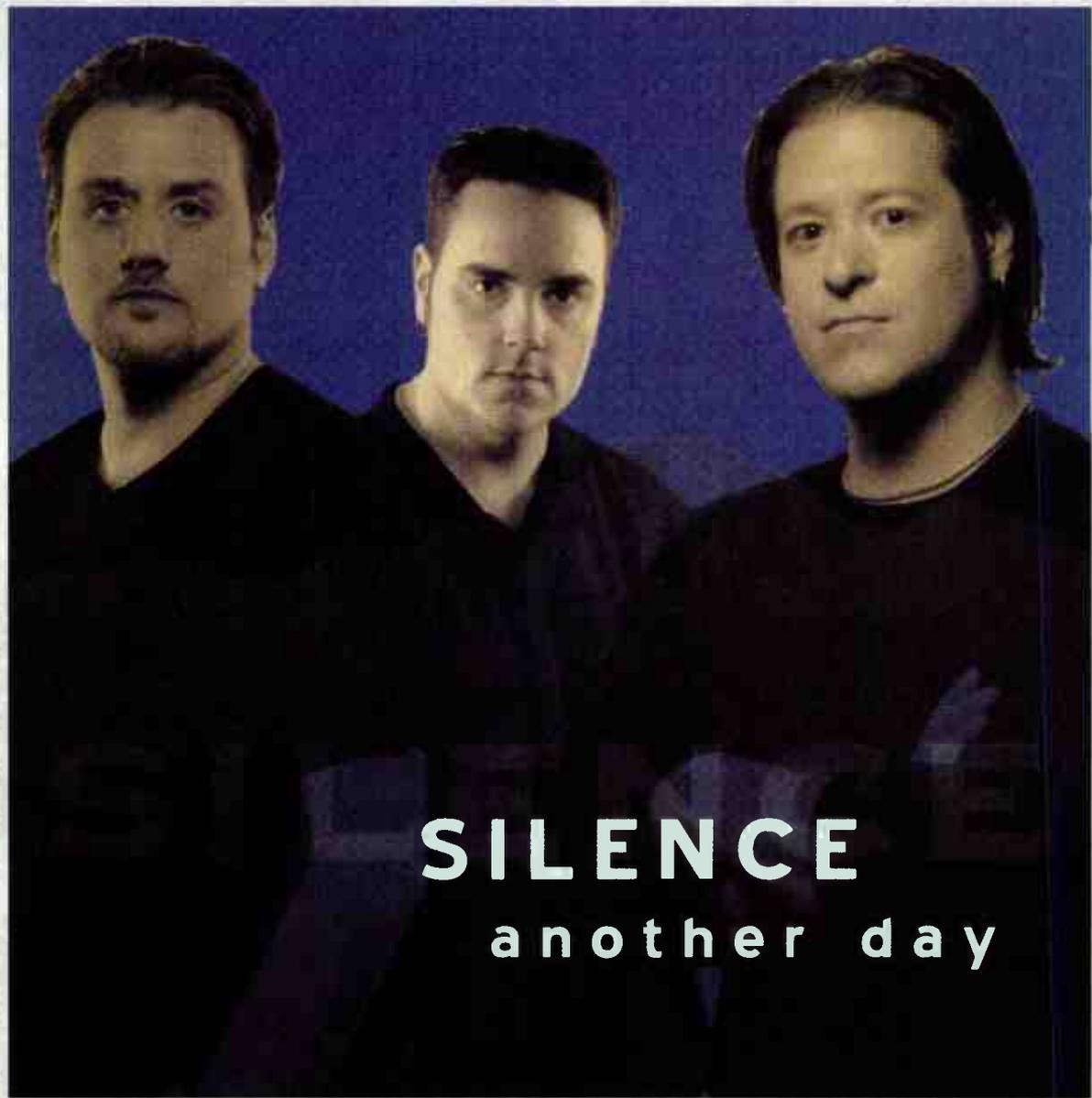
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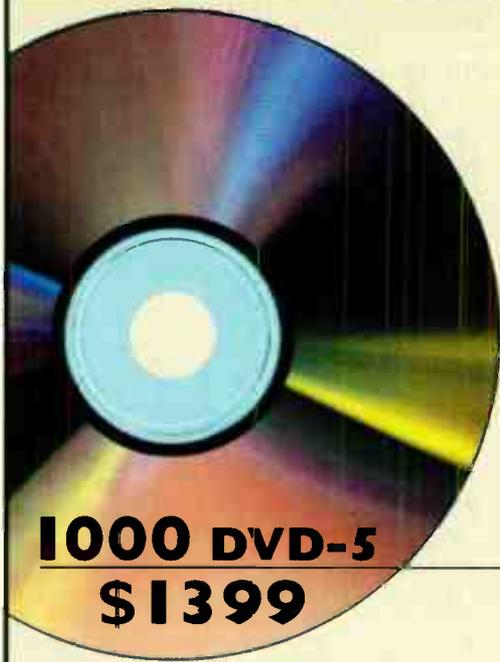
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The GGB: A contagious, energetic group with provocative material.

### The GGB The Gig Hollywood

Contact: Hotline, 818-915-0743;  
greggomes101@hotmail.com  
Web: MySpace.com/theeggmusic  
The Players: Greg Gomes, vocals, guitar; Lee Burkhart, bass, backup vocals; Alan Yee, drums.

**Material:** At a GGB show you'll hear all about the comical side of relationships and the raw truth about a man's desires. Provocative and irresistible, Greg Gomes captures listeners with rocking melodies in songs that expose commitment issues. Most amusing is Gomes' courage in saying what others may be thinking but won't say aloud, such as, "Baby I'm just human and I want to have her too." His alternative style and storytelling are uniquely unforgettable, leaving everyone smiling and whispering as they realize, "Yes, he just said that."

**Musicianship:** Gomes' contagious energy envelops his band, producing a solid sound and moving rhythms. His passion leads each song, both in his guitar solos and vocals. Alan Yee, on drums, complements Gomes' energy in their intense jam sessions, while Lee Burkhart's bass steadily builds, being strongest at the end of the set (when he brought out a standup electric bass). Although

the trio may take awhile getting comfortable, after a song or two they're going full-speed.

**Performance:** There's no doubt that these guys love what they do and it was evident in their enthusiastic performance. Character radiated from every facet of this act. Gomes' energy and passion was the driving force and his sense of humor was just the thing to keep people wanting more. By engaging the crowd with a toast, and relating the stories behind most of the songs, he kept his audience locked in and anticipating the next unpredictable line.

**Summary:** The GGB are nothing short of entertaining and will guarantee you a feel good mood. Their musical abilities shine brightest during their upbeat tunes, creating an unstoppable tap-your-feet, move-your-body effect. They will surely stand out among other bands and serve as a constant reminder to choose your actions carefully when dating a songwriter.

—Renee Pelissier

### AM Hotel Café Hollywood

Contact: Hotline, 323-428-8434  
Web: amsounds.com;  
MySpace.com/amsounds

**The Players:** AM, lead vocals, acoustic and electric guitar; Mark Getten, bass; Jesse Nason, piano, organ, synths; Chris Lovejoy, percussion.

**Material:** AM's material has a calm, gentle, hypnotic quality with power-pop crescendos. His songs are infused with endearing lyrics and the breezy melodic construction of the Eagles. With innovative

percussion and "lyrics to think by," AM delivers acoustic folk-pop with a heart.

**Musicianship:** Lovejoy's percussion is engaging, inspired, and, like his mop of curls, electric with perfect execution. Moving from drums, to cow bells to triangle, Lovejoy never misses a beat. The smooth, understated power of AM's vocals is reminiscent of Simon & Garfunkel's unique quality. Bassist Getten feels the beat and plays the groove, but tends to hold back, resisting the need to fire it up. Keys are the backbone to AM's pop melodies but, unfortunately, they fail to make the impact they should.

**Performance:** With a look like Beck's and the soulful intention of Nick Drake, AM swayed and smirked under his consuming beard, engaging the audience with his honesty. With questioning lyrics ("if nothing is ever as it seems, can you rise from your fall?"), he appeared to project personal elements into the show, but seemed utterly unphazed by the faces staring back at him. Moreover, Getten lacked the showmanship of Lovejoy and, at times, brought the pace down. Nevertheless, AM delivered a heartfelt performance, though he remained expressionless through-out the set. His stage presence may have intentionally been under-played but, at times, AM lacked the energy and charisma a singer should possess.

**Summary:** It's fair to say that AM is an artist who has a 60's mentality and the lyrics to back it up. However, his set needs more up-tempo songs and his band might consider pushing their performance level a notch higher. AM gives an original twist to an old scene, but if he wants the audience to hear his message, he needs to shout it a bit louder.

—Pauline Bithell



AM: Acoustic folk-pop singer/songwriter has a heartfelt touch and an original twist on a familiar sound, but could use more energy.

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- looking for a whammy bar, for a floyd rose style jackson guitar bridge in the 1987-



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1988 year range. ramone, 213-483-5209, riff7400@aol.com

- **kk audio studio desk.** \$300. obo black, 73x30x47 top has two 4 space racks, bottom has two 14 space racks. great shape, for vfx, video edit, or music studio. mattk, 818-383-3044, moodofspace@gmail.com
- **trekii leslie preamp.** new in box \$425. call gregg 323-658-6971, gregg, 323-658-6971, greggbuchwaller65@hotmail.com
- **midl express xt 8x8 smpte 128 channel** (non-usb parallel connection) great for a rack/sound module setup (old school) \$60. robert, 818-284-7301, robertrozich@hotmail.com
- **7 rolls of aurealex soundproofing material,** the best there is! paid \$2300 selling for 1800! sebastian, 818-674-0240, sixrice69@yahoo.com
- **sennheiser e-100, e-172, series wireless** for bass or guitar. used only 7 gigs. adapter, manual, receiver, transmitter, box rack mount adapter included. \$150, tony, 702-419-9434, lovesqualaboo@yahoo.com
- **x2 digital wireless.** less than 6 months old. have original box and receipt. looking to

move up to rack mount model. \$220 obo. michael, 310-283-6798, unibass@gmail.com

- **bass amp head swr & two swr cabinets.** \$900. calvin, 949-929-9015, calmusic@cox.net
- **skb ps-45 pedal board** for sale, like new, only had for one month, it is to big for me so need to sell it, \$165, comes with everything. jude, 714-272 0777, judedez21@yahoo.com
- **yamaha qy100 music sequencer** features: \$250 24-track 480 ppq sequencer (16 linear + 8 pattern tracks), 20-song memory 32-note polyphonic manual ac adapter incl. scott, sfrmusic@gmail.com

5. GUITARS

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also we have a jackson king v - \$300. mark scott, 305-865-3885, sales@nuclearskull.com

- **fender strat "classic 50's"1 olympic white, maple, mim("04), studio used only, no fretwear, one small ding on neck. \$400 cash.** pick up only, email me for pics. thanks. me, guitarmatters@yahoo.com
- **i am selling musical gear** in order to pay for seminary, large list of gear. guitars, amps, preamps, effects, cabs and more. thomas graves, 601-297-4797, gear@haveatullip.com
- **freddy powers ovation "django style" guitar** made for freddy and django porter; only three made but each has unique neck design; w/ hard case & strap \$5000+. lani clark, 512-415-0214, lani@freddypowers.org
- **gibson 1946 l-7 acoustic archtop** with case, good condition-not mint-2500 cash or trade for musicalart messenger any condition-phone calls preferred- jeff, 714-292-9042, king\_toms@yahoo.com
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dio equipment and more. vpr studios, 562-310-2753, vpr\_studios@yahoo.com

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- **looking for a whammy bar** for a floyd rose style jackson bridge 1987-1988 year range. ramone, 213-483-5209, riff7400@aol.com
- **1978 anniv. edition ovation acoustic.** great condition, rich cherry finish, plays are beautifully as it looks. asking \$750 for this great classic guitar. phil, 818-884-5905, guitarmerchant@sbcglobal.net

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- drummer of 29 yrs looking for an estab. profes./l.t.working hard rock/metal band playing orig. arterial.creative.disciplined, & ex. chops. new equip.pro's only. kevin, 714-293-0372, klordmechdesign@adelphia.net
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- seasoned drummer 25 years experience looking for weekend only gig/recordings. solid meter. blues, rock, soul, and motown. myspace/fromthe5. jell, 818-321-7075, dennycombo@aol.com
- wanted: metal band with image and soul, rehearse at least 3x per week. kse, ax7, soul-work, arch enemy. 818-636-3630, nycdrumbum@yahoo.com

- drummer available for demo/session work. styles include: rock, pop, metal, country, jazz, etc. myspace/charleswiley. charles, 714-356-8095, cwileydrums@yahoo.com
- drums for diverse rock band. above all need inspiring vocals.outside of that just looking for chemistry, open to anything. sounds from last 2 projects. myspace/drumbalumba.dp, ulpeter7@yahoo.com
- 30 years experience live & studio, all styles, click friendly, sightreads charts, learns quickly from cds, available for paid work, live, studio, lessons. pat godwin, 323-637-7190, pgthedrumman@yahoo.com
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- professional drummer available for sessions and live shows. -has a great attitude, plays all styles, has own voice, easy to work with, loves music and people, 26 yrs old. matt, 815-370-5917, suiteepee@hotmail.com
- pro rock drummer, single bass, solid, soulful, and versatile. great chops, great gear, seeking great pro original band with great songs. call for more info. jr, 626-912-4649
- open minded, team player seeking a band with current gigs or soon to be. please contact jay at 818-605-3562. jweinstein5@verizon.net
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- **looking for singer** with charisma who can really put on a show. breaking benjamin, chevelle, sevendust; please be 28-35 years old, a heavy promoter, and not broke. joe, 323-253-3679, echoshotmusic@gmail.com
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- **female & male vocalist wanted:** to collaborate with music composer/producer (with great home studio setup!) rock/pop/hip hop/r&b commitment essential. west side. nik, 310-435-6737, phattbuddha@hotmail.com
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- **singer wanted**. real deal, straight to the top have great songs, killer melodies, young creative and serious only. influ: zep, grn, doors, floyd, manson, stonies. myspace/flav-gadret. flav. 323-709-8144, thelema678@gmail.com
- **solid drummer/programmer/back-up vocalist/composer** w/great look searching for incredible singer w/wide range - anything from tool to led zep to the doors. eric brisse. 323-719-7426, ebrisse@aol.com
- **looking for female back up singer** to compliment male singer for hard rock and. influences: zeppelin, fleetwood mac, elo, eagles, sabbath, beatles, evanescence. amit, 818-535-5294, amit\_guitar1@yahoo.com
- **action 45 is looking** for a high energy front man with stage presence, voice, a love of cheap beer, and the ability to eat along with others. we're on myspace. jake. 323-707-3087, jakelush@earthlink.net
- **start-up 70's-80's cover band** seeks 1 male & 1 female for upscale gigs. located in sfv. players are pros. band is connected. ricky. 562-673-7389, niksik222@excite.com
- **looking for a singer who can sing!** must be able to write own lyrics. a pa is a plus. check us out at myspace/sinfectedtheband. we are a heavy rock band. larry. 951-677-8392
- **hardrock coverband** in the southbay seeks female lead vocals. song list includes: ac/dc, stp. vh, motley crue, judas priest, metallica, etc. we have following/gigs. kim, 310-403-8191, kimmkenson@yahoo.com
- **I have a rock/pop/funk band** with original music that is ready to begin practice. i am in need of 6 background vocalist male or female. ted. 323-439-0660, dynasty07@aol.com
- **female vox needed** 4 rock band newly formed w/edgy and (age 35+) we're girls who can rock! hve practice space westside 2x wk. write orig. esy going, reliable! 310-344-4725

23. GUITARISTS WANTED

- **record-ready project** w mgmt seeks lead & rhythm guitar w professional attitude open audition sat dec 1. call for appt. myspace cultofskulls. rick. 818-231-8011, cultofskulls@aol.com
- **live audition** - los angeles please read entire ad at this location: losangeles.craigslit/489237784. phil, phil@f3studios.com
- **come stal** leading female vocalist/song-writer looking for latin@s (guitarists) to start hard rock/punk band. influences mars volta, juanes, grn, metallica, heather, bejafiorahw@yahoo.com
- **pro l & r guitarist** wanted for orig h & s rock band with management no hired guns band member only go to myspace/roadcrew if interested leave message. brian, roadcrewband@att.net
- **r.o.c. now revolution** of choice needs guitarist into c.o.c., clutch, and monster magnet. slide a plus. dress groovy not garage! bill, 818-262-6318, info@roctheband.com
- **seeking-lead/rhythm/slide** guitarist to complete southern rock band w/sched.shows in la vegas san diego. must have 70's rock image/ experience playing southern/blues music. joe, 818-642-1204
- **versatile rhythm gtr** wanted for alt-rock/hiphop hybrid, mostly rock. be dependable and have the vibe. mgmt interest, connex and fan-base. myspace/therealthroughcrime. scott, 323-819-9069, scooteroak@hotmail.com
- **rock band** looking for guitarist for shows. 18-late 20s. auditioning asap please call.

- myspacewithintheddy. michael, 818-653-9623
- **vocalist wants lead guitarist/songwriting** partner rock funk blues player hendrix prince kravitz must have huge ambition and cool image. levi, rtc\_attard@hotmail.com
- **auditioning-guitarists** to complete christian band w/new sound. must be versatile i.e. anymary,c.c., k.f.tomin,diane c., pillar, red,lily-leaf, etc. sean, wvedmore@gmail.com
- **electronic/rock/industrial** - 417artists presents alecia seeking great gtr, bass, and keys. steady gigs and professional interest. alecia, 360-815-6418
- **guitarist wanted** for upcoming heavy melodic band-must have singing ability 323-356-1063, ryan259@att.net
- **professional musicians** seeking experienced professionals over 21 and nder 26. for a progressive, rock, metal lead, funk, improv. very strict on players credentials. john jensen, 951-445-3168, jjensen888@yahoo.com
- **we are looking for musicians** of nordic descent (i.e. finland, sweden, norway, etc) for a paid project. please respond with your contact information, myspace page, website. panther, panther1680@aol.com
- **bass player/writer** forming new originals band w/smooth jazz vibe, but pop feel. will hopefully sound akin to sade. low key. no beginners. no flakes. chris, 714-292-6119, tmeicc@sbcglobal.net
- **rock star** wanted for world tour and music video 7 string a must ect...pro imimage and stage exp. look if u suck phuck off must be able 2 play 2 backing tracks. bean d.i.p, 323-656-0049
- **recording artist** just returned from overseas tour creating new show for vegas and marketing. need experienced player with dynamic levels who does not overplay. lori passineau, 818-437-3097, lorirocknblues@yahoo.com
- **rhythm/slide player** needed for a blues/rock band-serious, rehearse a lot, recording in jan. (think crows, zep, stonies) myspaceoctanegypsy. swede, octanegypsy@gmail.com
- **cover band** looking for guitar player. you must sing at least backups and be pro (have gear, transportation, etc.) we want to get out and gig as quickly as possible. hilowh@yahoo.com
- **solo artist** needs guitarist for major label showcases & touring.influ-weezer. must play songs exactly as is.no emails. 562-237-4886
- **2nd lead/rhythm player** wanted for airplay hr/metal band , need stage pres/equip/solid and some shredd. myspace/getventheband. s.a.m, 818-737-1527, secretagentman@phatheadproductions.com
- **wanted rhythm guitar/background** harmony 4 blues/rnb group. over 40 preferred. must have good ear, good chops. we're keys, lead guitar, bass, drums. rehearse weekly. howard, 323-650-7134, bluzman2@pacbell.net
- **seeking lead guitarist** for power blues/rock trio, vocals a-; ztop, svr, some originals, have studio, gigs, etc.; check myspaceblues-triangle. jorg, 626-806-8804, jschro7376@msn.com
- **jc fresh** a new non denominational church starting up in january(north hollywood area)is seeking a bassist,lead guitarist,tenor vocalist, and keyboardist. call for details. marc, 818-445-1303, marchempe@yahoo.com
- **guitar hero** needed asap. be under 30 (or rock it) w/ stage presence & soul. infl: bonjovi, nickelback, velvetrevolver. band has rep., look-out, following, no hired guns. richie, 310-968-4671, madisonpaigeinfo@yahoo.com
- **female kis tribute** seeks female "ace frehley" lead guitar. must be at least 21 & in

- the la area. must be able to "shred". stage experience a plus. alexis, 818-240-9241, femalekisstribute@yahoo.com
- **established r&b/rock cover band** seeks experienced guitarist. must be versatile, quick learner that can take direction. vox a +. good attitude a must. sfv area, dan, stuhawk@gte.net
- **guitarist wanted** for pop/rock band. must be eclectic, open minded, and dedicated. must be able to songwrite. not a studio gig. janis, spice girls, the calling. hala, 818-849-4352, theladies@odiamondrecords.com
- **2nd l & r guitarist** wanted for h & s rock band, pros only. song samples@myspace/roadcrew. if interested leave message. brian, mezmorized@att.net
- **serious orig. rock band** seeks tall skinny tattooed energetic stage performer/rhythm guitarist 21-35 studio in van nuys very cool things going for the band. no tweaks! theband@momadjunkie.com
- **guitarist wanted** who can play leads on beach songs such as beach boys, apache, green onions, pipeline, etc. good blues chops too. all ages, auditioning now. lou, 310-402-0065, lolulio@aol.com
- **looking for a pro male/female lead** guitar player. we have lots of connections and possible for a record deal. check out the music at myspace/spankbaby. thank you. spankbaby, spankbaby@spankbaby.com
- **award winning singer** wishes to co-write songs to record. barry gibson, 304-489-2889, barmygibson1111@yahoo.com
- **est'd hard rock band** seeks versatile rhythm/lead guitarist. influences: ac/dc, vh, nugen, zep, badco, etc. denim, beer & broken teeth a plus! jay, 310-403-2011, mojojr@hotmail.com
- **our band** is called bazooka fuzz it's power pop/melodic punk/ pop rock, currently a 3 piece, but we'd like an additional guitarist/bv's. check youtube and myspace. mike, 323-219-2966, mikemiltillo@gmail.com
- **singer looking to start up band** w/guitarist. faith no more, glassjaw, at the drive-in, bjork, tool. more info: myspace/sdofr. ryan
- **professional** (performed on the vans warped tour)punk rock/punk pop drummer seeking accomplished guitarist and bassist for "muse" like sound and band. malt painter, charlpntr@aol.com
- **solo artist** needs guitarist for major label showcases & touring.influ-weezer. must play songs exactly as is. no emails. 562-237-4886
- **trying to find** the right guitarist & vocalist to replace current vocal samples and lyrics. check out: myspace/monksfrommars. if interested please email mp3s. arthur, monksfrommars@yahoo.com
- **hardcore punk guitar** player wanted. 30-40yrs old. hollywood, la, valley area. no drugies, alckies. influenced black flag(pre henry),

- sod, discharge, old school style. hardcoresg@yahoo.com
- **seeking serious** and dedicated black/death metal guitarist! tony, 818-377 4571, toekneefcorpse@mail.com
- **3 piece band** with first album out, looking for a rhythm guitarist. some leads, slide a plus. music is jam band style. band has publicist and is talking to labels. griffin, 310-383-8380, wildphyr1@yahoo.com
- **we need a guitarist**, bass, and drummer for my band. preferably female. this would be great for musicians that are looking to start a band or join a band. rock/pop. destiny, 702-883-6155, dynasty07@aol.com
- **rhythm guitarist** needed for christian band (ie. mercy me, third day, scc). just completed debut cd. label interest. experienced players only. terry, 562-774-7672, terrytorny@yahoo.com
- **we're starting a hard edge** visual-kei band from ground zero looking for guitarist and possibly another female bassist. diren grey, gazette,alice nine. toshiya, 310-404-9717, toshiyasu@earthlink.net
- **for gigs**, progressive rock fusion. call or email for link. we are "total b.s." we're on myspace... totalbsrocks. sara, 323-731-7002, sararocksprog@hotmail.com
- **model/opera singer** fronted not so prog symphonic atmospheric power metal band with mgnt for rythm/lead writing skills and experienced shredder a must! pics, samples. johnny uhrig, 951-805-3767, johnnymusicmgr@aol.com
- **i.a.'s depswa** is seeking a professional lead /rhythm guitarist w/strong backing vocal harmonies to write, record, and tour. must have touring and studio experience! dan, 818-694-0918, dan@depswa.com=

24. BASSISTS WANTED

- **seasoned bassist** for paid original recording project.not a band.van halen to led zep.some southern rock influences must have good chops and timing.call greg, 818-395-9565, gregpatnede@sbcglobal.net
- **looking for pro bassist** to complete orig. stevey ray meets police trio. vocals a plus. chops a must.we are pro with rehearsal and recording studio space in hollywood. michael, 323-404-3159, michaeltoland@adelphia.net
- **pro bass player** wanted for original h&s rock band with management no hired guns band member only go to myspace/roadcrew if interested leave message. brian, roadcrewband@att.net

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- seeking vocalist, bassist and drummer to form robin trower tribute. leslie, 323-460-6167, irbloom@netzero.net
- santana style music, complete songs, be prepared to record. will send music, great energy and talent. contact us for audition. micah, 760-622-9132, mike@bzmind.com
- looking for creative musician who is into visual-kei/japanese-rock. metal, punk heavy twisted pop. have own transpo/gear and know how to play and groove. cody, 310-404-9717, toshiyasu@earthlink.net
- r.o.c. now revolution of choice needs bassist into c.o.c., clutch, and monster magnet. dress groovy, not garage! tyler, 818-841-4602, boyvox4ty@earthlink.net
- got gigs, got amazing drummer (portnoy, bonham) and management but now looking to audition like bass player to fill out alternative progressive rock band. eric, 818-915-2531, eslermusic@gmail.com
- rock band looking for bassist for shows/future band situation. 18-late 20s. auditioning asap please call. myspace/withintheeddy. michael, 818-653-9623
- spanish rock band needs a solid bass and keyboard player with image and stage presence. pop melodic rock.email me for demo. serious only. 310-591-9996, dobleopuesto@yahoo.com
- serious pop/rock/synthband with private studio looking for "teen idol" bass player that knows how to service a hit song.no drugs or darknesswill email pics and music. gm, 310-936-9366, mattvanderson@yahoo.com
- bass needed style of tool, nin and electric/industrial others. 417artists management live show 11/29 call alecia. 810-615-6418, alecia@417artists.com
- we are looking for musicians of nordic descent (i.e. finland, sweden, norway, etc) for a paid project. please respond with your contact information, myspace page, website. panther, panther1680@aol.com
- rock solo artist john paul seeks bassist for paid gigs/tour. under cjm management. must be 21-25 years old.check myspace/pounds for music and media. carey lewis, cjm mana-

- gent. 415-317-1893, bandbiz@sbcglobal.net
- recording artist just returned from overseas tour creating new show for vegas and marketing needs electric and acoustic player, stand-up bass exp would be great. lori passineau, 818-437-3097, lorirocknblues@yahoo.com
- band looking for a talented, hungry, reliable, pocketed bassist. needs pro gear. album just finished. call for pay info. visit myspace/jbmovement for audio samples. sean, 310-622-3077, jbmovement.com
- new orig fem-fronted alt/rock/indie band sks skilled bassist-reliable-team pr-indie look-nrg 4 rec/vids/live/tour-mgmt-no metal-no sess. myspace/hiltchaosmusic. hilt, 310-387-6089, hiltchaos@musician.org
- bass player wanted for original/covers band. grateful dead/jam band oriented. patrick, 323-906-9775, pdore1969@yahoo.com
- a bassist wanted for band real band sit. check out myspace/shaointempleofboom for music or website at shaointempleofboom. auditions will be held on the 24th of nov. david, 323-620-8313, djshao@shaointempleofboom.com
- bassist needed for rock/blues band-serious band rehearses 3-4x/week, recording in jan. (think crows, zep, stones) myspace/octanegypsy, swede, octanegypsy@gmail.com
- pro metal bassist wanted based in la for female fronted act ayin aleph. for live gigs. tour scheduled in 2008 in us & europe. album released in 2008. pro above 25 y. vincent, 424-288-6610, lbouvivier@hotmail.com
- solo artist needs bassist for major label showcases and touring.influ-weezer.must play songs exactly as is.no emails. 562-237-4886
- wanted bass player/b.u.singer for classic rock covers band.will gig when tight.no hired gunz or guy in 2-9 other bands.practice once a weekend santa clarita.no flakes. mike, 661-298-1555, msteadtyl@aol.com
- italian bass player needed for all italian cover band, funk, jazzy, play simple but pocket, no perditempo! lorenzo, lorenzo357@gmail.com
- bassist needed for alt/hard rock band.prefer full-time member but willing to pay someone for an upcoming gig. contact us with links and rates and we will send you a l. nelson. loubottino@hotmail.com
- established female fronted band "shemonster"(w/gigs pending)seeks talented exp bassists w/"rock" image! team-player serious only!checkout myspace/shemonster. tim, 818-209-3857.
- berdo on living the life of rock & roll tour 2008 looking for pro bassist to tour usa. jc berdo, 970-879-6524, jberdo@hotmail.com
- reggae, ska band greetings.if you can play reggae, and ska steady.we have an opening in up and coming band.call for audition.king

- tubby,skatalites,ub40,dub. alexis or ras steven, 310-677-2397, soundboy67@sbcglobal.net
- hard rock band looking for a new bass player. we have some great gigs coming up and need someone quick. check out myspace/anotherjrbreed. lou, anotherjrbreed@hotmail.com
- looking for solid bass player to complete h & s rock band. song samples at myspace/roadcrew. if interested leave a message. brian, mezmized@att.net
- bassist wanted who can play beach songs such as beach boys, apache, green onions, pipeline, etc. good blues chops too. all ages, auditioning now. lou, 310-402-0065, loloullio@aol.com
- band looking for a talented, hungry, reliable, pocketed bassist. pro gear a must. lbum just finished. call for pay info. visit myspace/jbmovement for audio samples. sean, 310-622-3077, jbmovement.com
- recording artist seeking bassist for recording and usa tour for 08. rock and rock blues bined with a bit of funk. ldp, sungodds7772002@yahoo.com
- looking for a pro male/female bass player. we have lots of connections and possible for a record deal. check out the music at myspace/spankbaby. thank you. spankbaby, spankbaby@spankbaby.com
- great hard rock/industrial band looking for bassist.great songs.tribal beats.influ:marilyn manson,ni,pumpkins/zep,stones,doors. myspace/flavagadret. flav, 323-709-8144, thelema678@gmail.com

- 6119, tmeec@sbcglobal.net
- female keyboardist needed for female fronted band. must have experience performing live in rock/pop/&b genre. all looks are welcome. paid gigs. ted, 323-439-0660, dynasty07@aol.com
- keyboard player needed for rock/blues band a la zep, crows, stones. serious band-rehearses 3-4x/week, recording in jan. myspace/octanegypsy. swede, octanegypsy@gmail.com
- looking for keyboardist with strong back-up vocals for a classic soul & motown band. avg 4-8 paid gigs a month. must be professional and easy to work with. matt, 310-968-5019, info@stonesoul.com
- female keybrd player/singer wtd asap for quirky indie rock grp, bowie, arcadefire,the cars w/ legit mgmt, kroq/college airplay/lockout, myspace/movingpictureshow. matt, 310-721-6999, madkap7@yahoo.com
- experienced keyboard/synth for journey, heart, billy squire, pat benatar and other 70's through present rock cover band. mike, militantmike@yahoo.com
- forming a new band. need musicians to collaborate on writing new songs. if you are serious and want to start a project from scratch then contact me. jeni, 818-331-4550, theakash2000@yahoo.com
- keyboards wanted who can play leads on beach songs such as beach boys, apache, green onions, pipeline, etc. good blues chops too. all ages, auditioning now. lou, 310-402-0065, loloullio@aol.com
- start-up 70's-80's cover band seeks keyboardist for upscale gigs. located in stv. players are pros. band is connected. ricky, 562-673-7389, rikslk222@excite.com
- female singer seeks pianist/guitarist/song-writer to co-write christian contemp or faith-based songs for recording, church performance, etc. shawna, 818-219-7010, shawnamv@yahoo.com
- established female fronted variety dance band seeks keyboardist w/ some vocals for casuals. good pay. robert besta, 619-225-1633, robert-besta@sbcglobal.net
- kb & sax player wanted to play real book tunes in camarillo/ventura area. only serious-minded players please! jim, 310-457-1453, coolguy3@verizon.net
- female keys wnted for rock band newly formed w/dgy snd (age 35 +) we're girly girls who can rock!..hve practice space west-side 2x wk. write originals. esy going. brian63@yahoo.com
- signed,touring female fronted metal band interested in working with keyboardist to trigger samples & embellish live sound on tour. your motivation: travel & love of music. kirk, axis898@yahoo.com

25. STRING PLAYERS WANTED

- django, nick drake, t. rex, devendra. we've recorded a full album and need strings to play out and tour with violin/cello. myspace: the venus illuminator. rob, 512-779-7807, rwmiller78@hotmail.com
- violinist and/or cellist needed 4 electronic /goth band waterboys zero 7 paganini early ultravox ello joanna newsum bat for lashes kate bush cajun folk bluegrass country. stephen, 818-257-2895, thearcticzenmusic@yahoo.com
- looking for a celloist for a future gig at whisky a go go (dec 11). there is possible pay as well as future gigs. caroline, contact@carolinechoi.net
- looking for a cello and violin player in the la/pasadena for dark pop band. nick cave and the bad seeds, skinny puppy,concrete blonde, james. prefer female. tym, 626-602-6957,forjivethescissors@hotmail.com

26. KEYBOARDISTS WANTED

- desperate housewife or mid-life crisis husband keyboardist wanted for original band into everything from abba to zappa. we're a basic "three chords and out" band. sayne, 626-794-8143, sayne812@yahoo.com
- exceptional female keyboard player / programmer /arranger for established maj.lab. songwriting team. email michael, songs4u@yahoo.com
- nuclear blast recording artist echoes of eternity seek a keyboard player for upcoming north american tour. tour begins in jan so get in touch soon for details! brandon, brandonpatton99@yahoo.com
- we are looking for musicians of nordic descent (i.e. finland, sweden, norway, etc) for a paid project. please respond with your contact information, myspace page, website. panther, panther1680@aol.com
- bass player/writer forming new originals band w/smooth jazz vibe, but pop feel. will hopefully sound akin to sade. low key. no beginners. no flakes. no oc. chris, 714-292-

- r & b studio sessions for indy singles \$. need keyboard player. must be comfortable with chord charts, 7ths, 9ths, add 2's and have great feel. la studio. sg, 310-289-4465, keys@arrowlynmusic.net
- looking for a keyboardist for rock band with female lead singer. all original music. want someone interested in having a lot of input. music has a lot of keyboards. mark, 323-491-8700, guitar\_band\_auditions@yahoo.com
- jazz stylist seeking jazz pianist for live performances, etc.. fundraiser to benefit aids in jan/feb. la area. serious only. michelle, 310-337-9833, mbd1961@sbcglobal.net
- 3 piece band with first album out. looking for a keyboardist. background vocals a plus. music is jam band style. band has publicist and is talking to labels. griffin, 310-383-8380, wildphyr1@yahoo.com
- an all round keyboard player flexible enough to play r&b,blues,gospel&jazz. ability to make lead charts,transpose and direct a must. paid rehearsals.no drugs. hector, 323-290-0544, desouzadapke@aol.com

27. DRUMMERS/PERCS. WTD.

- june 2008 - 5 concerts in paris. auditions december 2-1pm-4pm - amp rehearsal-north hollywood. email for time slot. thanks, ted, 310-309-1593, contact@onredrocks.com
- original h&s rock band with management is looking for pro drummer to complete lineup no hired guns band member only myspace/roadcrew if interested. brian, roadcrewband@att.net
- seeking vocalist, bassist and drummer to form robin trower tribute. leslie, 323-460-6167, irbloom@netzero.net
- rockabilly/oldies band looking for dynamic drummer to play shows. some paid gigs, mostly for fun. influences include elvis, j. cash, beatles, hank sr. brae/lahabra. rich, thecag@hotmail.com
- 2nd percussionist needed. have equip and good energy. will send songs for review. currently recording. contact micah 760-622-9132, mike@bzmind.com
- serious oc rock band (stones, black

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crowes) wants committed drummer for original recordings. no ego - "a" player ok with set list first. gigs upcoming. rehearse weekly. tom, 714-926-2200, tahlaw19@hotmail.com

- **guitar player looking for a kick ass metal drummer** influenced by vinnie paul, joey jordan. no mechanical players. you gotta have an image and stage presence. cristian.323-608-9449, c\_nuques@hotmmail.com
- **mature, high energy drummer for rock 'n' roll band** needed. no junkies or drama. must have own car, sticks, and drums. inf: stonies, dolls, ramones, stooges. pat todd, 818-997-8930, drummers@pattodd.net
- **spanish project looking 4 drummer.** freedom 2 write wat u please.13 trks. just need drum! on myspace/low end george. lots of influences of all music. hit me up! george, 213-503-5100, low\_end\_george@yahoo.com
- **hard rock band wants rock drummer male!** 20s look young, member, gigs, nite rehearse, lockout, audition by appt. also 818.389.9435, darren, 818-501-7579, officialfreaknmissy@hotmail.com
- **serious hard rock drummer - male - 20s** young look - 4th member, audition by appt, gigs, nite rehearse, lockout, mgmt, myspace/freaknmissy, darren, 818-389-9435, freaknmissy@hotmail.com
- **hittin' the studio 2nd week of dec.** to record album. ramones, adolescents, black flag, germs, pistols. downey/pico rivera/whittier area. 626-371-0008
- **drummer who can play and knows beach** songs such as beach boys, apache, green onions etc. good blues chops also. all ages welcome. auditioning now. lou, 310-402-0065, lolulio@aol.com
- **need pro-caliber drummer for new years** gig & #38; possible permanent position. pro cover band needs to start rehearsing asap. age 40 & #38; over steely dan to evanescen. ricky katz, 818-425-4315, emailrickykatz@aol.com
- **recording artist seeking drummer** for recording and usa tour. rock and rock blues bined. ldp, space4million@yahoo.com
- **vibey groove/rock/electronic.** john bonham meets chemical bros. got to myspace (music) and look up: silver elephants. andrew, 323-445-6921, andrewat1@hotmail.com
- **seeking percussionist/drummer for live** shows. no pay. any age, look, gender, flexible

rehearsal schedule. have manager. back up vocals a plus. myspaceesteband. eric, 818-990-2717, ericstern77@yahoo.com

- **great hard rock/industrial band** looking for drummer, tribal beats, killer songs. influ: marilyn manson/n in/ pumpkins/ zep/ stonies/ doors. myspace/flavgadret. flav, 323-709 8144 thelema678@gmail.com
- **established hard rock/all/metal act** ar-mae seeking replacement drummer. myspace/aramae drop us a message. no hired guns, issues, or geezers. la/oc only! rick, info@aramae.com
- **roots/americana band seeks drummer;** influences: hank sr./stax/motown, cc, etc. paying gigs, etc. time keeping sential. responsible adults please. terry, 818-585-9306, terry@wheatman.com
- **start-up 70's-80's cover band** seeks latin based percussionist for upscale gigs. located in sfv. players are pros. band is connected. ricky, 562-673-7389, rikslk222@excite.com
- **drummer wanted for 3 piece punk band.** stogoes, sex pistols, etc. must be able to play double time on the hi-hat and ride alllllllll dayyyyyyy. sean, 323-301-6635, seanmccullen@yahoo.com
- **established female fronted variety dance** band seeks drummer for casuals. must have some vocals, solid meter, good chops. robert besta, 619-225-1633, robert-besta@sbcglobal.net
- **accomplished, versatile pro** seeks same

and performance schedule suited to working people. mick o'gorman, mickk3@mac.com

- **utopia records** now holding auditions for female trumpet and saxophone players. utopiarecordings. nay, 347-787-7920, nay@utopiarecordings.com
- **la music academy** is hosting welcome for new generation of musicians. need horns for a great band, salsa n funk to perform fri 5th in pasadena. great chance to network! jonathan, 786-942-4309, jclassic78@aol.com
- **pro horn players wtd to form r&b (60's & 70's)** band. no gigs yet, so don't ask. wud like to do clubs, private & corporate gigs when ready. bert, 818-884-4865, jazzfusion@socal.rr.com

30. SPECIALTIES

- **sngwrt seeks m/f vox 18-24** to start band. style: savage garden, dido, sarah...i have the music - you have beautiful voice and image. serious only. thanks. joseph, joviek@yahoo.com
- **multi-instrumentalist wanted** (fiddle, guitar, mandolin, banjo, etc.) for working new country cover band. looking for someone to fill in the gaps with some country flavor. cj, cj@westcoastcowboyz.com
- **need pro lead (female)vocalist** for rock covers band. pay is scale or higher. for weddings, receptions, parties, and some corporate gigs. apply soon! gigs pending! nina, cclyonis@aol.com
- **pedal steel violinist and/or cellist** needed 4 electronic /goth band waterboys zero 7 early ultravox elo joanna newson bat for lashes kate bush cajun folk hand williams. stephen 818-257-2895, thearcticzonemusical@yahoo.com
- **looking for r&b/hip-hop/neo soul** male and female solo or singers/groups. send media kit to 873 dana point way, oceanside, ca 92058. jay rock, 760-978-1598, thecinsrecordgroup@gmail.com

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- **professional guitar player** looking for agent/manager to help take my career to the next level. mid 30's, good look, pro sound, versatile. prefer studio/tv work. griff hamlin, 951-415-2699, griff3@griffhamlin.com
- **bizarre rock genius arthur mountainiol** looking for booking agent. check out music @myspace. arthur mountainiol, arthurmountainiol@hotmail.com
- **production team** with new artists and tracks with major credits looking for serious "established" representation. only serious inquiries please. rome, 310-869-4806, 1013@foxiabprod.com
- **recording artist/performer**, just returned from southwest asia tour entertaining the troops, in need of good management and/or booking agency. loripassineau , lori, 818-437-3097, lorirocknblues@yahoo.com
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- **great existing country band** wanted on the west coast...a few recording projects in l.a...a few dates in vegas...and a tour...check out dan stewart band on my space. dan stewart, 702-672-6019, djsproductions@yahoo.com
- **if you like david sanborns/ marcus miller style**-mine is a bit softer but comes from there cover and original-female saxplayer looking for booking agent, la area. naela bullet , 818-838-1973
- **looking for an agent or manager** to bring business into recording studio. los angeles area. aldo argana, 562-708-3617, tryanaproductions@hotmail.com

37. INVESTORS WANTED

- **we are an accomplished band** ready for management. our music/style will speak for itself. search myspace music for neorelic. thanks, david, 949-300-5211, neorelicband@yahoo.com
- **i've got the songs**, got the talent, got the experience and now is my time. it's time to put the kids to bed and let a real mans voice spread the joy of love and dance. wayne sr. 310-850-2740
- **investor needed** for recording project. beautiful pop song what could be the biggest hit of 08. please give me 5 min. and decide for yourself. thank you. joseph, joviek@yahoo.com

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- **am experienced** in both music and real world business. have several potentially lucrative projects that need funding. serious inquiries only, please. robert, 661-834-3710 jbc000@aol.com
- **i am a songwriter** looking for someone who's looking for investment opportunities. my music is undeniable and if you don't believe then give me a try. sonny rashid, 708-720-3172, hmr8684@hotmail.com
- **investors wanted for label**. have acts, music, pro studio, producers, engineers, and cds. part of the catalog can be herd at rmpublishing. paul wasser, 610-440-2089, gargolestudios@rcn.com
- **i'm rap artist** on major mixtape seeking big investors to push my own indie lable to reach next level. got contacts on other unsigned artists to build my lable to star. myspace/sweetdarealist1, 419-944-6569, sweetdarealist1@yahoo.com

38. DISTRIBUTORS WANTED

- **wanted international distributors** for the cd racy car junky country/pop. leonnewt@aol.com, 601-969-2745
- **touch independent records**, touchinde has music and artists with soul quality. help launch us to that next level with major distribution! malcolm smith, 347-398-4203, touchrecords@loopstreet.com

- **record label/production company** looking for distributor for records, and movies. looking to distribute nationally. grind hard entertainment, 323-806-1661, venueinc@hotmail.com

39. EMPLOYMENT

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- **valet attendants** needed for the holiday season. attendants must be able to drive a stick shift, have a valid d.i. and be at least 19yrs old. contact joe. 323-876-5816. joe, 323-876-5816, joepremierepark@aol.com
- **record promotions job**. only dependable and professional apply. must have car. part time flex, 8/hr, in la. send resume to e-mail. myspacebeatology for info. stealth, beatology@aol.com
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- **radio promotion** phone assistant intern, part time, \$8/hr, flexible. roger, 310-453-1658
- **music school needs teachers** for all instruments please call to apply. must have prior teaching experience. trings, horns, guitar, voice, piano, bass, tc. please apply. alicia, 818-648-6639, alicia@aliciabroussard.com

40. MUSIC PERSONALS

- **production company** looking to book new talent, singers, comedians, bands, models, etc...u.s. and international. must have passport and able to travel worldwide. james, 818-763-6045, jamsulc@netzero.com
- **slaughter music ent./mgmt.** is looking for r&b, pop and dance music artist only. email

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- **slaughter music ent./mgmt.**, is presently looking for new talent for music management label. we are looking pop,r&b and rap music artist only. [mypspace/slaughtermusic7.terrell](mailto:mypspace/slaughtermusic7.terrell), [slaughtermusicmanagement@gmail.com](mailto:slaughtermusicmanagement@gmail.com)
- **am seeking** to find local rhythm sections around california that need/want an experienced inger/guitarist frontman for classic rock and/or blues gigs. robert, 661-834-3710, [jbcoool@aol.com](mailto:jbcoool@aol.com)

41. MISC. BUSINESS

- **parliament records group** looking for a street team to sell cds and post flyers. please contact sentoria green, 213-814-6777, [sentorg@aol.com](mailto:sentorg@aol.com)
- **indie band battle/rock & jock fest.** april 25-27, 2008 sam ash music stage. submission deadline:january 31, 2008. located in las vegas, nv. contact us! randy, 702-568-7108, [bandbattle@blackmountainproductions.net](mailto:bandbattle@blackmountainproductions.net)
- **sngrwt seeks opportunity** to work with record, publishing or production co. i specialize in pop or pop/dance music. i have hit songs. give me 5 min.and ecide.thanks. joseph, [joviek@yahoo.com](mailto:joviek@yahoo.com)
- **looking for a musical lawyer.** for service. george, 714-310-8856, [geafreitas@aol.com](mailto:geafreitas@aol.com)
- **a new indie band battle** contest. april 25-27, 2008 sam ash music stage. submission deadline:january 31, 2008. located in las vegas, nv. contact us! randy, 702-568-7108 [bandbattle@blackmountainproductions.net](mailto:bandbattle@blackmountainproductions.net)
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- **grimes music group.** is presently looking for new talent for music management label. we are only looking for hip-hop and rap music artist. [mypspacegrimesmusicgroup.a](mailto:mypspacegrimesmusicgroup.a)

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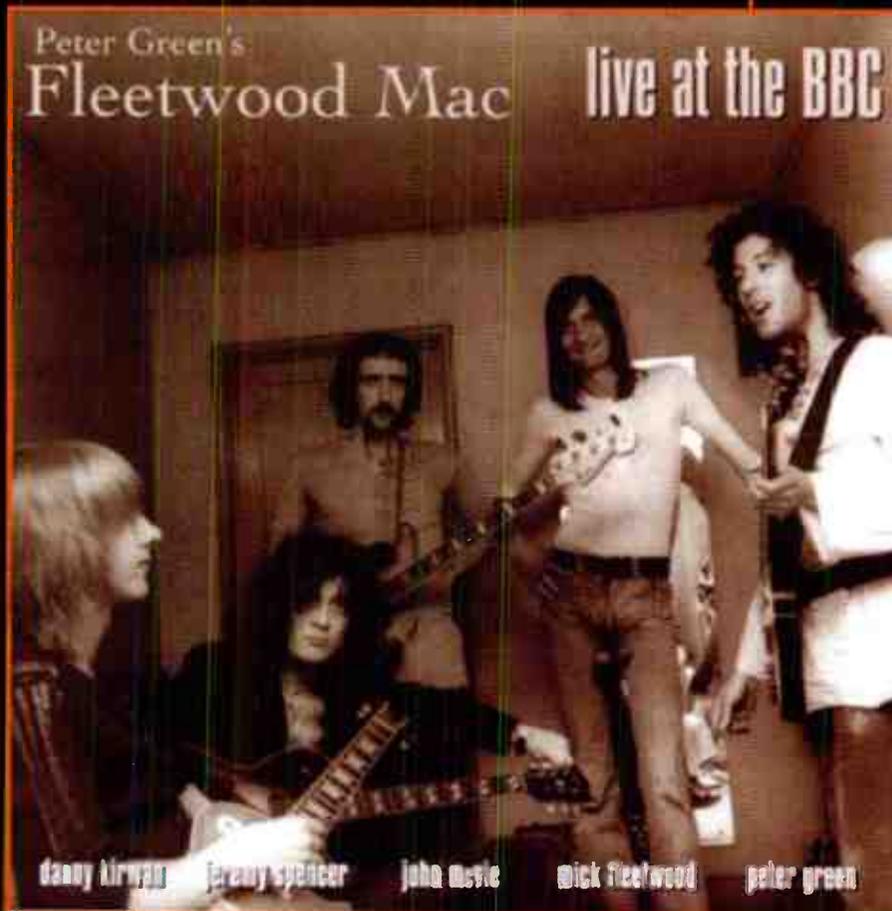


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