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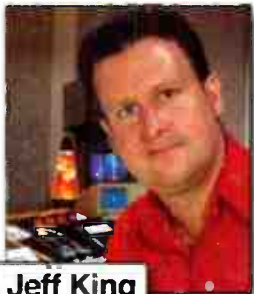
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FEATURES



NORAH JONES PHOTOS BY CLAY PATRICK MCBRIDE

40. Norah Jones

What's it like to go from playing in your high school marching band to megaplatinum, multi-Grammy-winning success? In a candid Q&A, Jones tells *Music Connection* how she came to terms with her whirlwind success. The artist also reveals how she continues to struggle to become a confident songwriter.

By Gary Graff



44. Masters of Mastering

The Beatles, Ani DiFranco, the Ramones, L.A. Guns, Macy Gray, Aceyalone, Lenny Kravitz, the Strokes, Sonic Youth, Herbie Hancock, and KRS One are just some of the artists our mastering experts have worked with. We're sure their insights and advice will be a revelation to any artist who needs to know more about the craft of audio mastering.

By Andy Kaufmann

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WE HAVE MOVED! Music Connection's new address is 16130 Ventura Boulevard, Suite 540, Encino, CA 91436. Our new phone number is 818-995-0101



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

Current

The CALL TO ARTS! SUMMIT IV will take place on November 7 at the Beverly Garland's Holiday Inn. The entire summit, including all of the music workshops (featuring Harriet Schock, Bobby Borg, Billy Mitchell, Cathy Segal Garcia, Bryan Farrish, Ravi, Brett Perkins) is free to all musicians, songwriters, fine artists, and writers. Other activities include: music performers showcase; young artists showcase; songwriters open mic and showcase; an international juried fine art exhibition; grassroots arts and music network exhibits and interactive activities for young artists. For additional information, go to www.CalltoArts.ArtistsHelpingArtists.org or call 818-212-8219.

Every Tuesday, from 7-8 p.m., Remo's Recreational Music Center hosts a "Community Drum Circle." No experience is necessary and all ages and levels are welcome. Drums are provided by Remo and this circle offers newcomers a great opportunity to learn the benefits of drumming, at no expense. The event takes place at 7308 Coldwater Canyon in North Hollywood. For more information, contact Mike at 818-982-0461.

In honor of this year's San Francisco AES Show, TransAudio Group, along with A Designs, Brauner Microphones, Daking Co., Mercury Recording, Soundelux Microphones, and SoundField Microphones, and in association with Hyde Street Recording Studios, will host three microphone placement seminars with some of the most respected engineers and producers in the industry. Three seminars are planned: guitars on Thursday; vocals on Friday; and drums on Saturday. All

three seminars will be free to all AES attendees and will be held October 28, 29, and 30, in Hyde Street's Studio A. For more information, contact Toni Flosi, 847-998-0600 or send e-mail to tflosi@aadvert.com.

On November 13 at the Henry J Kaiser Convention Center in Oakland, music fans will convene at the Second Annual We The Planet Music and Activism Festival. The Roots, Mickey Hart, Michelle Shocked, Third Eye Blind and many still to be confirmed, will perform at the event organized by Julia Butterfly Hill's non-profit organization, Circle of Life, and produced by the Spitfire Agency.

Tickets are \$22 in advance and \$30 at the door. Ticket price includes free admission to all daytime activities and workshops. Workshops are from 2-6 p.m. and doors open at 6:00 p.m. with the first musical guest hitting the stage at 7:00 p.m. VIP tickets are also available for \$100 and include one parking pass, a souvenir travel mug, reserved seating and special VIP catering. VIP tickets are available through Circle of Life only at www.circleoflife.org or by calling 510-601-9790 ext. 6.

November 2 is election day, so *Music Connection's* Mara Hitner is producing a "Voter Appreciation Party" that night at Genghis Cohen (740 N. Fairfax Ave.). Admission is free with your "I Voted" sticker or ballot stub, no matter who you vote for. Entertainment begins at 8:30 p.m. with Mara (www.marasong.com) followed by other artists. Keep up with the election results on the TV at the bar and celebrate the end of campaign season while enjoying live music and fine Chinese food. All ages are welcome. For additional information on this event, please call 310-281-3146 or send e-mail to info@marasong.com. 

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


Third Annual Give Into The Groove

The singer/songwriter ellee ven of Hot Sauce Records presents this year's highly anticipated Third Annual Give Into The Groove, featuring a night of art, fashion, music and technology to benefit The American Red Cross of Los Angeles.

The three-hour event will showcase DJs, musicians, fashion designers, and artists performing and displaying their work, combining talent and philanthropy in one evening. This year's concert will take place on November 11, from 8-11 p.m., at The Ivar (6356 Hollywood Blvd.). Ticket price is a minimum donation of \$20 per person and can be bought online at www.elleevan.com or by calling 323-467-1122. VIP ticket price is \$50 and includes a deluxe gift bag valued over \$100.

Hip-Hop Halloween Benefit

Street Corner Productions and KKB7/100.3 The Beat Radio are hosting the First Annual Hip-Hop Halloween Concert Bash. The benefit concert is scheduled to take place on Saturday, October 30, from 7 p.m. to 11 p.m. inside L.A.'s famed Shrine Theatre (located at 665 West Jefferson Blvd.). Proceeds from the event will go to The Feed My Flock Foundation — a charity committed to the enhancement and educational needs of underprivileged schools in the Los Angeles area.

Tickets can be purchased through Ticketmaster outlets or at participating Ticketmaster venues with pricing at \$35, \$45 and \$55. Orchestra seats are priced at \$65. For more information, go to www.thebeatla.com. 



BACKSTREET BOYS RETURN TO SUPPORT LUPUS FOUNDATION: The Backstreet Boys performed at a star-studded event to support fellow bandmate Howie D's Dorough Lupus Foundation (www.doroughlupusfoundation.org). The concert took place at the Queen Mary Concert Dome in Long Beach, CA. Popular Los Angeles-based clothing line/designer Queenie 4ever (www.Queenie4ever.com) was one of the sponsors.

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Starting out humbly with a thousand dollar loan, \$2,600 on a VISA card, and a 600 square-foot apartment, Howard Ganz launched the Imperial Tape Company Inc. in 1982. The business is known for custom-loading blank cassettes and distributing Ampex, Agfa, BASF, 3M, Maxell and TDK blank tape stock.

Over two decades, the business has grown to include an 8,000 square-foot full-service facility in Santa Monica with 16 employees, multiple replication lines throughout California and New York, and corporate clients ranging from record companies (Sony, EMI, Warner Bros.) to game manufacturers (Activision, Sony Playstation) and legendary artists (Johnny Cash). This year Imperial Tape Company Inc. has had a facelift, changing the corporate name to "Imperial Media Services," renovating its entire office and Web site, and adding experienced DVD authoring personnel.

"We like to say, if you need CDs and DVDs yesterday, call Imperial today," says Howard, who formerly taught biology labs at CSUN and who attributes his success over the years to "Darwinian economics," adapting to an ever-changing marketplace and staying ahead of the technology curve. Early in the Nineties, Howard designed and built CDR duplication equipment — becoming the first person to create a system that could duplicate 32 CDRs at a time. This pioneering effort allowed Imperial to gain a major foothold in the CDR duplication business, becoming the largest duplicator in Southern California.

With a keen focus on full-scale customer service, Imperial's business ranges from huge corporate orders in the hundreds of thousands to individuals requiring only a few hundred retail-ready CDs or DVDs, with turn times in as little as 24 hours.

"We jump through hoops expediting jobs for our clients, from major corporations to independent artists who want to sell a few hundred units from the bandstand," Ganz says. "When you bring a job to us, we know it's important to you and you've invested your time, money, and soul. Those inexperienced

with making CDs and DVDs will be walked through the entire process from inception of idea to creation of the product. Those more familiar with the process deliver components feeling secure that when they bring a job to Imperial they know that the job will be finished on time, on spec, and on budget.

"Imperial's staff really takes the time to get to know the clients and develop personal relationships," Ganz adds. "Our customers have a sense of comfort with us, and know that they can expect individualized service. Every company like ours has to be competitive on prices, but when you combine great deals with quality and our personal touch, it's a winning combination."

A consummate one-stop shop, Imperial Media Services offers a wide variety of services, the most unique of which is DVD authoring. The client brings a video, graphics and music and Imperial will assemble a DVD or CD-ROM, including the visuals for menus and buttons.

While the majority of clients come in with fully mastered projects, Imperial offers mastering services for those with rough mixes in need of EQ, compression and/or re-sequencing. There's also a full in-house graphics department which transforms a client's ideas into full color artwork (or massages art that already exists in digital files); printing of folders, tray cards and DVD wraps are done in-house. And, true to Ganz's humble beginnings, his company still masters and duplicates audio cassettes.

Imperial will be launching a Web site the first quarter of 2005 entitled Nutunes. The site is designed to assist independent musicians in their online promotional and marketing efforts. Artists will be able to post bios, tour dates, images, MP3s, videos, be heard on their Internet radio station, as well as sell merchandise and network with A&R professionals, club managers and fans. "We felt it was a logical progression for Imperial and a necessary one for the many artists who are faced with the daunting task of self promotion and distribution."

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Scheana Jancan
Samick Music Corp. has appointed **Scheana Jancan** to the position of Director of Publicity. Jancan's immediate responsibilities entail conducting interviews, as well as writing and preparing press releases to be distributed to various consumer and trade magazines. For more information, call 626-964-4700.

Van Hosen oversees the domestic sales and distribution strategies for all Walt Disney Records product. For additional information, please call 818-973-4375.



Shakir Stewart
Island Def Jam Music Group has appointed **Shakir Stewart** Vice President, A&R. In this capacity, Stewart actively seeks out, acquires and develops new talent for IDJ. In addition, Stewart oversees recording projects from the creative standpoint, including solicitation of producers and repertoire on behalf of the roster of artists. For additional information, call 212-333-8533.



Denis Handlin
Sony BMG Music Entertainment has appointed **Denis Handlin** Chairman & CEO, Australia. In the past, Handlin has headed up Sony Music, first as Managing Director and CEO and then, as Chairman and CEO. Renowned for his highly competitive spirit and championing of local talent, the company, under his leadership, has developed a wide range of local talent. Previously Handlin has held a number of senior positions including National Promotions Manager, Director of Marketing and General Manager, Marketing, and Sales. For additional information on BMG activities, call 212-930-6790.



John Coletta
BMI has appointed **John Coletta** Senior Attorney. Coletta was previously Senior Director, Business Affairs for BMI's Internet Licensing group. In his new position, Coletta is responsible for managing copyright infringement actions including litigation, as well as arbitration proceedings and collections efforts throughout the U.S. In addition, he provides legal advice on company initiatives: drafts, negotiates, and reviews contracts with third parties; and analyzes case law and state and federal legislation that could affect BMI. For more information, send e-mail to DRodriguez@BMI.com.

Los Angeles Opera has appointed **James Conlon** as the new Music Director. Conlon's term commences in July 2006. The announcement was made by LAO's General Director, the venerable **Placido Domingo**. As one of the world's preeminent conductors, Conlon will succeed the company's current Music Director, **Kent Nagano**. For additional information, please contact 213-972-7554.

Vanguard Records/Welk Music Group has named **Patty Morris-Capers** National Director of Promotion. At her new desk, Capers is responsible for implementing radio campaigns for the Vanguard and Sugar Hill Records' artist rosters. For additional information on Vanguard, call 310-829-9355.

Walt Disney Records has promoted **Susan Van Hosen** to the position of Vice President, Sales. Van Hosen previously was National Sales Director. In her new position,

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Eric Greenspan

Partner
Myman, Abell, Fineman,
Greenspan & Light, LLP

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Fax: 310-207-2680
Web: NA
E-mail: NA
Artists: Red Hot Chili Peppers,
Jewel, Primus, the Used,
Deftones, Marilyn Manson

BACKGROUND: *Eric Greenspan's first taste of the music business came when he was still a wide-eyed college student promoting local rock concerts for his university. Since then, this legal eagle has progressively become one of the most reputable music attorneys in the country. He is presently a partner at the elite entertainment law firm, Myman, Abell, Fineman, Greenspan & Light, where he continues to serve as the longtime lawyer for established acts like Red Hot Chili Peppers, Primus, and Jewel, to name a few. Driven by his love for music and an all-consuming commitment to his clients, Eric Greenspan remains one of the primary players in the big leagues of entertainment law.*

Breaking into the Biz:

I was in college at Duke University many years ago and I promoted concerts for the University. I did bands like the Moody Blues, Ten Years After, Yes, the Allman Brothers and Janis Joplin. Then I did a festival with the Grateful Dead, the Beach Boys, Hot Tuna and Paul Butterfield and I introduced Dennis Wilson to Jerry Garcia. Then I said, "This is what I want to do for the rest of my life" — and that was it.

Money Well Spent:

Contracts are complicated enough that any money you pay toward an entertainment lawyer is money well spent. And it's not even so much the deals that you get in, it's the deals that you *don't* get in that get new artists in trouble. Any time you put your name on a piece of paper and sign your name to a contract,

“There are new clauses being inserted into contracts all the time that are Draconian, unfair and shortsighted.”

you're crazy if you don't have a lawyer review it. The deals are that specific. And I tell people all the time, "Make sure that you have somebody who knows more about their business than you know about your business."

The Attorney's Role:

I try my best to not shop new artists. All my career I've wanted to get in a position where I'd have access to people at record companies that could sign bands. And now that I am in that position, I try not to abuse that too often. I'd rather spend my time helping my clients make money than getting them started. But like Charlie Brown and Lucy with the football, every once and a while I'll get sucked in.

Smelling a Deal:

I trust my musical instincts better than anybody I know. But I also have to trust my nose. Since I don't charge clients until they get paid, I have to smell a deal. And I become particularly effective when there's a story to tell. It's basic physics. An object in motion tends to stay in motion and an object at rest tends to stay at rest. So for a band that is just starting and just has a demo, it's hard to get that process moving. And that's not what my job is. My job is when it is moving, to keep it moving at light speed.

Gathering a Good Team:

The job of a lot of younger executives at record companies isn't necessarily to sign bands. Their job is to keep their job. And the way they keep their job is to make sure their bosses know everything that's out there on the street. And if the boss then has to make the decision on signing a band, it's much easier to sign a band with a good lawyer and a good manager and a good team around them.

Contract Considerations:

I particularly care about how my clients' masters are used. I focus on that more than most other lawyers. And that's during the term, after the term, internationally and domestically. There's nothing worse than getting a call from a client who heard their music being played somewhere and they didn't know about it. And I focus on leaving member clauses a lot because one thing you know is that if you're going to have a long career, more

likely than not some member of the band won't be there. So you have to deal with that issue.

Good Business:

Most of the clients that I represent have been referrals from other clients. That's been the principal source of business for me. Secondly, I will get calls from people who have heard about one of the lawyers at our firm. We've been doing this a long time and a lot of people know us. And I will take anybody's call anytime. That doesn't mean I'll represent everybody. But I will certainly talk to anybody. That's just good business.

Getting a Fair Deal:

If a band is fantastic and everybody wants to sign the band, a novice lawyer could do a good deal. On the other hand, if you have a band that nobody wants to sign, no matter how powerful the lawyer is, he's not gonna get a good deal for that band. You're only as good as your clients. And it is always possible to get a fair deal at a major label. But it always helps to have something else on your side when you make that deal. The hardest thing for a label to do is to sell the first 50,000 units. So if you can sell the first 50,000 units on your own, you can make a really fair record deal.

Varying Duties:

For new artists, the attorney's job is to help them negotiate their first record deal, help them negotiate their management deal, set them up with business managers, set them up with agents, decide whether or not to do a publishing deal, try to help them with their merchandising deal, and things like that. For established artists, most of those things are already in place, so it's different. You're dealing with decisions on licensing issues, renegotiations of agreements and that kind of thing.

Changing Industry:

In good times, artist representatives are able to get more for their clients than the record labels would otherwise want to offer. And in bad times the record companies offer less than the artists should receive. And we're in that moment right now. Record companies are cutting back more than is rational. And with that going on, it makes it very difficult. There are new clauses being inserted into contracts all the time

that are Draconian, unfair and shortsighted.

Three Major Points:

There are three major points that matter in a record deal: how much money you make in the short term, how much money you make in the long term and how long you are committed to that label. And I'm not a greedy bastard. I want one out of three. If you're not going to pay large cash advances, and you're not going to pay very high royalties, then I want to sign to you for a short period of time. And I'm prepared to do that with an indie label. If I can be there for an album or two and not get big money and use it as a stepping stone, then that's perfectly reasonable.

Missing Managers:

More often than not new artists will come to a lawyer without a manager. And I'm very comfortable doing a record deal without having a manager involved, and then getting a manager after the fact. In fact, over the course of my career that has happened over 50 percent of the time.

Advice for Aspiring Attorneys:

Acknowledge what you don't know; it's okay. Take courses and learn the business as best as you can. Ask questions. People won't take advantage of you if you do. Don't promise more than you can deliver. If you don't deliver on what you promise, you may get the client, but you'll lose that client and you won't get the next one. And don't be an entertainment lawyer if you're not prepared to have it take over your life. Go do something else. It is all-consuming.

Expose Yourself:

A major record deal is the starting line, not the finish line. It doesn't do a band any good for their record to come out on a major and die. You're better off not having a deal at all. After your record dies and you try to get your next deal, it's harder than if you never had a deal at all. So you never rely on that major label. Nobody is as responsible for your own career as you are. And anything you do to further your own career is a good thing. Tour on your own. Play shows. Put out your record independently. Sell them at shows. Print up T-shirts and sell them. Make people know who you are.

A&R REPORT

Music Connection's *A&R Report* delivers up-to-date information about the signings of new artists, significant developments at major and indie labels, as well as news of managers and attorneys who are active in the A&R aspect of the music business. So that MC can provide the most current information possible, please send any industry news, A&R buzz or rumors that need to be verified to BBatMC@aol.com.

OPPS

- **Gotham Records** is looking for new rock acts. After three years in Los Angeles, Gotham has moved back home to New York City where it all began over a decade ago. According to the label's president **Patrick Arn**, "The label is working non-stop to maintain its reputation within the indie music scene by working with acts that we feel are passionate about their music and have a strong understanding of what it takes to pro-

mote themselves." Arn just signed one such act from Los Angeles called **SLANT**, and plans to release their first album for the label in early 2005.

The label also offers **Gotham Records Radio Promotion**, which assists unsigned artists by promoting their material to college and certain key commercial radio stations across the country for very little cost.

To learn more about the label, its services and its acts (**Supafuzz**, **Liquid Gang** and the **Booda Velvets**), visit www.gothamrecords.com. For artists who wish to submit material to the label, you can send packages to: **Gotham Records**, P.O. Box 237067, New York, NY 10023. Arn promises, "If we dig the material and want more information from you, we will contact you."

- **Online Gigs** has launched a process that changes the way artists tour, promote and manage their careers. Providing a central database for independent musicians, bands and agents, **Online Gigs** levels the playing field between artists and professional bookers. The database consists of more than 10,000 venues, festivals and media contacts in markets across the country. Members of **Online Gigs** act as market researchers, updating contacts for a rebate.

Online Gigs' technology allows musicians to manage their tour and perform vital tasks that are considered tedious and time consuming, such as faxing press releases, e-mailing agents, making tour itineraries and creating contracts. For details and information visit www.onlinegigs.com.

MC SHOWCASE CONNECTS ARTISTS — AGAIN



The September *Music Connection* showcase, which profiled great singers, brought industry players out to the clubs. Major and indie labels, producers, managers and other artists made it out to **Club Lingerie** to hear the best vocalists L.A. has to offer. Any artists who may want to participate in the *MC Showcase* series can contact either **Bernard Baur** at BBatMC@aol.com, or **Len Fagan** at 818-907-0027 for details and rules. Pictured (L-R) **Eric Bettelli**, Co-Publisher and General Manager for *Music Connection*; artist **Storm Lee**; **Gregg Sutton**, Lee's guitarist; and **Tony Ferguson**, **Interscope A&R**.

LIZ PHAIR LIKES WINNERS



Thousands of aspiring musicians submitted their music, 20 finalists were chosen and winners were selected at **Maybelline New York's** and **JANE** magazine's annual **Reader CD Listening Party**. This year, rocker **Liz Phair**, along with her guitarist **Dino Meneghin**, helped to decide who would be included in the top 10 tracks — and who should take their tam-tourne and go home. The winners will be announced in the **JANE** November music issue, which hits newsstands **October 26th**. For more information, contact **Brianne Sheldon** at 310-664-0600, or e-mail brianne@mmlpr.com.

- **SoundExchange** is conducting a nationwide search for featured recording artists in order to disburse royalties owed. For the first time, performers stand to gain from non-interactive digital airplay — satellite radio, Internet radio and cable/direct TV radio. If artists or their heirs do not come forward and register with **SoundExchange** by **December 31, 2004**, they will lose their share of the royalties collected during the organization's first distribution cycle — between 1996 and 2000.

Unlike **ASCAP**, **BMI** or **SESAC**, **SoundExchange** is the first institution to pay the actual featured performers for public performance on sound recordings, rather than songwriters, including many recording artists who have previously not been compensated. **SoundExchange** has already paid out almost \$16 million covering over 200 million digital plays for approximately 6,000 members since its establishment in 2000. **SoundExchange** pays anywhere from \$10 to approximately \$6,000, depending on airplay. Featured artists (those listed on the cover of an album) get 90 percent of the artists' share of royalties. An additional 10 percent of the artist's share goes to the backup musicians and backup vocalists, via an independent trust fund administered by **AFM** and **AFTRA**.

To get more information and to apply for your share of royalties, go to www.soundexchange.com.

- **TakeHomeMusic** has launched a music site with something for fans and musicians alike. Music reviews, tutorials, free downloads, industry news, and artist profiles/interviews fill the site. THM even

has its own Web radio station, **All Indie Radio**.

Musicians can post their Web pages, get airplay and post their press releases and concert information. Fans will have access to up-to-date information about some of the best independent artists on the Web. One feature you can expect to see soon, the company says, is a tutorial section for Web radio first-timers. There's a lot of press about **Napster**, **iTunes** and other music download and Web radio services, and there are a lot of artists that would like to connect to it but just feel too intimidated. **TakeHomeMusic** claim they can change that. Visit the new site at www.TakeHomeMusic.com and find out for yourself.

LABELS ~ RELEASES ~ SIGNINGS

- **Music attorney Dina LaPolt** has cut two deals for *MC* cover artists the **BellRays**. Earlier this year, **LaPolt** negotiated a co-publishing arrangement for the rock & soul group with **Windswept** that includes an affirmative obligation to obtain song placement. More recently, she obtained a licensing deal from **Alternative Tentacles** for the act's LP, *Red, White and Black*, and managed to retain ownership of the masters. **LaPolt** maintains, "These are the kind of terms artists should be considering in today's market." You can reach **Dina Lapolt** at 310-358-0922, or visit her firm's Web site, www.LaPoltLaw.com.

- **Mosaic Media Group** has formed a new record label, **Pat's**



Record Company. This deal includes an exclusive two-year distribution deal with **Universal Records** and was developed by Mosaic principal **Pat Magnarella**; **Monte Lipman**, president of **Universal Records**; and **Avery Lipman**, **Universal Records**, Senior, VP. The label's first two releases will be alternative rock band **Number One Fan's** *Compromises*, and an album by Ventura, CA, alternative rock band **From Satellite**, which should be released this fall. Among the acts Magnarella also manages are the **Goo Goo Dolls**, the **Wallflowers** and **Green Day**. For additional information, check out www.umusic.com.

• **Music legend Robin Gibb** has returned from his self-imposed hiatus after the untimely loss of his twin brother and fellow **Bee Gee Maurice**. His immediate plans include a live tribute concert, worldwide television special, compilation and brand new recording. The project has been in the making for over five years, and will re-introduce Robin and the **Bee Gees** to the world.

The compilation CD of the **Bee Gees**, No. 1 songs will be released worldwide by **Polydor**. Robin is also finishing a new solo CD, produced by **Kenneth "Babyface" Edmonds**, under Robin's **Magnet Inc.** production banner. A limited *Making Of* non-scripted television

series is planned to precede the release of the CD, which is anticipated for fall 2005. For more information, contact **Jo-Ann Geffen**, **JAG Entertainment**, at 818-905-5511, or jgeffen@jagpr.com.

PROPS

• After appearing in a *Music Connection* showcase, the world/folk duo **Davison/Coleman** got a choice gig. Guitarist **Coleman** reports that they were asked to appear with the **Orchestra Surreal** at the **El Rey Theater** for an amazing and entertaining evening.

"The Orchestra's music director (imagine **Frank Zappa** with an orchestra) saw us at the showcase and asked us on the spot to join them onstage," **Coleman** reveals. The event also included **Eye of the Newt Circus** (a **Cirque Du Soleil** style show) for a mind-boggling experience.

• Another **MC** showcase artist, **Storm Lee** was invited to appear on **Tee-M's** live radio show *Unsigned Music Show*. **Tee-M** will air the show on **Saturday October 23**, from 11 a.m. - 1 p.m. (<http://wpmd.org/unsigned>). **Tee-M** frequently profiles local artists on his show. Those interested in submitting material to him can contact **Tee-M** at tmgig@yahoo.com; for information on **Storm Lee**, contact **BGO Entertainment** at 310-559-8667.

HEIARII HAS ALLURE



Indie label Allure Records signed its first artist, 21-year-old Tahitian star **Heiarii Amaru**, who is currently recording his debut American CD entitled *Dance!* The CD is scheduled for a **February 2005** release and will contain nine tracks in English, one in Spanish, and one in French, the artist's native language. **Allure** will release the single, "Mon Paradis," in **France and French Polynesia** early next year. Pictured at the signing are (Back Row L-R): **Kenny Kerner**, producer/manager; **Cameron Leonard-Schroff**, producer/engineer; (front row) **Brian Weathers**, **Allure**, **A&R Rep**; and **Heiarii Amaru**. For additional information, contact **Kenny Kerner** at 323-462-5153, or kennyk@mi.edu.

INSIDE THE BIZ

• Competition is extraordinarily fierce among new artists who want to bring attention to themselves. They're frequently forced to look outside the box for some sort of recognition. Now, television can be added to the list of promotional possibilities, as **Britain's Reactor** are quickly making a name for

themselves by supplying music to a television commercial for the new **AXE Deodorant Body Spray** (www.theaxeeffect.com) which airs nationwide on **Spike TV**. Making waves in a similar method, artist **Andrew WK** has received placement via **Expedia.com** and **Kit Kat** commercials.

For more information on **Reactor**, go to www.reactorsite.com.



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Chuck Henry - TAXI Member

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Rosavelt

Date Signed: December 8, 2003

Label: Gaff Music

Band Members: Christopher Allen, vocals, guitar, songs; Keith Hanna, bass, vocals; Jesse Bryson, guitar, vocals; Miles Loretta, drums, vocals

Type of Music: Rock

—CONTACTS—

Management: Sheryl Northrop for Northstar Entertainment, 818-986-5200

Booking: NA

Legal: Christopher J. Niekamp / Bernlohr & Wertz, LLP, 330-434-1000

Publicity: Sheryl Northrop, The Baker / Northrop Media Group, 818-986-5200 ext. 221; Sheryl@bakernorthrop.com

Web: www.bakernorthrop.com; www.rosavelt.com

A&R: Scott Beal

Chris Allen, Rosavelt's lead singer and one of two guitarists, first signed with an independent in Cleveland. "It was a horrible experience that cost me a lot of money," Allen states regretfully. "It set the band back a few years. But at the same time, it made us a lot wiser." Allen used his personal savings to buy back the masters.

Salvation came in the form of renowned producer Don Dixon. Looking on the bright side, Allen points out, "The good thing that came out of our last label was that they sent copies of our records to Don." As fate would have it, Dixon and Rosavelt played the same showcase hosted by indie station WAPS. "I knew he'd be there, so we just scrapped our old material and did all new songs," remembers Allen. Rosavelt walked off the stage to Dixon's smiling approval.

Without a label, they entered the studio. "We recorded [*The Story of Gasoline*] songs not as a demo, but as a record we were going to release independently." Naturally, they knew that label support was inevitable, with Dixon shopping their project.

Dixon, who released some of his personal back catalog through Gaff Music, turned label head Scott Beal on to the band. After taking a listen, Beal made the voyage to Cleveland so he could witness the band in action. A good rapport among everyone involved sealed the deal.

Next came the negotiation phase, which took months to complete. First, Beal presented the band with his standard contract. The band then sent copies to Dixon and their attorney; both suggested changes. Following that, Sheryl Northrop became Rosavelt's manager and she had her additions to the negotiations. It wasn't easy, but the group finally signed with Gaff Music.

—Andy Kaufmann



Whitestarr

Date Signed: December 2002

Label: Atlantic Records

Band Members: Cisco Adler, Alex Orbison, Duane Betts, Damon Webb, Asher Levin, Tony Potato

Type of Music: Rock, Southern Rock

—CONTACTS—

Management: Nic Adler / Nic Adler Management, 310-271-6803

Booking: NA

Legal: Davis, Shapiro / Lewitt, Montone & Hayes

Publicity: Kathy Acquaviva / Kathy Acquaviva Media, 818-893-8458

Web: www.Whitestarr.com

A&R: Mike Caren

One valuable lesson that rock fathers Dickie Betts (Allman Brothers), Roy Orbison, and Lou Adler (producer/Mamas & Papas, Carole King) imparted to their boys was a larger-than-life approach to their crafts. So when Duane Betts, Alex Orbison, and Cisco Adler united with Asher Levin, Damon Webb and Tony Potato to form Whitestarr, they took heed cranking out the rawest rock tunes, inventing the most outrageous promotional packets, dialing up labels incessantly and delivering enormous 22-song, double-disk demos to industry offices. Putting pretty girls in the front rows at showcases didn't hurt either. The band's lineage opened doors initially, but propping them took second-generation ingenuity.

Wearing his promoter's cap, Adler booked impressive debut shows at the Roxy Theatre, and the Malibu-based band also discovered their knack for marketing with the "Malibu Beach Kit."

"It was a little cuzy cooler with a Whitestarr beer, Whitestarr beach ball, Whitestarr sunglasses, CD, and a little DVD," says Adler. "We sent that out to all the labels. Some of them hated us because of it. Still to this day we see people who are like, 'I can't believe you did that.'"

Three years into non-stop gigging, the buzz around L.A. grew and the band performed in New York for Lava, J Records and Sony. Connections didn't get the band signed, so Whitestarr headed back to L.A. to resume showcasing.

"The showcases were really stagnant," says Adler. "It was basically like suits and then us onstage trying to play as hard as we could."

Whitestarr finally got its break when band friend DJ Kev E Kev hyped their hooky, riffy rhythms to Atlantic Records. Mike Caren and Craig Kallman came to a Roxy date. The next day the band's phone rang, asking them to record their Atlantic debut, *Sexual in Yo' Window*.

—Tina Whelski



Johnny Hiland

Date Signed: June 20, 2003

Label: Favored Nations

Type of Music: Country / Rock

—CONTACTS—

Management: Charles "Mac" Wilson / Harmony Hollow Management, 615-248-3850

Booking: Charles "Mac" Wilson

Legal: NA

Publicity: David Millman, 503-864-2700 ext. 17

Web: www.favorednations.com; www.johnnyhiland.com

A&R: Steve Vai

Since roaring into Nashville in 1996, hell-bent on making his Telecaster guitar all the rage in country music, New England-born and raised Johnny Hiland has performed at the Grande Ole Opry and done sessions and shared stages with many of his favorite heroes — among them Toby Keith, Ricky Skaggs and Randy Travis. He was also the first unsigned artist to receive a full endorsement from Fender.

But all that was prelude to fulfilling the fantasy of any guitarist — signing to a label owned by one of your idols, in this case Steve Vai's Favored Nations, which released Hiland's self-titled country/blues rock debut in August.

Vai got wind of Hiland in a new millennium way that would make a good Verizon commercial. "My manager Mac Wilson had produced a big Danny Gatton tribute concert in D.C. that Steve had played, and knew that Steve was a huge influence on me. One day while I was jamming in the studio, Mac called Steve on his cell phone and told him he had to hear what I was doing. He left my licks on voicemail, and Steve called back later and said, 'Thanks for melting my answering machine.' He made an offer to sign me immediately, but wanted me to work on my songwriting before going ahead with a project."

Hiland holed away for months to work on his craft, sending ideas back and forth to Vai, who kept pushing his artist to a higher level, stressing the importance of melody in addition to great chops. Vai's overwhelming response to the song "Truth Hurts" took things to the next level, and top pop producer Peter Collins (Rush, Bon Jovi, Queensryche, Indigo Girls) was brought in to produce. Also on board are Billy Sheehan on bass and Pat Torpey on drums.

"I fought Peter tooth and nail sometimes, but he's brilliant," says Hiland. "He told me the songs had to appeal not only to guitar students, but also to the average listener who could hum my melodies. Once we got to know each other, the sessions were like clockwork."

—Jonathan Widran



CUTTING ROOM NEWS: Independent singer/songwriter Cheryl Engelhardt locked out the Cutting Room's studio A to track and mix her debut record, due out in November. Joe Nardone engineered the sessions with assistant Anthony Gallo.

Producer Curt Frasca and engineer David "Dibs" Shackney spent a few days in studio A mixing the single for artist Samantha Moore's debut release on Geffen. Rob Fillmore assisted.

Warner Bros artists Head Automatica and Tynisha Kelli visited the Cutting Room recently. Old Dirty Bastard dropped by to track vocals for Kelli's record. Joe Nardone and Steve Schopp engi-

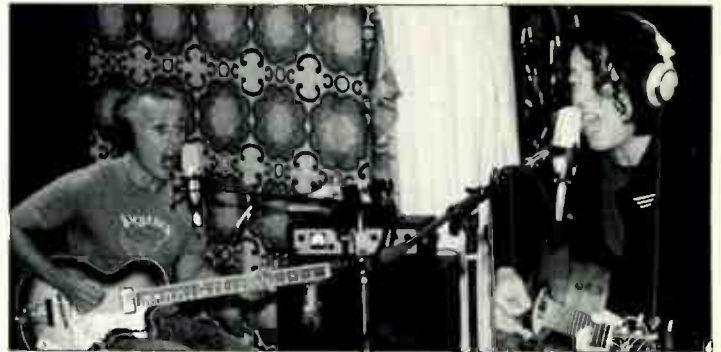
neered the sessions.

Geffen artist Mos Def returned to the Cutting Room to finish tracks for his new record titled *The New Danger*. Dylan Margerum engineered the sessions in Studio A.

PULLING THE SLACK: Epitaph punks Pulley have just completed recording three Minor Threat covers for an upcoming split EP with ska/rocksteady masters the Slackers. Tracks were recorded with producer Steve Kravac at Gourmet Sound in Encino, CA.

Gourmet is a new facility owned and operated by Kravac and seminal punk guitarist Greg Hetson of Bad Religion, Circle Jerks and Redd Kross fame. **MK**

VILLAGE HAS TEARS FOR FEARS



Tears For Fears were recently working at Village Recorders to work on acoustic versions of their signature hit "Everybody Wants to Rule The World," along with "Call Me Mellow" from their new album *Because Everybody Loves a Happy Ending*. Roland Orzabal (Left) and Curt Smith (Right) worked with the vintage 72-input Neve 8048 console at The Village's studio A where producer Chris Douridas, engineer Jason Wormer and assistant engineer Ghian Wright worked the boards.

ANGEL AND AUGGIE WITH THE MIDAS TOUCH



Ron Clapper, who recently launched Midas Records (ADA/WEA), has just completed construction on a new state-of-the-art studio for the label and its artists. Clapper has helped his most recent signing, Angel, work her way up to Top 40 and AC and the next artist up for Midas is Janet and Michael Jackson's 18-year-old nephew Auggie. Clapper hired Andrew Nast to engineer some of the projects at the new studio. Pictured (L-R): Auggie, Clapper and Angel.

SIN CITY WITH PLENTY OF HEART



Experts gathered in Mad Dog's studio B recently to complete 2.0 and 5.1 mixes of last summer's Gram Parsons Return to Sin City concert held at the Universal Amphitheatre. The event, which featured artists including Keith Richards, Norah Jones, and Lucinda Williams, was a benefit for the Musicians Assistance Program (MAP). Pictured (L-R): Michael Frondelli, engineer, mix supervisor; Shilah Morrow and Polly Parsons of Sin City Marketing; and Dusty Wakeman, musical director, engineer.

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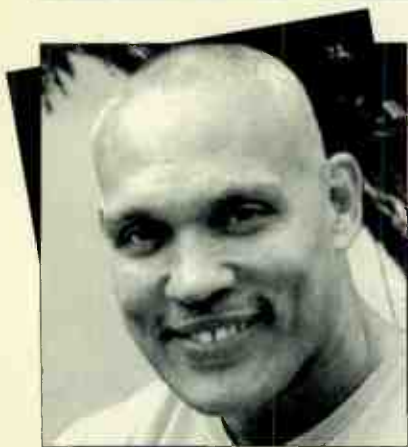
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PRODUCER CROSSTALK



Josh Paul Thompson

Alicia Keys, George Benson, Joe, O-Town, Babyface, Usher, Luther Vandross

By Andy Kaufmann

Josh Paul Thompson, no stranger to working side-by-side with top-shelf artists, found collaborating with George Benson to be a special treat. "Every guitar player wants to be around George," the producer who was raised in Orange, NJ, proclaims. "And I actually got to make a record with him." Benson's single, "Irreplaceable," has been charting well in both smooth jazz and urban AC, but for Thompson, a fellow guitarist, the most exciting aspect of the session was the ability to get inside the head of a master. "I've been able to study with him informally for three or four years now. He's really affected my playing style and opened up a lot of possibilities. George shows you different things you can do with the guitar to open up your barriers, so you're not limited."

Thompson's new 3,300 square-foot studio, Tallest Tree, has been in existence just over a year. The three-room complex in Montclair, NJ, which also features a large live recording space, was borne out of his desire to expand beyond the limitations of his old home studio. He also wanted "a little more privacy so my place wouldn't be invaded at three in the morning." Thompson elected to keep the gear similar in each room, so things could be moved around without much complexity. Another choice was to work with PARIS, rather than ProTools. "I'm a big PARIS fan, because it's a lot less expensive and the quality is at least as good, some say better. ProTools is a good product, but we had budget considerations."

Unlike most studios, Tallest Tree isn't open to just anybody. "Our main focus is in-house production, finding deals for artists, working out songs for our writers who then place them on established artists," Thompson stresses, highlighting his deal with Clive Davis. "I'm a finder of talent, as well as a writer myself. Unfortunately, I haven't found the real superstar that I want. I've been real picky, because Clive's standards are so high."

One thing Davis impressed upon Thompson is that the most important task of a producer is getting a hit song. Thompson believes this so strongly that he virtually never writes songs with a particular artist in mind. "Great songs defy boundaries. We just try to write a great song and see who digs it. And if they feel it, then they can cut it." Davis also stresses the importance of the chorus. "That's the center point, the hook that's going to be remembered," notes Thompson. "One time, we gave Clive a record where the fade didn't have the chorus in it. He made us bring the chorus into the fade and keep it repeating as the record faded out. And it was correct, because it kept that centerpiece thought in everyone's mind."

A songwriter for DreamWorks, Thompson digs up lyrical concepts by thinking about things that people wish they could say. "Artists are the poets of society; we're chosen to say things that other people can't find ways to express. So I try to say common ideas in poetic, but catchy ways." Thompson also works closely with other writers. "I try to get them to come up with great themes. A poetic seed, a concept, a punch line, a title. Something that can be the genesis for a whole story. And from that seed, all the elements for the story unfold."

Thompson admits that he can be a perfectionist when it comes to vocals. "I'm trying to tone that down a bit, find things that aren't perfect, but have a nice flavor." His attitude, in part, comes from the days he spent working alongside producer Gene Lennon. "He always emphasized good pitch, so I try to make records that are pleasant to listen to from a pitch perspective, as well as feeling. I believe that [a song] can be technically right and have great feel; you don't have to sacrifice one for the other."

Contact www.tallesttreemusic.com;
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Besides percussion, *PA 2* also has ambient flowing textures and "events" perfect for combining with the rhythmic beds for complete soundtracks. The producers have cleverly combined similar elements from all the titles into three huge patches: Big Hit, Ambi Ants and Movers and Shakers.

Available now, *Percussive Adventures 2* sells for \$399 and is available from EastWest and www.soundsonline.com.

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The Contour Showcases work like "body armor" for all the latest generation dockable iPods, including the 10, 15, 20, 30 and 40 GB versions. Showcase is an ingenious soft/hard case made of shock-absorbing rubber that your iPod slides into. Showcase has a horizontal belt clip letting you "wear" your iPod just like a cell phone. Now in eight colors, including black and white, the scratch-resistant Showcase allows perfect visibility of the iPod display and complete access to all its controls. Furthermore, there are openings for quick access to the iPod connectors, headphone jack and hold switch. This must-have accoutrement is for music-loving urban combatants and rugged outdoorsman alike. The item sells for \$39.95 MSRP, with an introductory offer of two for one. If you need to know more about the Contour Showcases or to purchase, visit www.contourshowcase.com.

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ESP Urban Camo Guitar



At the recent Summer NAMM Show, ESP Guitars introduced two new axes in full "Urban Camo" dress. Both the ESP Viper Standard with mahogany body and the M-II Standard with alder body are now available in urban camouflage — a modern take on the usual camouflage color scheme — with black, dark grey, light grey and white. Both guitars are well-crafted with EMG 81 active pickups and all-black hardware. There is an original Floyd Rose tremolo on the M-II and Tune-O-Matics with stop tailpiece on the Viper, and Sperzel tuners (Deluxe Gotoh's on the M-II).

Both guitars have mahogany necks and ebony fretboards with an ESP inlay at the 12th fret. The white binding around the neck and headstock really set off the gray camouflage paint jobs. ESP's Standard Series guitars are made to the same specifications as their Custom Shop guitars but cost less. Visit www.espguitars.com for more information. 

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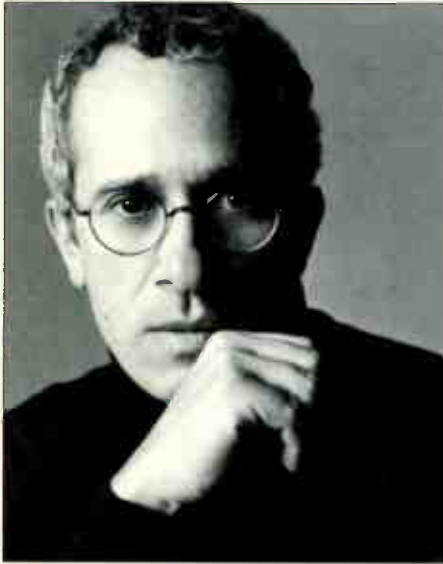


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JAMES NEWTON HOWARD ELECTED TO ASCAP BOARD



Film and television composer, orchestrator, keyboardist and record producer James Newton Howard has been elected as a Director by the Board of Directors of the American Society of Composers, Authors and Publishers (ASCAP). Howard will complete the term of Oscar-winning composer Elmer Bernstein who passed away last month. James Newton Howard has more than 70 films to his credit, including Michael Mann's Collateral, M. Night Shyamalan's The Village, and The Sixth Sense, which was one of the top 10 grossing films of all time.

TRENT WILLMON: SEASONED SONGWRITER/NEW ARTIST



With his self-titled Sony Nashville release, Trent Willmon is already hitting the airwaves with his prodigiously titled single, "Dixie Rose Deluxe's Honky Tonk, Feed Store, Gun Shop, Used Car, Beer, Bait, BBQ, Barber Shop, Laundromat." Check him out at www.trentwillmon.com.

John Reston Covers Globe for Warner/Chappell

Warner/Chappell Music, Warner Music Group's award-winning music publishing company, has announced the appointment of John Reston as Vice President, Global Administration. Reston, who will be based in London and will report to Nick Thomas, Senior VP & CFO, had previously worked for Universal Music Publishing and its predecessor company, MCA Music Publishing in a variety of senior administrative roles in Latin America, Asia and Europe.

Warner/Chappell Music Inc. has a catalog of more than one million copyrights worldwide. These range from standards like "Happy Birthday," "Rhapsody in Blue," "Winter Wonderland," and the songs of

Cole Porter and George & Ira Gershwin, to the contemporary music of Madonna, Radiohead, Nickelback, Dr. Dre, Dido, Sheryl Crow, Missy Elliott and others. Check out their site at www.warnarchappell.com.

The Media Guide Revolution

Mediaguide, the world's leading provider of airplay measurement and information, announced the introduction of a new and enhanced product portfolio that is already revolutionizing the way those dependent on airplay information and analysis are doing business.

The company has built the world's largest broadcast monitoring network, currently providing real-time measurement and reporting of nearly 2,500 radio and televi-

sion stations' programming across more than 200 major U.S. markets.

The new Mediaguide Monitor product lineup includes MusicMonitor, specifically designed for music industry professionals such as record label managers, promoters and music distributors, and ArtistMonitor, designed for independent artists and those who manage them. SongMonitor is designed for individual songwriters, composers and music publishers to track the performance of music compositions. This product is a significant contributor to ASCAP's enhanced broadcast monitoring and distribution system for its 195,000 music creators to be launched in early 2005.

Mediaguide is a joint venture of the American Society of Composers, Authors and Publishers (ASCAP) and ConneXus Corporation. To learn more about the company, which is based in Ber-

wyn, PA, log on to their site at www.mediaguide.com.

Professor Stew to You

L.A. songwriter and Negro Problem provocateur, Stew, will teach a class of fourth-year theater students in "Solo Performance" at the California Institute of the Arts. "My goal is to get students to look at theater through the filter of rock & roll. James Brown, John Lydon, Howlin' Wolf and Jim Morrison are as theatrical as any character ever created for the stage," notes Stew.

2004 has been a milestone year for the artist and his collaborator Heidi Rodewald. Their Travelogue (cabaret version) debuted at American Comic Vision Series at Symphony Space in New York.

BMI FEELS DIRTY SHAME WITH WATERS



BMI was in the studio with composer George S. Clinton as final touches were being made to the original score to the new John Waters film, A Dirty Shame. The film, set in Waters' beloved Baltimore, stars Tracey Ullman as a housewife-gone-wild, and also stars Johnny Knoxville, Selma Blair and Chris Isaak. Pictured (L-R): BMI's Doreen Ringer Ross; composer George S. Clinton (seated); music supervisor Tracy McKnight; film editor Jeff Wolf; and producer/director John Waters.

CARY BROTHERS PICKED



L.A. singer/songwriter Cary Brothers has a song, "Blue Eyes," in the Garden State movie and on the soundtrack. He recently performed "Blue Eyes" on the Late, Late Show with Craig Kilborn. Brothers is BMI's pick of the month, and you can catch him around town at the Hotel Cafe and other venues. To listen to his music, go to www.carybrothers.com.

ASCAP ELEVATES JENNIFER KNOEPFLE



The American Society of Composers, Authors and Publishers (ASCAP) has promoted Jennifer Knoepfle to Associate Director of Membership - Pop/Rock. Based in Los Angeles, Knoepfle will report directly to Senior VP, Tom DeSavia. Since joining ASCAP in 1999, Knoepfle has been responsible for various artist development programs including the production of the *ASCAP Presents CD* samplers, featuring the hottest new and emerging songwriters/artists. She can be reached at 323-883-1000.

ASCAP AT THE NEWPORT FOLK FESTIVAL



ASCAP returned to the historic Newport Folk Festival this year as a sponsor of the Borders Stage. The Friday night kickoff event, at the Hotel Viking ballroom, featured ASCAP's Josh Ritter and Ron Sexsmith. Pictured before showtime (L-R): are WFUV-FM's Music Director Rita Houston, Josh Ritter, ASCAP's Brendan Okrent, Ron Sexsmith, ASCAP's Sue Devine and Festival Productions' Nalini Jones, one of the event's producers.

Soon after, **The Public Theater of New York** commissioned the pair to develop it into a work now called *Passing Strange*.

Subsequently, the **Sundance Theater Lab** invited Stew, director **Annie Dorsen** and Rodewald to further develop *Passing Strange* and, by all reports, the result was a highlight at this summer's lab. Check out www.negropole.com for more details.

for 45 years, the Kentucky-born Lynn launched her career in 1960 with her self-composed "I'm a Honky Tonk Girl."

The first woman ever to become the Country Music Association's Entertainer of the Year, she released her 73rd album, the acclaimed *Van Lear Rose*, produced by the **White Stripes' Jack White**, earlier this year. Contact Caroline Davis, BMI, 615-401-2728.

Loretta Lynn a BMI Icon

Legendary BMI songwriter and recording artist **Loretta Lynn** will be honored as a **BMI ICON** at the performing rights organization's **52nd Annual Country Awards**. The gala awards and dinner will be held November 8 at BMI Nashville's Music Row offices. A BMI affiliate

Smith Does it With Hope

When **Mindy Smith** hits the road on her 30-city U. S. headlining tour this fall, the singer/songwriter will offer a special tour T-shirt to concert-goers with proceeds to benefit research, treatment and education programs for cancer and other life-threatening diseases at

City of Hope. Additionally, online retailer **Amazon** will contribute a percentage of the sales of Smith's debut album, *One Moment More*, purchased on their site, to **City of Hope** during the tour. And Ticketmaster will auction a gift package in each market.

One Moment More, Smith's 2004 debut album, is dedicated to her mother, and the title track was written as a way of coping with her death from breast cancer in 1991. For further information, please contact **Lellie Capwell** at Vanguard Records, 310-829-9355; Lellie@vanguardrecords.com.

Petty's 2002 song and album *The Last DJ* did not belong to the singer.

Plaintiff **Jim Wagner** claims he sent Ladd a demo of a song he wrote about the disc jockey entitled "The Last Great Radio DJ" in 2000 and that Ladd requested to use it as the theme song on his nightly radio show. Wagner claims Ladd gave Petty the demo and that the rocker "promptly took the idea, theme, title, and overall 'feel' of the song and wrote and recorded his 'version' of the song, which he entitled 'The Last DJ.'"

Petty says, "My song, 'The Last DJ,' was written completely without any outside influence. It is a wholly original composition. To this date, I have never heard the recording the lawsuit claims influenced my song. The plaintiff is accusing me of stealing. I do not take kindly to such accusations, as the plaintiff and his attorney-for-hire will find out." **MLC**

Petty Change?

A songwriter claiming his ideas were stolen has filed a \$4.5 million suit against **Tom Petty, KLOS-FM Radio** and disc jockey **Jim Ladd**. The suit alleges the ideas for

BRIAN WILSON: A SMILE ON UNITED



Rock genius **Brian Wilson** will be featured on **United Airlines' inflight audio programming**, the **United Entertainment Network**, produced by **DMI Entertainment Programming**, a division of **Disc Marketing**. In an exclusive interview, Wilson discusses the newly released album, *Smile*. Pictured (L-R): **MC's Dan Kimpel**, who conducted the interview; **Brian Wilson**; and **DMI VP of Audio Programming, Ronny Schiff**, who presented Wilson with a ukulele.

ARUNA'S ARTISTRY



L.A. singer/songwriter **Aruna** is just now releasing her new album, *Running Red Lights*, but music supervisors are already selecting tracks. "Walk On Water" is featured in the motion picture *Eulogy* starring **Ray Romano, Kelly Preston, and Debra Winger**. The song will also be included on the soundtrack album alongside music from **Paula Cole, Jackson Browne and Rod Stewart**. Her "Saving Grace" can be heard in the new reality series *Laguna Beach: The Real Orange County* on **MTV**, while "Not Your Mommy" is on **XM Radio Unsigned Channel 52**. Listen live at <http://unsigned.xmradio.com> and check out www.arunamusic.com.

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SONG BIZ

SONGWRITER PROFILE

Megan Cavallari & Amy Powers



A Message From the Dollhouse

by Dan Kimpel

With her perpetual smile and fabulous couture, the Barbie doll is forever enshrined in the memories of generations of girls around the world. But she's no dumb blonde; the plastic princess' scientific talents are revealed in the new DVD package from Mattel, *Barbie in The Princess and the Pauper*, an updated version of the classic tale. The empowered version of Barbie has a new attitude according to the composing/songwriting team of Megan Cavallari & Amy Powers who collaborated on the DVD's songs. "Barbie saves her whole kingdom," confers Powers. "She doesn't wait for anyone else to save her from her predicament. That's different from the Barbie I grew up with."

The two summarize the message as this: everyone has a gift, and within your gift lies your destiny. The song, "I'm a Girl Like You," illustrates this. "One girl is a princess, obviously, and the other girl is poor, but they come to terms and are alike despite their social standing," says Cavallari. "Cat's Meow" is about a cat that acts like a dog. It's all about accepting someone the way they are, and not having to change anything inside yourself to be loved."

Cavallari, a songwriter, composer, producer and orchestrator, was a music and vocal assistant with Danny Elfman on six features, including Tim Burton's *The Nightmare Before Christmas*. She's now music supervising *Higgly Town Heroes* on the Disney Channel. Her partner Amy Powers' career straddles the worlds of pop songwriting and composing. "It's really easy because I'm a lyricist," she clarifies. "Words are universal and I don't get stuck in one genre." Two of her songs were included in Andrew Lloyd Webber's *Sunset Boulevard*, and her songs have been cut by Barbra Streisand, Brian McKnight, Diamond Rio and Alabama. She's also penned tunes for films such as *Ella Enchanted* and *Sweet Home Alabama*.

The two met in New York at the BMI Musical Theater workshop where they developed *The Game*, a musical based on the novel *Les Liaisons Dangereuses*. The new generation of songwriters for animated shows typically come from musical theater, since they can tell a story through songs. The duo refer to such theatrical devices as an "eleven o'clock number" and an "I want song." Says Powers of the latter, "It's what the main character sings to let the audience know what the journey's going to be."

Since venturing into the children's entertainment sector, a number of doors have opened. "It's a side of ourselves we haven't been able to express before, but it doesn't mean we stopped being able to do other things," notes Powers.

The business is eye-opening, according to Cavallari. "The Direct-to-DVD market is a \$3 billion business," she says. "Many companies are using entertainment to sell their products. It's become second nature that they have to do what Mattel has done — put in a whole entertainment unit in order to make their products competitive. It's the opposite of what Disney did. They were a movie company who discovered product marketing. *Lion King 1 1/2* did \$160 million Direct-to-DVD. It's much more serious now." Powers agrees. "I'm working on *Cinderella III* and *Brother Bear II* and I can tell you: a tremendous amount of care, thought and planning goes into each of those. They're seen as major movies, not just stepchildren."

The Barbie production employed both a mythology consultant and a Hollywood script consultant. Cavallari, who was the international vocal producer, auditioned singers in 19 languages. "I'd say to them, 'Can the Brazilians sound more like girls?' because they tend to sing with a sexier quality. Also, when I was trying to cast the Portuguese version the singers didn't show up because there was a big football match that day."

Says Powers, "We both have kids now, so we have a built-in test market. Mattel really takes their responsibility as teachers to heart. They know little girls are going to watch these things over and over and absorb whatever lessons are being taught — or not being taught. We think there's a chance we can make a difference in how girls see the world."

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A photograph of Ed Cherney and Don Was in a recording studio. Ed Cherney is on the left, wearing a black t-shirt. Don Was is on the right, wearing a black t-shirt, a brown hat, and sunglasses. They are standing in front of a control room with various pieces of audio equipment.

Ed Cherney has engineered for some of the biggest music artists of the last two decades – and is still going at it. Cherney's engineering credits are literally a Who's Who of the music industry: Jackson Browne, Eric Clapton, Bob Dylan, The Judds, Bette Midler, Iggy Pop, Bonnie Raitt and The Rolling Stones – to name only a few.

World-renowned producer **Don Was** has worked with Ed on numerous projects over their long and prolific partnership. Was has produced an impressive number of major recording artists including The B-52's, Barenaked Ladies, Bob Dylan, Elton John, B.B. King, Willie Nelson, Randy Newman, Bonnie Raitt and The Rolling Stones.

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World Radio History



NATHAN IS FAMOUS: Hailing from the musical jungle of Winnipeg, Canada, Nettwerk Records recording artists Nathan are making their first promotional trek through Los Angeles in support of their label debut, *Jimsum Weed*. The record, which was released several weeks ago, is a quirky slice of bittersweet Americana fused with the spirit of a musical cabaret. Sound interesting? It is. Primary vocalists/songwriters Keri McTighe and Shelly Marshall will represent the band at their stripped-down appearance at Hotel Café (1623 Cahuenga Blvd.; 323-461-2040) on November 1st. The band's site is www.nathanmusic.ca, while information on the Hotel Café is available on www.hotelcafe.com.

information on his recently released album, upcoming live performances, and TV appearances.

ADIOS TERRY!

Terry Messal, **Genghis Cohen's** long-time and much loved sound engineer, is leaving the venue to pursue a career in teaching. Messal has been a part of **Genghis Cohen** since the start of their music program nearly 15 years ago, perfecting the sound for hundreds of bands and becoming one of the Los Angeles music scene's most trusted soundmen. His meticulous attention to detail and desire to help artists rolling through **Genghis** will be sorely missed. *Music Connection* would like to wish Messal all the best with his new endeavors.

MOON OVER EASY

Hosted by Sheena Metal (97.1 the FM Talk Station, the Laugh Factory), the "Festival of the Egg" is L.A.'s only monthly festival for the woman who make art and folks who love their art. Taking place at **Moonshadow** (10437 Burbank Blvd.; 818 508 7008) in North Hollywood, the night starts at 6:30 p.m. and goes till 2:00 a.m., and it features nine of the hottest women in the L.A. music scene, including **Gilli Moon**, **Sean Wiggins**, **Cyhndi Mora**, **Et Spera**, **Charlie White**, **Ryddle The Sphinx**, **Grace Holmes**, **Angelea Euber**, **Echrissy Coughlin**, and **Mara**. There will also be some comedy between sets, as well as spoken-word and paintings in the club. Log on to www.festivaloftheegg.com for complete details.

extremely experimental and influential outfit, **Throbbing Gristle**. Their "shock-to-the-senses approach" provides both visual and aural noise and is part of a multimedia event taking place at the **Knitting Factory** (7021 Hollywood Blvd.; 323-463-0204) on November 2, and it's not to be missed. **Babyland** will also be on the bill. Just as interested in pushing music to its most perverse limits is the **Boredoms' Yoshi**. He loves the sonic unknown and his new outfit, **OOIOO**, comes to the KF on November 6. Thus far, their **Thrill Jockey** debut, *Kila Kila Kila*, is a hit with the **All Tomorrows Parties** crowd in the U.K. Go to www.knittingfactory.com for all ticket and venue information.



COLDER ECHO

The home of "Echo Is Electro," the **Echo** (1822 Sunset Blvd., Echo Park 213-413-8200) has always tested new waters to give abstract beat artists and new wave fans a place to congregate. Coming on November 6 is a pair of equally fun (yet challenging) electronic artists when **Colder** appears with **Home Video**. Both rely on old-school electro with new-school manipulation of their sound. Go to www.attheecho.com for all you need to know about tickets, booking and scheduling, since the **Echo** is constantly giving local DJs and musicians a shot.

HEST ROCKS THE ROXY

New York pop-rock songwriter **Ari Hest** will return to Los Angeles on October 27 for a performance at the **Roxy Theatre** (9009 Sunset Blvd., 310-276-2222) to support his recently released Columbia Records debut *Someone to Tell*. Only 24 years old, Hest is blessed with a mature, take-no-prisoners voice and warhorse work ethic that, prior

to signing with Columbia, made him one of the top indie touring acts on the East Coast. Like fellow pop-rock songwriters **Bob Schneider** and **Dave Matthews** — both of whom Hest has supported on recent outings — his commanding live performances have earned him a rabid college-aged fan base who are known to trek from venue to venue to absorb the groove. Check out www.arihest.com for more



SCARY SOUNDS

Some bands sound scary all year round — take **Psychic TV** for example. Founded by cross-dressing punk **Genesis P-Orridge**, the band was a direct sequel to his

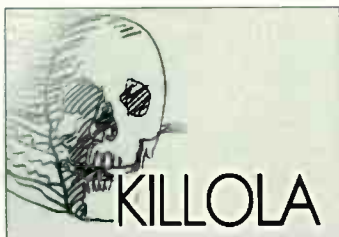
SAY UNKLE

U.N.K.L.E. (AKA **James Lavelle**) will leave you begging for mercy after he lays down his selections at **The Pearl** (665 N. Robertson Blvd.; 310-358-9191) on November 5th. This master of trip-hop will be out supporting his latest **Global Underground** release, *Never, Never, Land*. The Pearl is an intimate venue in West Hollywood,





and you can get details about the show and their other nights at www.pearl90069.com.



LOCAL ROOM

The new owners of the **Viper Room** (8852 Sunset Blvd., 310-652-8471) seem really interested in local bands such as **KillLola**. After playing a few opening slots at the venue, the band got a song on **Indie 103.1**, had their lead singer **Lisa Rieffel** nominated for Best Female Rock Vocalist by **All Access Magazine**, and are now headlining the prestigious club. They hit the Viper's stage on October 27 and you can visit www.killo.com for information on the band or www.viperroom.com for details on the show.

ROCKIN' REMEDY

Remedy Motel has not only created an abundance of original music, they have also pioneered an original sound. While they fall into the broad category of Americana, the band has dubbed their music "porch-rock" — a mix of southern, surf and stoner influences that fuse to create infectious, lazy afternoon sounds. The band has toured non-stop throughout 2004, building a fan base one city at a time, while earning accolades like their recent nod as one of **Cornerband's** top emerging artists and their nomination for best Americana record at the **San Diego Music Awards**.

You can catch **Remedy Motel** when they perform at **Hard Rock Café** (1000 Universal Studios, 818-622-ROCK) on **Universal Citywalk** on October 27, and again on November 28 when they return to

play the **House of Blues** (8430 Sunset Blvd.; 323-848-5100). For additional information on **Remedy Motel**, check out their official homepage at www.remedyhotel.com.

AFTERNOON DELIGHT

On her fifth album *Afternoon* (Zedtone), **Eleni Mandell** is drawing comparisons to **Tom Waits** and **PJ Harvey**, and when **The Onion** isn't making fun of you, you know you're on to something good.

A Sherman Oaks, CA, native, Mandell is playing her last L.A. date of the year on November 9 at **Spaceland** (1717 Silver Lake Blvd.; 323-661-4380). With touches of pop, country, and raw rock, she really can pick up the fans **Liz Phair** left behind by going teenybopper. Log on to www.clubspace.com for ticket information, as well as a full schedule. **MC**



Eleni Mandell

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

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

PROMOTER PROFILE

Judy Chamberlain

Spazio, Biltmore, Private Events

jazzbaby39@aol.com;
www.judychamberlain.com

Aside from being a respected jazz singer herself, **Judy Chamberlain** is responsible for the musical zest at both **Spazio** and **The Biltmore**, and if you read the reviews lately, you'll see that she's got both places swinging. While booking talent at those venues is fun work for **Chamberlain**, her bread and butter is in the private events she does with **Judy Chamberlain Orchestras & Entertainment**; that's where she brings out a complete roster of top-notch musicians, and they slip into some cool jazz, swing, or big band.

Music Connection: What nights do you book, and which are best for local and emerging artists?

Judy Chamberlain: **Spazio** has jazz every night and twice on Sundays — in the evening and for brunch. The main night for jazz at **The Biltmore** is Saturdays, but we do other things there, as well. I also book concerts and private events I tend to like Sunday nights. People are relaxed and might be willing to listen to someone they have never heard of while enjoying the ambiance of an established room. There's not so much pressure for the artist on a Sunday, too. But I have booked unknown artists on other nights. I prefer the word "unknown" to "emerging." **Spazio** is not a place for beginners.

MC: What's the state of jazz in L.A., and what can make it better?

Chamberlain: Oh, I think it's excellent! There is lots of interest here in live music, and top-notch jazz is certainly the height of the art. Good music is in demand again and establishments see it as an enhanced value for attract-

ing customers. It's the best way I know to bring publicity to a place and consistently add to its goodwill and customer base.

In a perfect world, the record labels would grow up and take more responsibility — and a more long-term position — and consider giving the public what it really wants. Labels are so youth oriented that they've forgotten to offer the marketplace the diversification of a richly textured art form — jazz music.

MC: What's the first thing you notice about an artist?

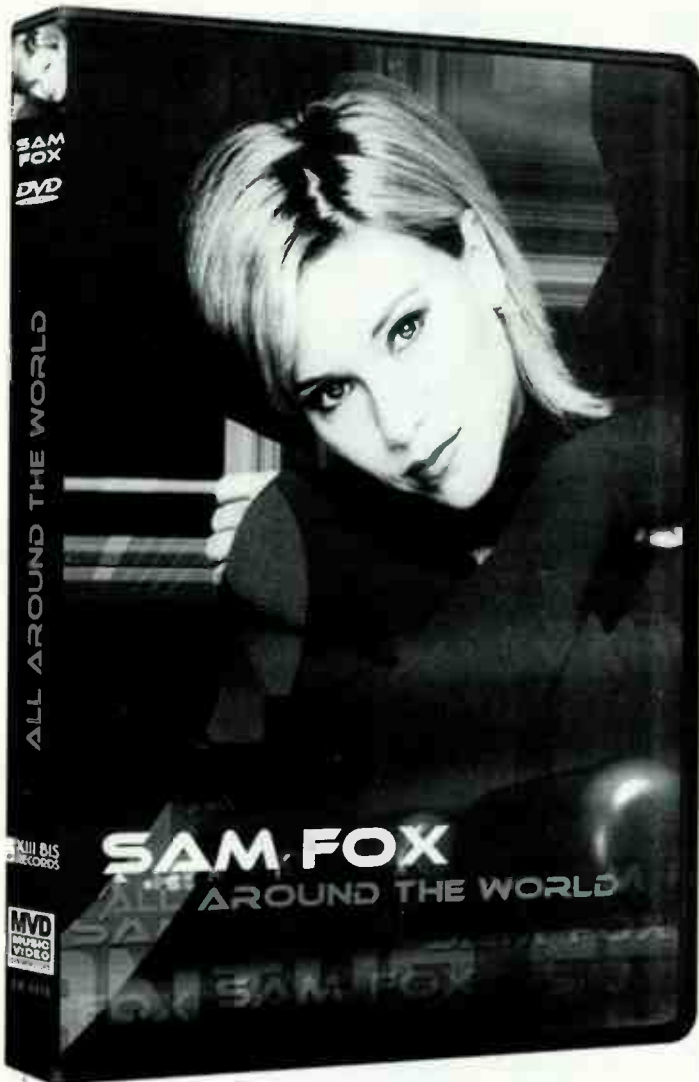
Chamberlain: I'm the Sherlock Holmes of jazz. If an artist comes in to do the job, gets the job done and behaves professionally, I am usually satisfied. If he works the room for customers to take to his next gig down the street, tries to seduce the hostess or loudly complains that he's way too good for the place, he will have made an even greater impression.

MC: What's the best way for a local artist to approach you?

Chamberlain: Straightforwardly. I have a huge B.S. meter. It is important for artists to understand that the needs of the club come first. A simple, informative e-mail is the best way to begin a dialogue with me, and my e-mail address is jazzbaby39@aol.com.

MC: Where do you want people to send packages?

Chamberlain: I respond to e-mails. A word of advice: when sending packages, artists should be careful to make the package easy to receive (not with signature required so the recipient has to chase it all over town if they were out when the mailman came), easy to open and easy to deal with. Less is more. And anyone who is sending out a package should seal an envelope and then tear it open to test the results. If it deposits sneeze-provoking clouds of reconstituted brown lint all over your living room floor, kindly don't send one to me. **MC**

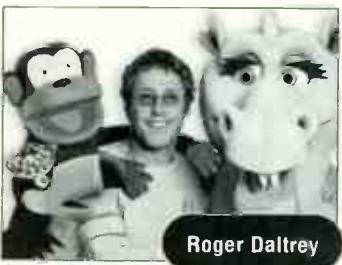


This issue's offerings from Music Video Distributors finds three very different musical slices. Eighties sex symbol Sam Fox is back, with *Sam Fox—All Around the World*. Despite some rather sketchy production values, this new DVD proves that Fox still looks great. On the opposite end of the spectrum, punk legends Alice Donut turn in *London, There's a Curious Lump in my Sack*. This will have fans singing along, though those unfamiliar with the band's work may have some trouble deciphering the sound. Also new is *The Gladiators—Live in Paris*, a DVD capturing the Jamaican favorites as long-time leader Albert Griffiths delivers a particularly laid-back set. For further infor-

mation, contact Clint Weiler at Music Video Distributors, 800-888-0486 ext. 115.

Timeless Estelle Reiner, who will go down in the history books for delivering the famous line, "I'll have what she's having," in *When Harry Met Sally*, has been performing quite regularly at the *Gardenia Room* in West Hollywood. Long is married to renowned funny man Carl Reiner, she has more than 150 songs under her belt, as well as a cache of albums, including the fun and campy *Ukelele Mama*. Her next show at the *Gardenia* will be November 5th. For a full schedule, visit www.estellereiner.com or contact Sally Schaub, 323-244-1598.

Rock legend Roger Daltrey provides the voice of Argon the Dragon in the award-winning children's video *The Wheels on the Bus Video—Mango and Papaya's Animal Adventure*, co-starring Mango the Monkey and Papaya the Toucan. Daltrey sings the title song, as well as three new songs composed by keyboardist and composer Laura Hall from ABC's hit improv-game show, *Whose Line Is It Anyway?*, with lyrics by



Roger Daltrey

writer/director/producer Timothy Armstrong. The 2004 Parents Choice winner has just been released to retail. For more information, contact Jill Swartz at Current PR, 714-444-9731 ext. 203.

Les Michaels recently hosted Paul Lekakis: *Unplugged and Bare* at the very comfortable cabaret spot, Ten20 at the Wyndham Bel Age Hotel in West Hollywood. Lekakis, probably best remembered for Eighties hits like "Boom, Boom, Boom Let's Go Back To My Room" and star of the independent film *Circuit*, certainly lived up to every bit of his billing. Accompanied by pianist Bruce W. Coyle, Lekakis welcomed some guests who were truly special: Ted Brunetti (originated the role of Marvin in *Falsettos* at Hartford Stage), Jeanine Robinson (*Ragtime*) and Kathy Morath (*Day Dreaming: Channeling Doris Day*). With no cover charge and top talents, the Ten20 could well move to the top of the local cabaret scene. For further information, contact Steve Moyer Public Relations, 818-676-0917.

For more than a decade, Thump Records has carved a niche in the urban/Latino market through Universal Distribution. Now the company produces a program, *Thump! TV*, airing on KJLA every Friday night at 10 p.m. For further information, contact Carolyn Broner at CPR, 310-441-2200.

New No Limit, in conjunction with Koch Vision, have just released *Decisions*, the latest and most dramatic DVD from rap impresario Master P. Written and directed by Master P and starring himself and his son, Lil' Romeo, *Decisions* is a classic "who dunnit" tale told "hood style." Master P portrays Petey, an ex-con out on parole and

trying to set his life on the right path. Shot in and around Los Angeles, the film also stars 14-year-old Vercy Miller, (Romeo's younger brother) as Home Alone, a mischievous teenager who is in trouble more often than not. Special features include the music videos "Why They Wanna Wish Death," "Act a Fool" and "Them Jeans"/"Who Wants Some," from Master P's album *Good Side/Bad Side*. For further information, contact Donna Torrence at Media-Savvy PR, 201-854-7082.

The Society of Composers & Lyricists, a wonderful organization which does much good work helping those behind the music for the film community, recently hosted a screening of the new Johnny Depp movie, *Finding Neverland*. The film is based upon the play *The Man Who Was Peter Pan* by Allan Knee, focusing on the man behind the classic children's literary work and the poignancy of the emotional events in the life of Scottish author James Mathew Barrie.

Composer Jan A.P. Kaczmarek, educated as a lawyer in his native Poland and later celebrated for his work with the highly politicized underground Osmego Dnia Theatre, provides the score. Kaczmarek won two prestigious New York theater awards: an Obie and a Drama Desk Award (1992) for music to *Tis' Pity She a Whore* directed by JoAnne Akalaitis for the New York Shakespeare Festival/Public Theatre. For more information about joining or working with the Society of Composers & Lyricists, call 310-281-2812.

Fox Broadcasting Co. has ordered a pilot for *The Barenaked Ladies Variety Show*. The Canadian band, known for witty, funny

Jan A.P. Kaczmarek





Jon Brion

and interactive live performances, will reportedly have plenty of ad-lib time built into the program.

➤ **Jon Brion** has scored the new comedy *I Heart Huckabees*. The film, new to theaters, has **Jason Schwartzman** as the head of the Open Spaces Coalition, who has been experiencing an alarming series of coincidences, the meaning of which escapes him. With the help of two existential detectives, **Bernard** and **Vivian Jaffe** (**Dustin Hoffman** and **Lily Tomlin**), Albert examines his life, his relationships, and his conflict with **Brad Stand** (**Jude Law**), an executive climbing the corporate ladder at Huckabees, a popular chain of retail supermarkets. Also starring are **Naomi Watts**, **Mark Wahlberg** and **Isabelle Huppert**. Brion, a film composer/songwriter and eclectic pop artist, is also putting the finishing touches on his second solo album, due out at year's end, as well as working with **Fiona Apple** on her long-awaited next CD. For further information, contact Ray Costa at Costa Communications, 323-650-3588.

Los Angeles Opera has announced that **James Conlon** will become the company's new Music Director in 2006. For further information, contact Gary W. Murphy at Los Angeles Opera, 213-972-7554 or visit the Web site, www.laopera.com.

Melissa Etheridge has reportedly signed on to star in a sitcom on **ABC** about a lesbian music teacher who is raising a daughter with her best friend, a straight man.

Capitol Records will release **George Harrison's The Dark Horse Years 1979 - 1992 DVD** in the U.S. on November 2nd. The

disc includes performance and promotional videos, interview footage, a deluxe booklet with rare photographs and original *Dark Horse* illustrations, plus a history of the label written by **Olivia Harrison**. The package includes four songs recorded live in Japan from Harrison's 1991 tour with **Eric Clapton**. All footage in this section is previously unreleased. The songs are "Taxman," "Cloud 9," "Devil's Radio" and "Cheer Down." For additional information, contact Jason Roth, Capitol Records, 212-786-8944.

➤ Ten elementary and middle-school children, ages 8 to 13, have been cast to play the likes of **L. Ron Hubbard**, **Tom Cruise**, **John Travolta** and **Kirstie Alley** in *A Very Merry Unauthorized Children's Scientology Pageant*. The boldly audacious, Obie-winning musical (with book, music and lyrics by **Kyle Jarrow** from a concept by **Alex Timbers**), is at **The Powerhouse Theatre** in Santa Monica now through November 21st. The satiric *Pageant* explains and dissects the actual teachings of the **Church of Scientology**, using children to tell (and sing) the story of Supreme Leader **L. Ron Hubbard's** meteoric rise from struggling science-fiction writer to head of a new-age, multimillion dollar, religious empire. For reservations and information, call 1-866-OFF-MAIN (1-866-633-6246) or visit www.powerhousetheatre.com. For further information, contact Lucy Pollak, 818-887-1499.

Natasha Middleton, Artistic Director of the Burbank-based **Media City Ballet (MCB)**, has announced the company will present *Clara's Holiday Tea Party, A Holiday Tradition For Children of All Ages*, based on **Peter Illyich Tchaikovsky's** perennial favorite holiday ballet, *The Nutcracker*. The event will be held on Sunday, November 14, at **Pickwick Gardens** in Burbank. The cost of \$30 per person includes a fully catered lunch with an afternoon of games, prizes, music and dance performed in a magical land of sweets. Attendees are encouraged to dress up for high tea.

Reservations for *Clara's Holiday Tea Party* can be made by calling 818-547-9377. For further information, visit the Web site, www.mediacityballet.org. The *Nutcracker* itself is scheduled for December 10-12 at the **Alex Theatre** in Glendale. To purchase tickets for the ballet, call the Alex Box Office at 818-243-2539. For further information about the production of *The Nutcracker*, call the company at 818-972-9692 or visit the Web site, www.mediacityballet.org. For additional information, please contact **Steve Moyer** at **Steve Moyer Public Relations**, 818-676-0917.

Hip-hop impresario and avid gamer **Snoop Dogg** brings the



A Very Merry Unauthorized Children's Scientology Pageant

party to **Spike TV** as the host of the network's second annual **Video Game Awards** to be telecast live, December 14, from **Barker Hangar** in Santa Monica. The awards celebrate the games, designers, animation, music and performances of the past year in video games, while also taking a look to the future of games in 2005 and beyond. Last year's inaugural broadcast garnered more than one million viewers.

Snoop Dogg is well known for his love of video games, starring as himself in a number of popular games such as *True Crime: Streets of L.A.* (Activision) and *NBA Live 2003* (EA). His music, including several original tracks, is also featured on a number of game soundtracks including *Grand Turismo3: A Spec* (Sony) and

MTV Music Generator 3: This Is The Remix (Codmasters). **Snoop** will also play a lead character in the upcoming holiday season release *Def Jam: Fight For NY*. For further information, contact **Debra Fazio** at **Spike TV**, 212-846-6240.

➤ ***Creature From The Black Lagoon***, one of the great B movie horror flicks, returns to the big screen on Halloween (October 31) at **UCLA's Royce Hall**. Live music and new dialog will be provided by **The Jazz Passengers** during this screening of the 1954 creature feature. Retro-hip 3-D specs will be provided. For tickets, contact **UCLA Live**, 310-825-2101 or visit www.UCLALive.org. For further information, contact **Karen R. Nelson** at **UCLA**, 310-825-5202.

MC

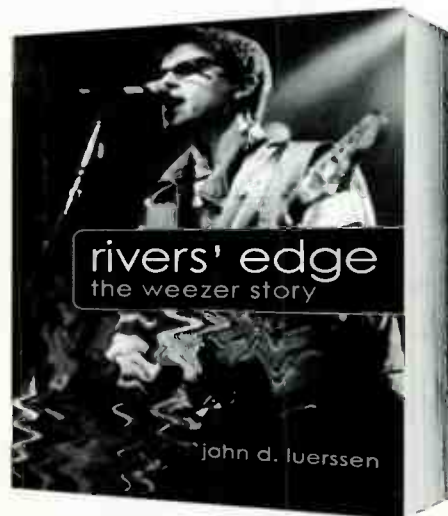




EARLE RECEIVES NOD FROM 2004 AMERICANA MUSIC ASSOCIATION: Legendary singer/songwriter Steve Earle was among those who recently received an award from the First Amendment Center as part of the 2004 Americana Music Association Conference & Awards Show in Nashville. Awards were also handed out to many of the great Americana roots-based writers of our time, along with a number of outstanding performances. This is the only conference specifically geared to the Americana music genre for industry professionals and artists. Pictured Clockwise from Left: Steve Earle with Gene Policinski; Cowboy Jack Clement and the Americana Music Executive Director JD May; Marty Stuart, Polly Parsons and Chris Hillman; and Tift Merritt performing live.



QUEEN OF SOUL RETURNS TO THE GREEK: After a 21-year absence, iconic soul singer Aretha Franklin returned to Los Angeles for two sold-out nights at the Greek Theatre. To celebrate, the city declared an "Aretha Franklin Day in the City of Los Angeles." Pictured (L-R): Nathalie Rayes of Mayor Hahn's office; Aretha Franklin; Mike Garcia, Greek Theatre General Manager; Ken Scher, Executive VP of Nederlander Concerts; and Senator Gilbert Cedillo.



RIVERS' EDGE: THE WEEZER STORY: This book on pop-punk band Weezer is of interest to young musicians for many reasons. Most importantly, it documents just what can go wrong with a band even when they are tremendously successful. Chronicling Weezer's triumphant and tumultuous history, Entertainment Culture Writing Press offers a book that was written through the perspective of band founder Rivers Cuomo — perhaps the world's unluckiest rock star. Throughout its career, Weezer has endured infighting, power struggles, membership firings, lawsuits, settlements, non-disclosure agreements and resignations. Music journalist John D. Luerssen uncovers what really happened during Weezer's strange hiatus and subsequent re-emergence in 2000. It's a must-read for fans of the band and an education for industry players and up-and-coming punks who want a peek at what may be in store for them when they break into this business. *Rivers' Edge* is available for \$17.95 wherever you buy books, or call 416-694-3348 for more information.



WE WILL ROCK YOU IN LAS VEGAS: London's smash hit musical, *We Will Rock You*, which pairs the music of Queen with the social wit of writer Ben Elton, has finally found a home at the Paris hotel in Las Vegas. Pictured at the opening gala performance are (L-R): Robert De Niro, Roger Taylor, Ben Elton and Brian May.



LOCAL 47 MUSICIANS UNION DELIVERS: The Local 47 Musicians Union in Hollywood recently produced an informative event that included an insightful panel of music business players talking about CD production. Pictured Back Row (L-R): Nick Bedding, Steve Levesque, Mark Strickland. Front Row: Joel Newman, Max Talkoff, Julie Kertes, Barbara Markay, and Tom Mazzetta.



DEEP PURPLE AT THE GREEK: Some bands still manage to generate some steam even without half the original members, and Deep Purple (minus Ritchie Blackmore and John Lord) is one of them. The group, headed by Ian Gillan, recently performed a set of Purple classics to an enthusiastic sold-out crowd at the Greek Theatre. Guitar virtuoso Joe Satriani sat in with the band for a rousing version of the anthem "Smoke on the Water."



SURROUND SOUND AWARDS: This year's 5.1 Surround Awards Show took on inventive dimensions as the technology continues to generate new breakthroughs for the music industry. The event was held at the Renaissance Hotel in Hollywood. Pictured backstage are (L-R): Brian Stewart, *Music Connection*; Paula Salvatori, Manager, Capitol Recording Studios; Chris Pelonis, Ramp Records & Pelonis Sound; and Dan Zimbleman, ATI Group.



AVILA BROTHERS GET IN THE MOOD: The Avila Brothers, composed of producers/songwriters Bobby and IZ, recently gave some fortunate folks a sneak preview of their upcoming debut CD, *The Mood: Sound-sational*, at the Rumba Room. To the delight of those present, Bobby and IZ, along with their incredibly tight nine-piece band, were joined onstage by Jimmy "Jam" Harris who played keys and Johnny Gill who performed his hit "My, My, My." Pictured (L-R): Jimmy "Jam" Harris, IZ Avila, Johnny Gill, Bobby Ross Avila, PJ Butta (100.3 The Beat), and Ahmad Jones.

Celebrating **27** **MUSIC CONNECTION**
1977-2004

Tidbits From Our Tattered Past



1990—POISON GROWS UP— (Issue #14): L.A. melodic metal band Poison were promoting their *Flesh And Blood* album when singer Bret Michaels had this to say: "I don't feel as if I need to prove things to others. I think it's more important to prove to myself that I can keep getting better." Also in this issue is a profile of pop-rockers the Rave-Ups, whose Jimmy Podrasky said: "To think that you're saving lives by making music is obviously a gross overstatement." Rounding out the issue is a Club Review of Del Amitri and a Concert Review of David Bowie at the L.A. Sports Arena.



1983—RATED X— (Issue #21): As he and the rest of L.A.-based punk outfit X were promoting their latest album, *More Fun In The New World*, guitarist Billy Zoom had this observation: "Life in general is pretty much banging your head against a wall. It's just a matter of finding a wall you like, and whether or not, in the back of your mind, you really believe you have a chance of breaking it." The issue also spotlighted X producer and former Doors man Ray Manzarek, who said, "I do look back on the Doors with nostalgia. I miss playing with Jim and all that incredible energy."

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

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Contact: Eric Michael
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Norah Jones

by Gary Graff

When Norah Jones released her debut album *Come Away With Me* in 2002, few had any idea just how far she was taking us.

The album sold 18 million copies worldwide, launched an unexpected hit single, and scooped up eight Grammys.

Sounds like a setup for a sophomore slump, Right???

WELL, NO. Jones' second album, *Feels Like Home*, debuted at No. 1 on the Billboard 200 — where it stayed for six weeks — and sold a million copies in its first seven days of release on its way to joining its predecessor in the multi-platinum realm.

Jones will be the first to tell you that this success is not something she necessarily aspired to, and she's just as sur-

prised as the music world that her sophisticated and subtle blend of jazz and country has taken the world by storm.

The only child from her mother Sue's nine-year relationship with Indian sitar virtuoso Ravi Shankar, Norah Jones was born in New York but moved to suburban Texas, where she was raised on a steady diet of jazz and country and made her musical mark in high school (including the marching band) and college.

In the spring of 1998, however, New York singer/songwriters Richard Julian and Jesse Harris met Jones through mutual friends while the duo was on a cross-country driving vacation. Knocked out by her talent, they encouraged the then 19-year-old to drop out of school and move to Manhattan — which she did in June of 1999. Jones' new friends ushered her into a nurturing music community, helping her meet players (including her boyfriend and bassist, Lee Alexander), get gigs, land her recording contract with Blue Note and even make her music; Harris won a Grammy for writing "Don't Know Why." Jones' music, meanwhile, won more friends and admirers, including personal heroes such as Willie Nelson and Ray Charles, who both recorded duets with Jones. "Feels Like Home" finds Jones progressing, particularly in her songwriting, and she has every intention for that arc to continue for years to come.



"Writing is really hard for me, and I haven't done it for a long time. I've only got a few songs. It's something I want to work on."

Music Connection: With a second album out, do you feel like you're over the hump of the phenomenon that *Come Away With Me* became?

Norah Jones: I do, actually. And it's nice. I'm not so freaked out about everything. People either like me or they don't, and it's fun. It's not just a big deal anymore. We just go and have fun, and that's the most important thing.

MC: What used to freak you out?

Jones: Oh, I was always so stressed out before about performing. Sometimes I would have a great time, but sometimes I would just be so freaked out, and I couldn't relax. I was always like that; I would play the Living Room in New York and be all freaked out because there were two musicians there that I really respected. I think I was scared by everything just because I hadn't done it. I had just moved to New York. I was still new at performing, even there. Plus, I was used to playing jazz standards; for years that was all I did.

So right when I started doing the switch to writing my own songs and singing original songs by my friends, that's when I got the record deal. I was still adjusting to even singing this kind of music. It was...a lot, you know? Now I'm at a point where I can relax all the time. It's just great. I love it and I'm having a great time. The scale of things freaks me out, too, but not as much.

MC: How did you become a jazz fan at such a young age?

Jones: I don't know; it was weird. I just did. My mom had some records around — Billie Holiday, Bill Evans. She saw that I liked them. She's the kind of person who was really cool about encouraging stuff. If she saw that I had an interest in anything, she'd try to find more of it. So she would go to the library and rent Bill Evans records for me. She would buy me the jazz Smithsonian collection when I was 13, just to give me a taste of all the different stuff there was. I listened to only jazz for 10 years. That's all I listened to. I'd hear so many different singers' versions of, say, "Body and Soul," but I still love the Billie Holiday version. But I could recognize that everybody does their own thing; you improvise and just phrase things now you want.

MC: That clearly continues to impact the way you make music now.

Jones: Oh, sure. I come from that kind of a world, and most of my musicians come from that world, too. We love the music we're playing now, but we don't want to play the same thing every night. We don't take avant garde solos or anything. It's still pretty simple music, a lot of three-chord songs. You don't want to go crazy on a beautiful, three-chord song, y'know.

MC: Considering your musical inclination while you were growing up, were you a bit of an outcast at school?

Jones: That's the weird part — I wasn't. I was in the marching band, and there were a lot of people in the band who were jazz heads. And then I went to an arts magnet high



school (Booker T Washington High School for the Performing Arts), and they had a bigger jazz department, actually, than anything else. My high school sweetheart turned me on to Wayne Shorter. So I wasn't the outcast; we were all outcasts.

MC: What instrument did you play in marching band?

Jones: I played alto saxophone. Marching band is a weird thing, especially in Texas. It's kind of like an organized religion, almost, because it's part of the whole football thing, which is like an organized religion there, and [the band] is there to support the team. But it was fun. I had a great time. We were all band nerds.

MC: Where did country music fit into your influences and background?

Jones: I grew up around it. I grew up going to visit my grandma in Oklahoma and hearing her Willie Nelson records, lots of Dolly Parton. My mom had an old Hank Williams tape I used to listen to in high school, and a Loretta Lynne tape. I always loved that stuff. But I guess I didn't understand "new" country, so I sort of thought in my head that I hated country music. Plus I was from Texas, and you kind of reject what you grow up with. But now I know I just love it. Sometimes I feel like I just want to be in a country band.

MC: So was your first concert a jazz or country show?

Jones: Actually, I think it was Rush... Oh no, it was MC Hammer. Isn't that funny? I know I went to see some big band stuff when I was young. But as far as a big ol' concert, it was MC Hammer, and he came down the aisle

doing "Hammer Time," with the pants and everything. I remember I was 10 feet away from him, and I got so excited...(laughs)

MC: When did you realize that music was what you were going to want to do with your life?

Jones: I think when I was in high school, I knew. In high school, when they get you thinking about college, I started thinking, "Well, I'm into music." I started doing gigs when I was in high school, so it came time to apply for college and there's a great jazz college in Texas, a great music school (North Texas University in Denton), so that was pretty much the only thing I applied to.

MC: What were your aspirations at that point?

Jones: All I knew was that I wanted to do gigs and I wanted to play better piano. I wanted to play jazz piano in, like, a trio style. I love Bill Evans; he's probably my biggest influence from that kind of music, and I just wanted to play the piano like Bill Evans and have a little jazz trio, and I didn't think about songwriting or anything. I did know that I would get more gigs if I sang, and I knew that I could sing, at least a little bit. So I started working that into my set. And then when I moved to New York, it's funny — Now all I want to do is write a good song. And I feel like I've become almost a country singer now. That's the kind of music I've been listening to for the past two years, like Gram Parsons, Townes Van Zant, Willie Nelson, a lot of older stuff. And I really love Gillian Welch.

MC: Do you ever feel a struggle inside between the songwriter and the musician?

Jones: No. I'm the most mellow, the most subtle. I mean, writing is really hard for me, and I haven't done it for a long time. I've only got a few songs. It's something I want to work on, but I really prefer the most simple songs. Those are my favorite songs. Certainly there's all kinds of great songs, but what I feel close to and what I feel I could do best — if I ever get my act together, when I get better at it — is simple stuff. I really love just simple, beautiful songs.

MC: Has it been strange to think of your music in terms of singles and "hits"?

Jones: I don't know how much singles matter. I don't know if people play my stuff like that. I think of my stuff as an album; I never thought about singles until I had a record deal and had to think about it. I understand it now, but I like the album as a whole. I get worried when people hear just one song.

MC: What was it like to do some high-profile guest appearances in the past year with people like Willie Nelson and Ray Charles?

Jones: Oh, I've done a lot of them. I would've never planned to do so many of them, but each one I've had so much fun with. I mean, I got to sing with Ray Charles; how do you turn that down? I wouldn't do it if it weren't people I really love. It's just been fun.

MC: How did the Willie Nelson collaboration come about?

Jones: It's kind of complicated, actually. This song was given to Willie, and I think he wasn't sure who wrote it, but I was singing the demo because it's written by a friend of mine, and Willie just loved the song, and he asked me to come sing on it, since I was singing the demo. It was so fun, and Willie Nelson has been so important to me. He's been so nice to me, and he was one of my favorite musicians before I met him and I can't believe I've gotten to sing with him...like five or six times now. That's been amazing.

MC: And Ray Charles?

Jones: Ray Charles is actually my biggest musical influence, because my mom owns every record he ever recorded. I grew up listening to Ray Charles every week. When I met him the first time, I cried; it was at this Elton John tribute and I just met him in passing and I started crying because I just have a lot of love for him and his music meant so much to me. When I got the call to sing with him...to be honest, Ray Charles is somebody I thought I would never want to sing with, because I wouldn't want to mess it up. I have an okay voice, but he's Ray Charles! Do you know what I mean? But I couldn't pass up the opportunity to sing with him, and it was so amazing. He sounded so great and he was very nice. It was a very emotional thing for me, because I have so much respect for him.

MC: What kind of perspective do you have on your success?

Jones: I really don't think about success too much; the less I think about it, the better, actually. I think the success has been cool; I've been lucky, and it's great. I'm glad people like the music, but I think success is just kind of luck. There's tons of great CDs out there that nobody hears. I know that [this kind of success] will never happen again, and that's fine. I don't want to make the same album again. I think [*Feels Like Home*] is a little different — a lot different, actually. Not radically different, but I think it's different, and that's good. I'll probably make a lot of albums, hopefully, and they'll all be different and maybe some of them will be really bad. I just want to have fun and try new things.

Contact Matt Hanks, Shore Fire Media,
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MC

What do all of the following hit songwriters have in common?

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Masters of Mastering IV

by Andy Kaufmann

It's time, once again, for our annual dose of wisdom from the folks who put that "finishing touch" on the artist's work.

For this installment, *Music Connection* brings you advice from four of the mastering profession's top names. Two are independent engineers who own their own spaces; the other pair hang their hats in collectively run studios. Though each subject is a pro in his own right, their individual philosophies are as unique as the artists they work with. They shed light on subjects such as staying within a budget, finding the right mastering engineer for your project, and mastering in the home studio.



"I highly recommend sending the mastering engineer a couple things to evaluate before the project has been approved."

Greg Calbi

Company Sterling Sound

Clientele Lenny Kravitz, Rosavelt, Ani DiFranco, Phantom Planet, Sonic Youth, The Strokes

Contact www.sterling-sound.com; danielle.crisafulli@sterling-sound.com

One of the industry's giants, Greg Calbi has worked with more artists than he can remember — over six thousand by his count. First cutting his chops at the mighty Record Plant, Calbi worked on classics by John Lennon, Bruce Springsteen and David Bowie. He then switched to Sterling Sound where, with the exception of a four-year stint at Masterdisc, he has stayed put.

APPROACHING DIFFERENT STYLES

I look at everything as an individual piece of work that comes in the door. I don't have any formula for specific genres that I plug into. My client base and the type of work I do is pretty esoteric. There's basically music that is acoustic-based, there's music which is electronically based, and then there's the mix-and-match in between. What I try to do with each project is determine what the goal is and find out whether the client is happy with what they have. If they're content, I try not to alter it too much; I just enhance what they have. My job is to take what's there and try to make it better to listen to.

PICKING A MASTERING ENGINEER

A lot of times, musicians will say that they saw your name on a record that they really liked. But sometimes that record doesn't sound particularly good. A musician or a producer puts together an abstract profile [of] what they think you're good at and it's a little bit irrational. If you listen to a body of work by a mastering engineer, you get an idea of what he's strong at. But if [you] listen to only one thing, [you won't] know whether it was the mixing or the mastering. Depending on the musician's communication skills, [talking to a mastering engineer] might be a good idea, but not necessarily. I'd rather be judged on the work that I've done than what I say over the phone. Some guys aren't that verbal and they do a fantastic job.

HELPING YOUR MASTERING ENGINEER

Give me as many choices as possible. If a producer has the ability to produce a perfect master, he doesn't need to give me a lot of choices. But if a producer is new, he should not be afraid to do mixes with different balances if that gives me more flexibility. It all depends on the producer. Things that make my job easier are having stuff organized and labeled. Have the sampling rates very clear and broken down. Every mastering engineer says, "Don't compress the mixes. Don't level max everything. Give us some room to work." That's true, unless the guy's a genius. If you're talented, by all means use the tools that you have to make something sound great. I highly recommend sending the mastering engineer a couple things to evaluate before the project has been approved. It makes total sense, especially because you can FTP mixes. People should do that, especially if they have a relationship with a mastering engineer.

MASTERING AT HOME

From my experience, the amount of help that [home studio projects] need is monumental. Acoustic environments are the most difficult things to produce, even with unlimited funds. You could go to Sony Studios 10 years ago for a room that cost upwards of a million dollars and it was an acoustic nightmare. And if there's a problem within the listening environment, those problems will be exacerbated in the real world. So it depends on how important it is for you to be sonically maxed out or not.

For some music, the mix doesn't matter all that much. If your goal is about energy and performance, maybe the mix doesn't even matter. You could see the most fantastic print of a Picasso, but when you look at the painting right in front of you, there's a different emotional impact. It's exactly the same thing with mixes and with mastering. If you're just trying to get a record deal, maybe you don't want to spend two thousand dollars at Sterling. But if you're trying to do something above and beyond, you might want to think about going to a mastering engineer who has experience.

THE FUTURE OF MASTERING

I think mastering is going to evolve toward what I call "mix finishing," which means whatever it takes to make [a recording] sound better. The great thing about mix finishing is it goes right along with the fact that people have been working at home, where the acoustic environment is not that accurate. And the future of mastering depends on budgets; a lot of times records don't sound as good as they could, because nobody wants to put a record out and lose money. But I'm very optimistic that there will always be people



"Provide me with the best mix possible. The better the mixes, the better the mastering. You bring me great mixes, we're going to have a great record."

Jeff King

Company Threshold Sound & Vision

Clientele The Ramones, L.A. Guns, Funkdoobiest, Macy Gray, Aceyalone, Jim Backus, Coolio

Contact Jeff@thekinghimself.com; www.thekinghimself.com; Studio 310-571-0500, Cell 323-646-7914

Jeff King's career first took off when he joined New York's Chung King Studios in 1992. In the mid-Nineties, he moved to Los Angeles to fill a seat at Paramount, where he took on artists like Sting, ZZ Top and the Violent Femmes. Recently, King made the switch to Santa Monica's Threshold Sound & Vision, which now allows him to offer DVD and surround sound mastering to his wide-ranging clientele.

APPROACHING DIFFERENT STYLES

I have a lot of experience playing different styles of music and that's really important — knowing what [your client's music] needs to sound like. Occasionally, somebody comes through the door [who works in a genre I'm not familiar with]. I'll have the client bring in several records that they like and we spend the beginning of the session listening in my mastering suite. It helps them get used to the speakers and it helps me figure out what they want: something natural and loose or something tight and compressed. Also, what is the important instrument? Is it percussion over the lead instrument? What does the music need? If they've done their job mixing, it should be obvious. Mastering is about finding a lead instrument and then working away from that.

PICKING A MASTERING ENGINEER

Whether you're picking a mix engineer or a mastering engineer, you have to pick someone who is already doing records that are pretty close to what you want. The bulk of my business comes from personal referral. If a client enjoys what I did on one record, they're going to tell all their peers about me and that's how my business grows.

NEGOTIATING RATES

I initially quote my card rate, because I feel I'm worth it. There is some flexibility, especially depending on when the work needs to be done and how much work we need to do. If it's a huge project, I have more leeway with rates. If we're just talking one or two songs, there's not much to work with. I talk with the client and then ask them what their budget is. Then we talk about different ways we can approach [their project]. In general, a record takes between six and nine hours to master. If we don't have the budget for the full treatment, we just

need to go in knowing that we only have four hours.

HELPING YOUR MASTERING ENGINEER

Provide me with the best mix possible. The better the mixes, the better the mastering. You bring me great mixes, we're going to have a great record. And if you can bring all kinds of mixes. like vocal op or instrumental mixes, those are always welcome because they can really save the day. Also, be as organized as possible. Most of the time, the client brings in a hard drive that contains every piece of audio they've ever recorded and [every file is] labeled with numbers. I want all my sound files in one folder with names. The less guessing we can do on song order or number of versions, what version of the mix we're using, the smoother it's going to go.

MASTERING AT HOME

We're living in a unique time in the industry, because home recorders have access to extremely high-end audio workstations with a myriad of software plug-ins that can do anything. I think those tools, in and of themselves, are fine; they're capable of making a good-sounding master. The question is who's making the adjustments and where are they making them. It's not so much the tool; it's who's pushing the buttons and what's the room like you're listening in. Mastering studios have highly calibrated acoustic environments and a full range of speakers. You have to hear what's really on the hard disc. You have to hear the music to make the right decisions. And you can't possibly do that at home. What we offer is an acoustical environment where you and the mastering engineer can make decisions that are going to matter. We're not boosting bass when we don't need to boost bass. We're actually hearing what the music sounds like and we're in a place where we can hear our adjustments immediately. But it's always the mastering engineer who's invaluable. Someone who masters a hundred records a year is going to make better decisions than you are.

THE FUTURE OF MASTERING

I'm looking forward to new formats. At Threshold, we have the only console in the world that will switch between stereo and surround mastering, all on one button. Surround is really dramatic and it engulfs the listener. Another reason I'm excited about Surround is we're doing less compression. There's more sonic real estate to get your music through. As a mastering engineer, that's what I want.



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A mixer, producer and an audio consultant, as well as a mastering engineer, Richard Dodd has been in the business for 34 years. He learned the art of mastering when he decided that his own productions weren't being mastered properly. Originally from England, he's been living in America since 1991 and currently operates his own studio out of Nashville's Berry Hill area.

APPROACHING DIFFERENT STYLES

I approach everything in the same way. Basically I emphasize, magnify and occasionally slice off some fat. I don't want to make one artist's record feel the same as another artist's because of something I've done. But, if someone comes in and says, "I really like what you did on an artist's record. Can you do it for me?" if it's possible, I'll do it. Other than that, I'll try to make it unique. I hope I don't have "a sound" in that respect.

PICKING A MASTERING ENGINEER

Popular isn't always the best. Picking up your favorite CD and looking to see who mastered it and deciding that's the person for you might be a bit deceiving. Picking up a record that doesn't blow you away might also be misleading, because it might have been a stunning job of mastering based on what they were given. And equally, it might have been lousy mastering. I've got Grammys and awards for work that I've done. I got some of them for things that might not be considered fantastic [mastering jobs], but did sell a lot.

NEGOTIATING RATES

Lots of major studios have a rate card and, at the end of the day, you end up paying significantly more than you thought. I don't operate that way. You pay for my time. I have an hourly rate and I try to do things as efficiently and quickly as possible. If an artist comes in and says, "I really only have this much money. Can we get it done?" I'll consider it. I'll tell them ways they can keep the cost down. Some records can be done for the cost of dinner at a nice restaurant."

HELPING YOUR MASTERING ENGINEER

Everyone's limited by budget, ability and time. But the talent's free. You can't make time and you're using somebody else's money. The only variable you have is talent; the only thing you have control over is talent, so get more talent. Easier said than done, of course. There are too many records made, too many artists who aren't very good and, hence, there are too many who get mastered. The business has taken a big nosedive in terms of sales and lots of good people have been misplaced, but there is a need for talented people at every stage.

MASTERING AT HOME

Many years ago, I was worried that people [working at home] could dilute the professionalism of recording. But the professionals have diluted it by being greedy and taking on board the semi-pro and integrating it into their environment because of cost. When an artist walks into an expensive studio and sees the same gear that he has at home, then the studios are to blame for that by not forcing the industry to have higher standards. Greed and bad choices and record companies lowering their budgets — wherever you want to point the finger — caused an influx of semi-pro gear into professional studios and the adaptation of semi-pro standards into professional standards. It was just so silly to move away from analog as quickly as the industry has. Having said that, I earn most of my income from digital formats. Analog is still superior, but no one cares. The public's quite happy, apparently, with a tenth of even the quality of CD.

THE FUTURE OF MASTERING

We are going to be mastering directly to downloadable sources. I think it'll be almost irrelevant, the mastering process, in many years to come. It's going to be more and more people finishing and doing [their own mastering]. Mastering is that final pair of ears. And when the playing field is leveled in terms of the quality of equipment, if I've still got a pair of ears that's worthy of the opinion that lies between them, then I'll be doing the same things.



“Most home studios don't have the listening environment that I have.”

**Michael
Fossenkemper**

Company TurtleTone Studios

Clientele Bill Laswell, Herbie Hancock, KRS One, Gigi, Crash Test Dummies, Medeski, Martin & Wood

Contact mike@turtletone.com; www.turtletonestudio.com; 212-397-1109

Initially a mix engineer, Michael Fossenkemper gradually found himself intrigued with mastering. Starting off as a bedroom hobbyist, he mastered his first official project for PM Dawn. Once his business mushroomed via word of mouth, Fossenkemper opened his own mastering suite, which he named TurtleTone in homage to his pet turtle.

APPROACHING DIFFERENT STYLES

Each style pretty much dictates your approach to how you tackle something. An electronic album doesn't have the same requirements or needs as an acoustic album. If there's an approach to every record, I work on that until it draws me in. I approach each record that way. I don't like to follow any guidelines except for that. Sometimes you have to go against what sounds good and go with what feels good.

PICKING A MASTERING ENGINEER

My clients hear a CD they like, they look at the mastering credit, and that name goes on their list. That's how I get 70 percent of my work. The other way is by word-of-mouth. I don't get a lot of cold calls. Almost all of it is referral and that's the way I like it, because I know where they're coming from and they know where I've been. So it eliminates a lot of confusion. I don't have to prove myself to someone. I don't have to use my discography to convince someone to work with

me. It doesn't hurt to have a great discography, but I don't use that as my tool to sell. I'd rather use other people's experiences to sell me.

NEGOTIATING RATES

My approach is to deliver the biggest bang for the buck. If money is a real issue, I have an engineer who can do the grunt work. I work with clients to lower their rate, like sending me mixes during the mixing process so I can point out problems with a quick listen. It takes me five minutes, but it could save three hours during the mastering. I'm more than happy to do that, because my name's going on it, too.

I try to stick with one rate, so no one feels they're getting better than the other client. My rate is very competitive, so I don't have much leeway to go lower. I try to give people value.


HELPING YOUR MASTERING ENGINEER

Start a dialogue early on. I tend to work with a lot of the same people, and knowing how they work makes everyone's job easy and painless. If I get a new client, I learn how they work. Sometimes, the first time you meet [a new client] is when you're mastering. But through that mastering project I start a dialogue.

MASTERING AT HOME

Most home studios don't have the listening environment that I have. The other thing is experience. I don't have a problem with people [mastering] in their home, because usually there's a reason. There's a need for no-cost mastering. But that's not my clientele, so I don't feel threatened by it. People who are trying to master at home learn to appreciate [pro engineers]. If they have a budget, they give me a call and end up being my clients.

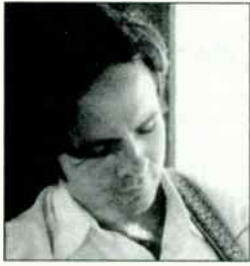
THE FUTURE OF MASTERING

We're embarking on a revolution of delivering and consuming music. Mastering is [evolving along with that]. DVD is making its way into the forefront as a way of presenting artists' visions, not just in audio form but also in multimedia. But it's still about attention to detail and finalizing for manufacturing, making sure it functions the way the artist wants it to. I'm doing mastering specifically for MP3, which is odd, because it didn't happen two years ago. If I want to check how an MP3 conversion sounds, I will. I want to know what's going on so I can make adjustments. ... If something new comes out, I do my research on it. 



DEMO CRITIQUES

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

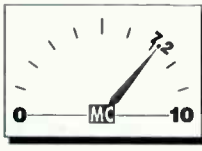


Mark Lennon

Contact: 323-957-9951;
mark@lennonmark.com
Web: lennonmark.com
Seeking: Publ./Label/Mgmt.
Style: Folk-Pop

Lennon believes in the values of "good ol' music," and his full-length CD is a testament to rootsy, soulful songcraft spiced with banjo, harmonica and other high-touch tools. A California resident, this NC Tar Heel offers a homesick country-boy's view of life in the Big Orange in "Streets of L.A.," "My Days," and "Pony Boy Express." Fans of Loudon Wainwright and Woody Guthrie will appreciate this artist, whose melodic voice and songwriting gifts are strong.

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

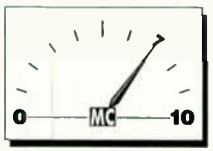



Ali Handal

Contact: 213-925-5395;
ali@alihandal.com
Web: alihandal.com
Seeking: TV/Film
Style: Singer/Songwriter

Handal has landed numerous film/TV placements with songs that convey an intimate, soulful vibe. The ballad "I Miss You" sets the tone for her full-length CD with an acoustic ensemble whose sensitive playing is perfect for this performer's soothing voice. Handal could be compared to Dar Williams at times and her appeal is mainly in the folk-oriented pop field. We feel that she could add impact by developing ways to make her songs even more dynamic and engaging.

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

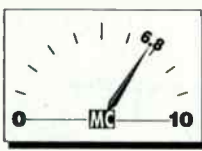



Josey B

Contact: Gina Gomez, 818-990-6015, ginagomez@adelphia.net
Web: joseyb.com
Seeking: Label Deal
Style: R&B/Pop

B's resume cites work with Dr. Dre and his associates, some of whom lend a creative hand here in crafting her catchy material, which has landed her some airplay on Power 106 radio. Though we found the production a little irritating, "I Should'a Known" is a sexy track and vocal — a truly catchy tune. The J.Lo-type song "I Miss You" has an interesting flute sample. The unusual and quirky but memorable "How Do You Sleep" may be the best on this three-song disc.

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





Full Out Freak

Contact: Eric, 212-871-0171
eric@fulloutfreak.com
Web: fulloutfreak.com
Seeking: Label Deal
Style: Pop-Rock

This Jersey band features good players on a solid disc of guitar-driven, mainstream rock material that, not unlike Lit, keeps a modern edge while conjuring echoes from the past. Foo Fighters come to mind somewhat on "I'll Be Darned." Overtones of John Bonjovi are prominent on "After All." "Little Conversations" recalls Don Henley. All in all, Full Out Freak have an identity crisis that must be solved if they want labels to freak out fully for their music.

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

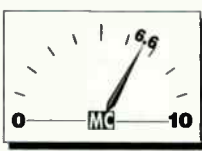



Three Sixes

Contact: 714-666-3845
Web: universalsignrecords.com
Seeking: Label/Distr.
Style: Hardcore/Metal

These guys wear their black hearts squarely on their bloody sleeves with a full-length disc that makes frequent use of sound-bites, a la Rob Zombie. But these necronauts are far darker and unsettling. "Hell's Home" epitomizes the band's hardcore attack. "Holy Man" steps up the pace with an ear-pummeling assault notable for singer LaVey's relentless delivery. "IFTD" takes necrophilia to absurdly graphic levels and should not be ingested at mealtime.

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





The Days In Between

Contact: Eric Lilavois, 626-893-8927; daysinbetween@aol.com
Web: NA
Seeking: Label Deal
Style: Alt-Rock

What comes through loud and clear on this demo is that DIB is a band with a real head for catchy melodies, sometimes echoing early R.E.M and INXS. It's just too bad the recording is so rough and noisy; it's as if the band set up in a studio and hit "record" in an attempt to capture a live vibe. We strongly suggest this outfit continue to develop more songs, get its lead vocals on key, and do its material justice by having it produced properly.

Production.....	5
Lyrics.....	7
Music.....	8
Vocals.....	6
Musicianship.....	6





Rob E C

Contact: 323-850-7381;
robec@robec.net
Web: www.robec.net
Seeking: Label Deal/Mgmt.
Style: R&B/Pop

Taking cues from Craig David and Justin Timberlake, this artist has a five-song CD that combines R&B, trance and hip-hop. In an attempt to set his work apart, Rob injects it with a heavy dose of old-school synth-pop a la Depeche Mode and Soft Cell. While he is a crafty artist with an appealing voice, and his melding of the past and present is interesting, Rob needs to figure out how to take his music into the future and offer something we have not heard before.

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



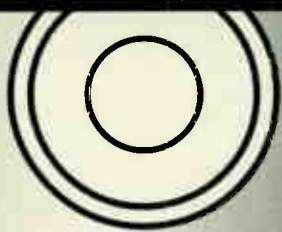
DEMO SUBMISSION GUIDELINES

Send package to: Demo Critiques c/o Music Connection, 16130 Ventura Blvd., Ste. 540, Encino, CA 91436. All submissions should include the following four items:

1. CD or Cassette, no more than three songs will be reviewed.
2. Unretouched photograph (no larger than 8x10).
3. Brief biography with a contact name and phone number.
4. Legible lyric sheet for the three songs being submitted.

Send us the identical package you plan to send out to the A&R community, management companies, publishers and attorneys. All packages are selected at random and reviewed by an executive committee. Packages are not selected in advance, but rather, at the very time they are to be critiqued for a given issue. All submissions become the property of Music Connection and will not be returned. Because of the tremendous amount of packages we receive, we unfortunately cannot guarantee that each and every demo will be reviewed. If you are submitting an indie CD for review and do not have distribution with an established distributor, your product will be reviewed in Demo Critiques. If your indie CD does have distribution with an established distributor, it will be reviewed in Disc Reviews.

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CLUB REVIEWS



The Breakdowns: Earnest punk rock delivered with enthusiasm.

The Breakdowns

The Knitting Factory
Hollywood

Contact: Hot Line, 310-780-6216;
thebreakdownsmusic@hotmail.com
Web: www.thebreakdowns.net

The Players: Dave Stucken, lead vocals, guitar; Perry Ladish, guitar; Max Ladish, bass; Matt Kajikawa, drums.

Material: The Breakdowns play a form of punk rock that follows the typical formula, but it's delivered in earnest. The band's material is a series of short, straight-up rockers, with one token "skank" tune in the middle of the set. Overall, the music situates the group into the stylistic realm of Rancid and Green Day — without the irony, and minus the depth usually conveyed by those bands.

Musicianship: Perry Ladish seems to have good chemistry with Stucken, the obvious leader of the group. An engaging performer and passable guitar player, Stucken's vocals, though not remarkable, work well with the material. Kajikawa's drums keep straight time, but he could definitely hit the skins harder. Max Ladish appears to be the best musician in the group. His bass lines are simple, but he delivers them with a polish that sounds professional. In fact, he is often the glue that holds this ensemble together.

Performance: No one could accuse the Breakdowns of not having enough energy. All the players were animated, some more naturally than others. Stucken seemed to be into a lot of posing, averaging two midair splits per tune — though at times his airborne display didn't always seem appropriate. Next to the stage, however, one fan with a Mohawk was going so crazy that the audience couldn't help but watch with interest.

Summary: The Breakdowns are young, and can therefore be excused for aping their idols from time to time. Punk rock is a good place to start when a band begins to play together. It's the type of music that doesn't place too many demands on the players. But, it's also a 30-year-old medium that delivers stereotypes when presented literally. As the Breakdowns develop, their tastes will undoubtedly outgrow the box they're currently putting themselves into. When that happens, their natural chemistry and enthusiasm could easily create a solid and interesting sound that could define them.

—Lauri Shaw

Tilly's Everywhere

Club Lingerie
Hollywood

Contact: Steve Long, 626-864-5700

Web: www.tillyseverywhere.com

The Players: Melissa Feeley, vocals and guitar; Moira Feeley, bass; David Zumsteg, guitar; John Aquino, keyboards and guitar; Jen Lankford, drums.

Material: Tilly's Everywhere may be this group's name, but Tilly's

Nowhere would be more fitting. This is one of the most bubblegum groups — with all the juvenile connotations of the genre — to be seen around these parts in some time. They may be reaching for catchy pop songs, but it's hard to be catchy when there are no lyrical or musical hooks. There isn't even anything identifiable as unique.

Musicianship: Except for the fact that all five band members sound (and act) like they're in five different groups, the music really isn't bad. There's a good rhythm, a pleasantly diverse mix, but the vocals are non-existent. Maybe it's because the band seems overloaded with keyboards and three guitars. Feeley is lost in all that racket and it's hard to understand a word she sings.

Performance: Watching five people who all seemed stuck in a "Look, Mom, I'm in a rock band!" phase did not make for a compelling performance. And, somebody needs to tell the drummer she doesn't need to play drums with her tongue. Meanwhile, Aquino (on keyboards and guitar, often at the same time) acted like he was hiding from the school principal. Lastly, several band members could have spent less energy announcing details of their sex lives, waving a pill bottle around, and obsessing on the Lakers — and put what they've got to say in an energetic, catchy song instead.

Summary: This group has been together several years and should be able to play better by now. Maybe the solution is for the various members to put their considerable diversity into two or three groups, instead of playing to the least demanding audience imaginable.

—Lyn Jensen



Tilly's Everywhere: Pop-rock in need of some reinventing.

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CLUB REVIEWS



Peter Salett: Mellow singer/songwriter with somber material.

Peter Salett
The Hotel Cafe
Hollywood

Contact: Jamie Kitman, 845-358-7270

The Players: Peter Salett, vocals, acoustic guitar, piano; Don Piper, lap slide guitar, electric guitar.

Material: Peter Salett's overall sound falls on the tranquil side of folk, where the late Jim Croce reigned supreme. Unassuming melodies that don't detract from the minimal chord changes offset wistful lyrics. The use of slide guitar sways the majority of the tunes into the realm of country, filling the pieces and giving them a liquid quality that lends itself to a slightly melancholy dream.

Musicianship: Salett's vocals hit the notes necessary to narrate his stories. His guitar playing is right on the professional mark, as are his piano chops. Piper's electric guitar adds a great touch, and his slide guitar's hanging melodies are very soothing.

Performance: Salett opened with a mid-tempo tune, but afterwards played several very mellow pieces in a row. He did not appear to go out of his way to engage the room, but instead lost himself in his songs. Nonetheless, people sitting

in the first five rows gazed at him raptly. He seemed most comfortable with his type of material. Salett's most striking performance occurred late in the set on his tune, "The Imperialist." It would have been nice to see him let go with the full force of emotion that he touched upon briefly, but he kept pulling back, as if he was too shy to make the commitment.

Summary: Salett's songs would make excellent soundscapes for a serious, introspective film. They have the potential to resonate by adding echoes to a larger story. On their own and within this particular performance, however, what his music promised was never fully delivered. Salett took his audience halfway there, but left the impression that he is capable of writing and performing much stronger material.

—Lauri Shaw

Alan Smithee
B.B. King's
Universal City Walk

Contact: Hot Line, 310-209-4991

Web: www.whoisalansmithee.com

The Players: David Jonelis, lead vocals, rhythm guitar; Matthew Emmer, lead guitar; Paul Brantley, bass; Frank Haggerty, keyboards, organ; Mike McCurdy, drums.

Material: Hard-driving music with refreshing, catchy lyrics and a devoted fan base set Alan Smithee apart from other Los Angeles-area rock groups. The band's songs

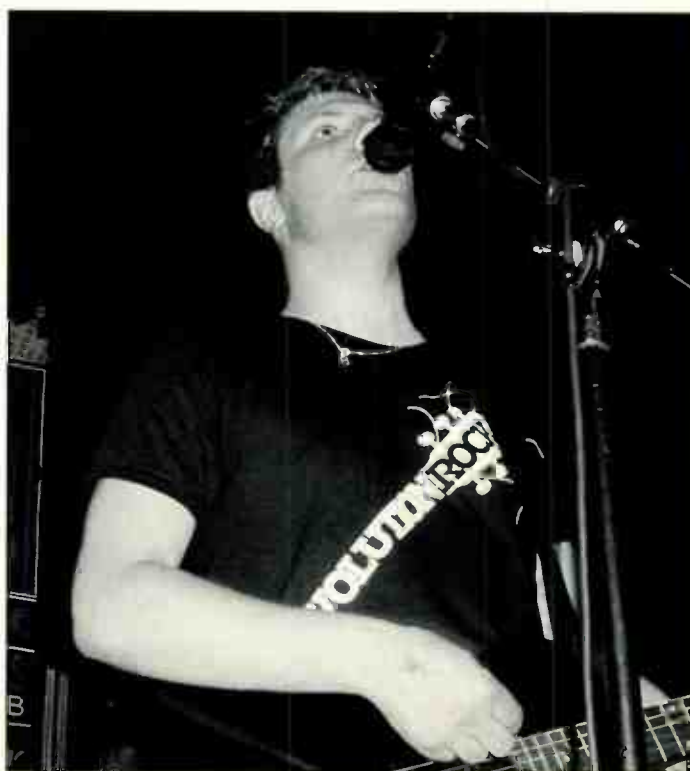
"How Does it Feel," "California Calling" and "Wonderful" would be welcome additions to more than a few local radio stations.

Musicianship: There's not a weak musician in the bunch. Despite a new drummer, the group's chemistry is complete, and together they play like a well-oiled machine. Brantley supplies outstanding bass lines while Haggerty displays impressive keyboard work — especially towards the end of the set. The guitars of Emmer and Jonelis truly complemented each other. Jonelis voice is crisp, clear and rides above the music.

Performance: Culminating the "Rock the Walk" evening, Alan Smithee took the stage and immediately connected with a house packed with devoted fans. The band played a diverse selection of songs, moving easily from slow to fast and back again. Jonelis was the center of attention and showed poise and balance, keeping everything on an even keel. In fact, the performance never lost momentum and the audience responded with screams and catcalls. Most of the crowd seemed to know the words to all the songs. The group also did an impressive cover of the classic Nineties song, "She Drives Me Crazy." The crowd quite appropriately demanded and got their encore and, even with that, the 10-song set ended too quickly.

Summary: Alan Smithee is a polished act with top-notch music, believable lyrics and a beat that is catchy. Despite their Web address, it shouldn't be long before everyone knows who Alan Smithee is.

—Bob Leggett



Alan Smithee: Polished act with refreshing, top-notch material.



RICHARD PRIAS

Telepathy: Puts rock genres into a cocktail blender.

Telepathy The Viper Room West Hollywood

Contact: Todd Lieberman, 323-666-2144

The Players: Todd Lieberman, acoustic, electric guitar, vocals; Aron Arntz, piano, Fender Rhodes, synth, vocals; Kevin Dooley, drums, vocals; Isaac Slake, bass, vocals; Shaunte Palmer, trombone; Justin Demming, alto and tenor sax, flute; Elyse Branch, vocals.

Material: Music school grads Telepathy give it the old college try and score high marks in the process, proving to be one of the better jam bands on the circuit. Earning their credentials rather quickly, Telepathy are not far behind frat-boy favorites Sublime, O.A.R. and Pseudopod. Comparable to those acts, Telepathy infuse traditional jazz, ska and rock, putting the genres into a blender and serving up a vibrant party cocktail. At times however, it becomes repetitious, as if they feel it is necessary to keep the party going.

Musicianship: Give credit to the music professors at USC for

preparing this group to write and arrange music as a six-piece. The talent level in Telepathy is without question, though the combustible character of the band's music often overshadows individual performances. Nonetheless, each band member knows their part and the end results are as polished as it gets from a roots-rock jam band.

Performance: Known on the college party scene for their raucous live sets, Telepathy did not disappoint, living up to their reputation of bringing down the house. Following Lieberman's impressive opening cover, the band brought the soulful Elyse Branch on stage for one song to match vocals in a call-in-response with Lieberman. From there, the band blew through the rest of the evening like a fleeting whirlwind.

Summary: Telepathy's music education has paid off. The band has skilled players, a star frontman and solid material. The only question mark is whether a band so reliant on live shows can transfer that same energy to a record. It will be interesting to see if Telepathy can develop a word-of-mouth following the way jam bands like Phish and O.A.R. have — and be successful without support from radio.

—Richard Frias

Hypnogaja The Viper Room West Hollywood

Contact: John Scott, 213-446-0500; john@accessdeniedmusic.com

Web: www.hypnogaja.com
The Players: Jason "Shyboy" Arnold, lead vocals; Tim Groeschel, guitar; Jean-Yves "Jeeve" Ducornet, guitar; Chris Boyett,

bass; Mark "Nubar" Donikian, keyboard, backup vocals; Adrian Barnardo, drums.

Material: Hypnogaja's soulful, melodic hooks interplay equally with modern balls-to-the-wall urban-thrash. The songs are extremely dramatic, with the total effect being a wall of sound that is familiar, yet striking. There are hints of Staind and Faith No More, as well as nu-metal and urban affectations, such as sampling, that smack of a kinder, gentler Slipknot. This group covers a broad musical soundscape, yet they manage to stand out within it. **Musicianship:** Shyboy's moniker is obvious irony. He is a very talented and versatile vocalist with impressive charisma. Nubar's haunting chords on keys create a texture that the rest of the band can follow. The most remarkable quality, however, is that each member functions so well within this group's framework that the result is a rock solid unit.

Performance: The very first chord was an assault — and it was contagious. For the duration of the set, Hypnogaja became an army of musical voices with a sonic force that threatened to break down genre walls. The band's dynamic stage presence held the crowd in place and moved them at will. When Hypnogaja finally released the reins at the end of their set, the audience was left breathless.

Summary: These guys are really, really good. They have all the ingredients in place — they've nailed both songwriting and performance. In fact, they could be stars. The only thing that might conceivably hold Hypnogaja back is their use of sounds that are almost too locked into the present. If this group of musicians can take their music to the cutting edge, roll with it and ratchet the stakes up to "timeless," they could break big.

—Lauri Shaw



Lauri Shaw

Hypnogaja: Versatile rock outfit with soulful, melodic hooks.

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*Gtr/voc lkng to start/join band, old bowie, no doubt, u2, roxy, gabriel, songs are most important, no drugs, serious, must look part&20-30, not backup band gu. Bryan , bryan@bryan-halproductions.com

*Lookin 4 rock band. artist expd, back vox, no bad tube, great gear. love to play live style: jane's/Hendrix/accd/Pearljam/doors/gn r. goal: life on the roa. alex 562-439-9823, alexhryb1@aol.com

*Blues GTRst sks signed/touring rock & roll arena band.stones, Aero, zeppelin, crowses, allman bros., marriott, rodriges, waite, joeyortega96@hotmail.com

*Kick ass GTRst: yeah yeah yeahs, jane's addiction, ratm, Audioslave, Tool/Perfect Circle, Filter, godsmack, Zep, Hendrix, CPeppers. gear, skill, tude. Erik , truth, to. power@sbcglobal.net

*Fem GTR player, 3 ys exp.lkng for a rock band.infl include the Beatles, Weezer, horror-pops.e-mail for any question. Aby 310-800-3282, pinkstrz_psycho@yahoo.com

*Expd, skilled, drug-free GTRst w/ xint acous

& elec gear avail for live & recording situations. Andre 310-576-2053, bixu@webtv.net

*Gbh, the casualties, the adicts. excelent skills of blues, funk & ska. very talented w/ high iq, plz be through w/ fall downs & ready for trueself. Cody 310-328-7668

*Pro lead rythm rocker GTRst singer sngwrtr sks signed pr band thats committed to making it big. hot catchy hooks & cool img & great tude. forget the. RT 555-555-6565, sand-boxx3@aol.com

*Metal/death metal GTRst avail. have xtnsv live/studio/label exp. pr gear, hvy look, unmatched determination & dedication. inf. dying fetus, pe. Greg , jetspeedar@aol.com

*Vng. expd, pr GTRst into mars volta, muse, Radiohead etc avail for organized situation. will furnish press ki. Neil 310-927-3347, neil-fox0@mac.com

*For forming band 18-21: singer/ GTRst w/ fondness for rock, funk, & fusion. e-mail me questions or callfor details. Chas (pronounced kaz) 818-848-4691, sawneybeaneson@hotmail.com

*HR GTR/voxs 6yrs 22m, sks dedicated band, or members to start. d driver, Slipknot, godsmack, l.o.g. chimaira, Mudvayne, 24songs done on 6/7 string, very ori. 818-567-2084, cotywolf@sbcglobal.net

*Trashy 80's style gtr. player lookin for others.

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age 21, have the look & tude. Gunner Foxx 626-675-1134, rocknrlfoxx@aol.com
*Exp., pro minded GTRst lkngr for a new & serious grunge/rock/alt. band. look at williamraynaud.co. William 213-386-6209, guitarist@williamraynaud.com

14. BASSISTS AVAILABLE

*Lkng for bassist, who can read music, for sngr/sngwrtr group. already have piano player & vox. lkngr to play gigs at the coach house, the galaxy, & bey Erin 949-858-8885, ustrojan4ever@aol.com
*Bassist avail. mv/30, formerly of maj label band, passport ready, roadcases, top gear, lx, any style, ready to tour. will relocate if budgEt Allows. Jon 323-462-7155, jontroywinquist@yahoo.com
*Fem pro bass player avail for paid gigs or recordings only. lots of groove, creative, fast learner. V., vivirama@hotmail.com
*Bass player avail. for rock/pop/metal. simple, solid, reliable player. paid gigs/situations only. not lkngr to join band permanent. 323-969-4856, mulmaster666@hotmail.com
*Hi, my name is john i'm a bass player w/ alot of exp & i'm lkngr for a great band or good musicians to create one. i write songs, my Inf: range I. John 323-465-5196, mybolitz@earthlink.net
*Bassist/any contemp style or genre. xtmsv studio /live exp. I will bring a pro vibe & capa-

bil to any project. website:randalyamamoto. Randal 818-268-3105, rybass@yahoo.com
*Top aaa+ bass player w/ tons of studio & live exp., ranging from the simplest pop songs to the most complex progressive music. groove & pocket. pros only. Paulo Gustavo 626-799-7417, pgrabass@sbcglobal.net
*Hip yng pro bass player avail for paying gigs & avail for tours, serious, solid projects only. musicians institute bit graduate. contact jon @ 323.854.045. Jon 323-854-0456, lmpostor323@hotmail.com
*Aaa bass player avail for right fit - pro gear, modern look, into contemp music of most genre as long as it has flavo. Shad , shadmusic@hotmail.com
*Bassist lkngr for the "right" project. hvy, hip-hop, funk, electrnc. 7dust, bizkit, Incubus, roni size, infectious, ozric tentacles. stage/recording exp. Morley 310-717-5521, rppinradio@yahoo.com
*Sks band w/ similar Inf: & sounds. fugazi, "old" janes addiction, rudimentary peni, gg allin, punk, goth. , DreadLockSlasher@aol.com
*Lkng to join/form a great band w/ dedicated individuals. ages 19-26 near sfv. some of my Inf: are Incubus, Radiohead, Audioslave, s.o.a.d. STEVE 818-605-8672, stevevallera@hotmail.com

15. STRING PLAYERS AVAIL.

*Lkng to put an edge on your band. expd pro violinist acous/elec. avail for session/tour/live. improv in all styles. maj credits. paid work only. 626-644-9414, latinfiddler@yahoo.com

16. KEYBOARDISTS AVAIL.

*Pianist/keyboard/arranger/program er/engineer, want to work w/ orig projects & would like to perform w/ a signer like duo or trio. i'll send you my web site link . Serge Gagnon 310-809-9087, sergegagnon2003@yahoo.com
*Keybrd player avail. also sngwrtr, trax-master, play hammd organ, midi keys, w/ studio avail for gigs & projects. call davon at: 323.514.788. DaVon 323-514-7882, bronze-man2@yahoo.com
*Killer hammd organist avail. hammd organist w/leslies, rhodes & classic keys for blues, funk, rock & other projects, live or studio call for info/sample. Manuel 310-559-6868, manuel@td5ive.com
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*Jazz blues, some pop keybrds, piano & vox. reads charts & notes lkngr to work solo, duet or band. alicia 714-447-1991, pianosinger@hotmail.com
*Jazz pianist sks yng fem w/exquisite voice & prof. aim jane monheit-tierney sutton-diana krall to work on "standards" & find ongoing pro. gigs. GARY - West Los Angeles 310-804-3047, om_peace@juno.com

17. DRUMMERS/PERCS. AVAIL.

*Drummer aval. 20+ yrs exp. endorsements, ex-darling violetta, live, studio, esp. interested in orig prw trio la muse. I can even bring a bassist w/ me. Steve , chbadrms@yahoo.com
*I can deliver the chops when neded & also keep up w/ time & not slow down then speed up. if you know what I mean. Inf: third eyed blind, 311, foo figh. 818-353-1647, sep-pukuskates@hotmail.com
*Rock drummer lkngr for a band in OC. Inf: are oingo boingo, the vandals, dismemberment plan, the who, ben folds live etc. Robert 714-995-1926, the_casual_robot@sbcglobal.net
*Funky drummer lkngr for a wrknng band. all about the groove & making it feel right. pro in every way. into jb, top, sly, s.wonder, meter. Monte 323-804-0929, funkydrummer@sbcglobal.net
*Pro rock drummer ready. 30-serious/all gear. inf: ACDC, zepplin, gn'r, stp, v. revolve be ready. be serious. be pro. Tony , Flydrummer99@hotmail.com
*Great drummer avail for recordings, live & demos. over 20 yrs of exp. w/ great feel & dependable. I will send you site link w/ samples & more info. AJ , ajg5000@earthlink.net
*Pro rock drummer lkngr for an estab band. also lkngr to tour. video & audio at -sosadrum-sound.com. Scott , burmmusic@earthlink.net
*Hard hitting rock drummer lkngr to jam for fun & poss play live. 34 yrs old. have double bass kit. godsmack, ACDC, metallica, foo fighters & on. not a pro. ross , hvymltdrumr@aol.com
*Great 23yr rock drummer, nd new project. quick learner of new material, very creative & serious, want to hit the road. call or e-mail for samples. Chaz 818-921-5045, chazstockham@yahoo.com
*Song oriented pocket drummer sks band situation. bkgndr vox. expd, reliable, solid, hard hitting dynamic player. Deftones, Disturbed, Fools, outkast, cas. Ken 323-874-2726, kendum@aol.com
*Drummer lkngr for jam band. gig record show the bad+ mmw groove stuff. la area. ryu ryuni_jama@hotmail.com

*Contemp jazz drummer lkngr for serious pro/amateur project. straight-ahead, fusion, latin, funk, etc. Alan 626-833-9796, ahanslik@earthlink.net
*Pro drummer for studio recordings. read & click ok, great gear, various set ups, sober & positive tude, non-uno. 310-413-0386, fallingeagle@groove@yahoo.com
*Rock drummer, i am curr lkngr for a band that has it together. I have been drumming for 9 yrs & just recently got out of a band that was not committed enough. . Allen 626-407-7694, KIllfactor05@hotmail.com
*Accomplished, natural, versatile musician sks same in bands & musicians. classical, funk, jazz, rock Inf:; pref funk/modern jazz, no tudes, bs, games. Vince 310-459-6740, jve@acn.net
*Searching for like minded musicians to form band, Tool meets mars volta meets the electrnc world. the goal of this band is to come together as a collective unit & cre. Hrair m 818-522-9292
*Pearl, Sabian artist endorsee. maj label credits, national tour exp. soulrock/alt. hvy hitter w/ chops/groove. lkngr for estab project w/ mgmt, label, agen. Brett "Vlyan" Crook , vrcrooklyn@yahoo.com
*Estab artist searching for like minded GTRst, bassist & vox to form orig band in the versatile styles of sting Tool bjork apheix twin mars volta etc. n. Hrair M , vahamjro@aol.com
*World percist/tautist avail for studio recording &/or live work. play are variety of unique instruments from around the world. maria 661-775-2646, marla@marlaleigh.com
*52 yo. if you can get passed that, bring it. thousands of hours of on stage & studio exp. too much gear, ie: drums, sound systems, recording etc. ED Heavenr 562-422-6503, idrum@worldnet.att.net
*Solid, creatv old style rock drmr avail now. seasoned plyr, sick pro gear. 33, avail 3-4 rehsi wkly/job, car, positude. dedicated. est bands only pls.ok. go. . DAVE 818-231-4500
*Me - last learning, reliable, click friendly balls out rock drummer. you- rock band in nd on short notice. no hassles here & ready to go. paid sit. only. Jeff 818-281-2214, damondrummer@charter.net
*World class drummer w/maj credits avail for pro-paid sit. super versatile, pocket, chart/click friendly, simple groove to odd meters/ team player. press package avail. Bobby G. Breton Jr. 626-483-6126, bbretton2@juno.com
*Brilliant drummer on d.w. kit sks pro electrnc, breakbeat, house, hip-hop, pop, dance band. click, loop, tour friendly. bernard 323-807-9977, Bernard 323-807-9979, gtd3-staroxx@yahoo.com
*Drummer, yng-50 & not a geezer, lkngr for blues, roots/classic & dance rock cover band, semi-regular gigng. no garage or songwriting projects. Peter 805-236-2336, pk256@yahoo.com
*Pro/reliable over 25 yrs exp, all styles studio/live/tour ready/ fun, easy to work w/ current passport resume/demo upon reqes. Jeff Stridde , Jstridde@charter.net
*Drum w studio sks songwrtr/musicians/sngr to collab record produce no drug/egos send demo any quality in mp3 email gh426@adelphia or gh po box 2564 van nuys ca 9140. Guy 818-623-7159, gh426@adelphia.net
*Drummer avail 4 gigs, showcases, tours, recordings. afrikan, latin, funk, soul, hip-hop, rock. I have pro-gear, att & good trans. i'd like 2 b part of a group thats movi. brando calrizian , ottomagnus75@hotmail.com
*A trashy 80's style HR band nds a few missing pieces. 18-25, have the look & tude. Gunner Foxx 626-675-1134, rocknrlfoxx@aol.com
*Pro drummer sks balls out rock band. no drugs, no drama. Inf: include but not limited to:

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20. SPECIALTIES AVAILABLE

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*Hip hop producer avail. top qty radio material. no timewasters. TJ 818-288-6321

21. VOCALISTS AVAILABLE

*Vox w/ tons of exp. sngwrtr w/ songs placed in films mgm, disney,etc. two #1 songs on radio. showcase & lots of recording exp. call to di. Douglas 916-601-2363, douglas@tomorrowreview.com
*I am a fem singer/performer w/ yrs of exp. nd a demo singer. I will record for free. contact me for specifics. Amanda Earhart , amandaearhart@charter.net
*Femle vox/lyricst sks kybd, guit, bss, drm, prdrcr/dt, electrnc, trpoph, rock, infl: lamb, marttop-bird, bholiday, portis, jmitchell, rdiohd, amon tobn. Sone 323-663-7794, bluein-green1972@yahoo.com
*Vox w/ pwr, exp & range sks high energy HR band showcase between ACDC & MManson. bone crushing w/ infectious grooves. Marc 818-845-5275, entrance1@earthlink.net
*Singer/GTRst lknng for band. rock/pop style. Goo Goo Dolls, switchfoot, creed, u2. expd & serious. please send links to your music if possibl. 562-569-4270, voxadreply@yahoo.com
*Vox/GTRst lknng for others to collab w/. classic rock/blues Inf. Sonia 323-588-2218, theguitargirl@juno.com
*Sng/sngwrtr sks a collaborator who does trax/production. styles: bjork/ lucinda williams/Portishead/liz phair. goal: film/tv geocities/shebaroma. sheba , shebaroman@yahoo.com
*28 yr old fem vox w/ very pwrful voxs lknng to front new band, collab, song-write, very open to ideas. just moved to Long Beach & am lknng for li. Laura 949-395-1118
*28 yr old f. vox w/pwrful voxs lknng to front-band, collab., song-write, etc. just moved to lbc. ask for laur. Laura 818-687-2327
*Bluesy, pwrful, soulful, rock fem sng/sngwrtr lknng for orig rock material or collab. jopljn/plant/b crowes/old heart. deannajohnston-dotne. Deanna 818-753-3380, deejinla@yahoo.com
*Fem sng/writer w/ good img lknng for partner to write hit songs in pop/rock genre. i'm also avail for background & if anyone nds a singer. , livelovevemic1@yahoo.com
*Metal melodic 3 1/2 oct. male vox w/signature voice avail. for orig. band. slayer , sab, pantera etc. - Jim Von Darlow 818-686-6786, vondarlow1@yahoo.com
*Studio vox w/ over 2 decades exp avail for studio sessions. - Moses Toth 949-742-9918, mooses.toth@sbcglobal.net

*Energetic versatile singer avail for paid gigs only, studio sessions & tour. my bkgnd is hvy contemporay gospel & r&b/hip hop.no groups. Eileen 562-310-1359, eiseals@yahoo.com
*Soulful vox/keybrds avail. old school vox/organist, w/hammnd, rhodes & keys for blues, funk, rock & other, live or studio, call for info/sample. Manuel 310-936-2993, manuel@tdsive.com
*Amazing singer available for gigs, recording, tours, one nighters, can travel, have passport.have cd, trans, mic, exp live w/ storyteller, ravens cry, elec d. steve 818-921-5035, stevenhunter55@hotmail.com
*60's-70's pop soul dance, Beatles, am radio, no grunge hair music, lknng for establish giging cover band, have pa, pro, no eg. Steve 626-339-3523, skyler909@earthlink.net
*Amazing, expd, attractive & dynamic singer avail for gigs, bandwork, demos, jazz, folk, rock, pop, theater, even yiddish. large range, very versatile. Lisa 323-841-3474, CylitsFish@aol.com
*Expd vox lknng for a lite rock/smooth jazz set. style is similar to wonder, ingram, mcdonald, tyrese, others. lknng for split lead or backup spot. Lee 310-717-6578, mrjizzer@netscape.net
*Ex-vox of prolific grind/death band lknng for new project. Marty 323-363-9357
*Fem demo singer/jingle vox avail - internet collab only. email if interested for vox samples. Kate , k barkhimer@yahoo.com
*Vox-modern rock-hardcore-screaming to set Hllywd on fire. haunting melodies harmnys, screams unlike any other. infl:refused, tinc, atd RYAN , redstarisscreaming@hotmail.com
*21 yr old male sng/sngwrtr lknng to work w/ a producer or any 1 on a demo. r&b/rock/hiphop/latin/soul, mix all diff types of music. Omar 310-382-6256, lo62712000@yahoo.com
*Hot vox will do demos in exchg for recording vox-to-trax mixes. styles in r&b/jazz/pop/soul. Allen , qandrews7@msn.com
*Vox avail: me: 20y.o., aggressive voice, song-writing ideas, & collaborator, into blink 182, alt rock, punk, red hot chilli peppers, very into good char. Michael Stroud 310-247-1757, lilduedesurfbot@yahoo.com
*Vox/writer/lyricist avail 4 band or startup. versatile, but prel something dark/moody, w/ something to say.can do your existing set, or collaborate on writing new. goo. , saffron@msn.com
*Gtr/voc lknng to start/join band, old bowie, no doubt, u2, roxy, gabriel, songs are most impor-

tant, no drugs, serious, must look part&20-30, spLit vox w/other. Bryan , bryan@bryanhall-productions.com
*Rock vox avail - listen to mp3s at the movin-train website. have lots of material, a great artist, etc. serious, driven, resourceful. Cris 323-493-3813, movintrain@excite.com
*23 y/o fem sng/sngwrtr lknng for a yng band to perform w/. I have great stage presence. aiana/lisa marie/pat benitarré/dornnas. 818-434-5158, chrisshell_777@yahoo
*I'm a 24 male, lknng for a band who nds a pwrful singer. "pop" Inf:rd but open to everything i will not disappoint you. let's meet. Evan 818-930-4173, evaninum1@aol.com
*Expd frntman avail to start/join seroius rock band. have orig songs, infl. doors, floyd, rhcp, zep, stones r0b 310-841-2024, robcroty8@hotmail. Rob 310-841-2024, robcroty8@hotmail.com
*Singer sks band. deathrock/early-punk/psychocelic Inf. lknng for committed members. Rahne 310-559-8018, moldedtruths@hotmail.com
*Pro fem vox sks work. don't settle for less, call the best. will do studio sessions, club dates, etc. have performed w/ the pros. Inf: whitney, kell, DebbieDee 626-975-4880, debiedee01@hotmail.com
*HeLP fem r&b singer/songwriter nds a three song demo. any students lknng for projects. Cali 323-753-0403, Gyarbroughcali@yahoo.com
*Bmi sngwrtr w/50+ titles in catalog lknng to front a band, that has img, & want to really make it. style= creed, Aero, kiss, bryan adams. lives in n-nj. , Richie , kissgnppa@optonline.net
*Modern rock singer of former maj label act sks hvy band w/ big riffs & dynamics that nds a frntman to write lyrics & melodies. can double on gtr. , MusicConnAdReply@aol.com
*Male vox. awesome range & emotional sound, a la seal, bono, lknng to make an interesting demo. inf: garbage, william orbit, trevor horne, hooverphonic. I write lyri. chris 323-632-5034, lordchild2000@yahoo.com
*HR GTR/voxs 6yrs 22m, sks dedicated band, or members to start. d.driver, Slipknot, gods-dome, I.o.g chimaira, Mudvayne, 24songs done on 67 string, very orig. 818-567-2084, cotywolf@sbcglobal.net

*Prof. vox available for neo-soul, r/b, jazz group. sing bkgnd& leads. xint harmony. good energy. let's do this. Kia 562-787-9230, chocolatelwizzler@hotmail.com
*Robert plant 25 y/o vox lknng for paid gigs. zep cover band or otherwise. serious only. rak on. . FAKOON 626-449-7335, ryanraakon@aol.com
*Pro fem vox sks bgv giggs/studiosessions. good range, great pitch, read music, & really easy to work w/. Teresa 323-841-0217, perrelliteresa@hotmail.com
*Phenomenal vox w/ cd/credits avail for paying session work & performances. r&b/pop/bal-lads. pro & extremely energetic. . Laree' 310-416-9681, laree@exo.com
*24, 5'10. italian & latina fem vox w/ a mktbl look. iso getting this whole process started. write own lyrics & very creative. voice w/ rang. Isabelle Bellest1wish@hotmail.com

22. VOCALISTS WANTED

*Male or fem r & b vox writd for modern day funk music band writing recordings & videos



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*Hi I am a pro hvy metal GTRst. I am lking for a lem vox w/ style like avril lavigne/hilary duff ages 17-2. Michael Garcia , Arikararedtail1@aol.com
*Lking for singer for duo act in LA. d.matthews/reynolds type thing, but different. jar of flies. sap. death cab. guster. the doves. the shins. anthony . doves@dodgeit.com
*Wntd back-up vox whose open minded & dedicated. our music is inf:d by world music; cumbia, reggae, afro-funk, hiphop etc. Marcos or 20 20 818-705-1665
*Fem vox wntd for dark hvy orcheStrated commercially viable music. visit digitaltears.org for details. Daniel Flores 323-394-8750, danielflores@yahoo.com, digitaltears.org
*Nd fem singer for awesome orig rock/blues project, recording & gigs. rehearse/record 2x wk serious only are ages 30, 31, 33 must have dem. . gino.divitale@warnerbros.com

*Axl wntd for gnr tribute. appetite, lies era, must have look & sound. . jhale667@sbc-global.net
*R&b singers nded by keybrdistr-arranger for demo collab. Luther vandross-whitney houston style. call aaron 213 482-844. Aaron
*Artistic, creative, fusion drums&bass sks unique, skillful singer/no cliché voxs.no metal, no kissing industry arse.dingmao for music&inf. ding ma 818-623-7336, ding-mao9@yahoo.com
*Punk singer nded for locally released album. pistols, suicidal, descendents, adolescents. songwriting skills at+. any age, no flakes. 626-371-0039
*Voxs nded for multi-purpose relations;recording & live performance as well as touring styles must have soulful/charismatic chops for auditions: 323514.788. Von 323-514-7882, wmbthree@yahoo.com
*Orig rock band nds a singer. steve perry mariah carey christina aguilera leanne rymel celine dion ann wilson cris cornel robert alicia keys janice jopli. Joe Camus 818-266-9586. bcalania@bobbybluemusic@pacbell.net
*Two fem bkgrnd singers wntd. classic rock/rthm & blues band hot tin roof booking corporate events, parties, paid gigs. appearance important. Ben 562-921-2898, bnblake-mo@aol.com
*Hvy metal band sks fem singer - el paso, tx. check out downcastmetal.c-o-m for more info. Jose Gomez 915-555-5555, Armageddon78@hotmail.com
*Prog rock project nds vox.music is written.ba in music, lama grad.you: pwr, range, tone, style.dreamtheater, lennon, mercury, kingsx, perry, coverdale, plant, sebastianbac. Hoyt 562-531-9268, mixohoylian@hotmail.com
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*Can you sing. 21-27 fem but lk no more than 25, alto/soprano to join r&b/soul recording group.dedicated, hardwkrng. songwriting + auditions 10/6/04.pis call for slt. Mar 619-917-3018, krazibeautiful3@yahoo.com
*If you love t-1ex call asap \$ howy b. 310-275-2619 or howybooks@att . howy b. 310-275-2619, howybooks@att.net
*Voc. wtd for cool project, Bossa nova, flamen-co, e. indian, & gypsy, fused w/, jazz, rock, & trip hop. 310-305-0171, cosmopolis@verizon.net
*Male vox a'cappella group sks singer w/ prior exp in a'cappella singing. styles, r&b, jazz etc. must live in s/w l.a. area., for paying gigs. G-Music 323-951-3577, Gmusic4u@yahoo.com
*LA based pop/rock vox band, cd's in stores, rehearsal studio, lking for fem singer, harmonys, etc. 323-752-6538, rintlennon@juno.com
*Thousand oaks based band w/ rehearsal studio sks pwrful singer for orig christ centered music. Inf: creed, king's x, grand funk, deep purpl. Billy 805-376-8178, billy@evfree.net
*Up & coming vox nded. 18-23yrs old only. orig modern hvy/melodic rock. inf, Deftones, Bizkit, Korn, depeche mode.good vibes & no drug'. Brad 818-822-3443
*Estab artist iso like minded musicians. sting bjork Radiohead Tool aphex twin mars volta. -Hrair m 818-522-9292, vahamrjo@aol.com
*Fem singer nded for jazz, rock, blues, salsa band. recoding & live gigs. no flakes damn it. slv. Randy 818-470-4394, stylatarium@yahoo.com
*Great hvy yet melodic band. all pros. super musical, pwrful, hvy, groove laden. be expd, dedicated, & cool. email for more inf. , RBLA@sbcglobal.net
*New wave 80's style orig pop band sks male british lyricist/vox age 20-27. infl. the smiths,

new order, duran, billy idol, one hit wonders. james . jamesramsey01@netscape.net
*Indie/brit pop band lking for a male singer if you know who elbow, doves, the verve, starsailor, snow patrol, south & soundtrax of our lives, are, you should be a. Allister 323-251-3595, paulinestreet@Pacbell.net
*Indie/brit pop band lking for a male singer infl: elbow, doves, the verve, starsailor . Allister 323-251-3595, paulinestreet@Pacbell.net
*Ascap songwriting/prod team sks strong fem vox for demos in genres of pop, rock, cntry & soul. Toni 818-633-8932, toniartthurmsic@yahoo.com
*Nd singers who are willing to work on short term spec for radio commercials. "sound alikes" in much demand. strong, belting voices prefred. lks & age u. Zoran 213-534-1463, zoran@sonicalarm.com
*Fem vox nded drummer forming band. infl: von bondies, ladytron, sonic yth, intl noise conspiracy. Pat 818-926-1062, mystique-moods@netzero.net
*Wicked world estab blk sabbath tribute sks singer, no fattes or pussies. . Alex 818-231-4895, atushan@social.rr.com
*Fem bkgrnd vox nded for la based rock/pop band. have studio, cd's in stores, tambourine & some lead required. 213-504-8273, scott.halper@gmail.com
*Fem lead vox wntd for top 40/orig band. unencumbered, desire to travel, attractive & fit, non-smoker, 20-33, 5'0"-5'8". see the world, make money. , ngeasland@hotmail.com
*R&b/soul/pop sngwrtr/producer sks sngtr/sngwrtrs & artists for collab. see subfonics website for more info. Chris Paul 213-500-8213, christopher@subfonics.com
*Pro producer w/ publishing deal pigfactory sks serious vox/sngwrtr to co-write songs for maj artists. Phil 310-280-1063, phil@pigfactory.com
*Lking for male singers for r&b group nd to know now to blend well & carry harmony. Jason 323-754-3145, jaylove2781@aol.com
*Will pay cash for male singer to sing demo for patriotic RnR song. Dennis , pamanet@aol.com
*LA/london based mgmt/producers sks vox & bands. style: michelle branch, fiona apple, Rob Thomas. damien rice. 17-25. must be daring remember alanis. Lew . Lew 207@yahoo.co.uk
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*Room 16, orig rock/funk band w/hammnd organ & vintage GTR sks seriously singer w/killer chops. visit web site to hear tunes room16. Abe 818-713-9270, room16@hotmail.com
*Complete band searching for rare talent w/ voice that absorbs anybody who listens range/melodies e.g maynard, brandon boyd. go to expe daht ko. Evan 949-EMA-1L4#, etysium@experienceE.com

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*F pop vox open call 10/19 awarded la producer sks model types 24+ to form 5-girl group & pro demo pkg; future S poss. audition 10/19 10a-2p; 7261 melrose av. 2nd fl. JJ , FoxVox005@yahoo.com

*Wrking top 40 cover band ofefeelya sks fem voc. 21 to 38 must have repertoire, pic & some exp. \$50 to \$100 email for info. . Mark 818-763-7513, kailewood@aol.com

*Singer nded ala vollla/atdi/faithnomore/radio-hd high energy-must be talented & expd, 20-29, email for songs. Neil 310-927-3347, neilfox0@mac.com

*Christian rock vox wntd. Inf: Linkin Park, pod, evanescence. have label interest. serious only, karl 949-510-2753, karl@silverruin.com

*Wntd . someone to come in & kick ass-be our missing link - cds done w/a few still on the burner - Disturbed , alicia-in-chains , Korn . no "rock stars" please . DAVID OR MIKE 818-269-7119, feedbacklink@sbcglobal.net

*Jazz pianist sks yng fem w/exquisite voice & prof. aim jane monheit-terney sutton-diana krall to work on "standards" & find ongoing prof. gig. GARY - West Los Angeles 310-804-3047, om_peace@juno.com

*Serious dark pop band, infl. dm, orgy, new order, him, cure sks frtman. must have drive, img, talent, email for link. ages 21-27. John and Paul , lacrim85@yahoo.com

*HR GTR/voxs 6yrs 22m, sks dedicated band, or members to start. d driver, Slipknot, godsmack, I.o.g. chimaira, Mudvayne, 24songs done on 6/7 string, very ori. 818-731-9031, cotywolf@sbcglobal.net

*A trashy 80's style HR band nds a few missing pieces. 18-25, have the look & tude. Gunner Foxx 626-675-1134, rocknrlfoxx@aol.com

*Gtr/vox nd for pwr trio. no ego, great player & entertainer. nd songs to collab on. inf: bowie, Weezer, rage, Izep, buckley. located@culver city. lets have f. Greg 310-592-7884, brotherman6@hotmail.com

*Outstanding Zeppelin tribute sks robert plant look & sound alike. have done many shows+have promoters waiting to book. Jeff 818-728-0658, jhanna@roll.com

*Singer wntd for demo. style is blue-eyed soul/pop w/ a bit of an electrnc vibe. pref artist sks development, say 18-24. 310-621-2760, joncorman@hotmail.com

*I am lking for fem asian singers who can write lyrics. i have the music & the connex. if you think we can hook up please e-mail me at rsbmusic@aol . Richard Belmont 818-991-7521, rsbmusic@aol.com

*Project backed by producer w/prTools hd. nd vox to collaborate.evil modern GTR parts by lama grad, ba in music. Tool, Disturbed, Korn, aic, soundgarden, rush dream theatre. Hoyt 562-SCR-EAM, mixohoytian@netzero.net

*Producers wade williams & jeff abercrombie from fuel sks fresh talent to record & shop to publishing/record labels. thudstudios. Jeff Abercrombie 310-226-2806, yellowtailw@aol.com

23. GUITARISTS WANTED

*Estab. la modern rock band a la failure, quicksand, helmet sks exp., pro level 2nd gtr. must be 20-29, have pro gear, etc. no blues guys. nate 310-699-0518, nate@rockisback.com

*Fem singer releasing a cd soon & nds a band. blend of pop/punk & all/rock. must have good presence & energy on stage. check out nonprophetbandco. laurie 310-210-2473, lauriehaines@yahoo.com

*Free housing & all bills paid. for multi-instrum -GTRst. infl-brmc, brian jonestown, warlocks, Radiohead. call or email for details 323 644 540. cameron 323-644-5400, Cameronkajay@sbcglobal.net

*Maj british pop rock act sks lead GTRst for tour, recording, rehearsals etc.23 to 33 only.must email picture & small resume asap.hugh oppor. , igrask69@earthlink.net

*GTRs/sngwrtr wntd 22-30 yrs old f/ rnr band. bluesy & sound like malcom/angus. early ACDC main Inf: . stones, faces. must look like a rocker. . Marc 323-xxx-xxxx, marc-sawtelle@yahoo.com

*Fem singer sks top notch GTRst. music style pink meets evanescence. no drugs, serious commitment nec, we're going to the top. Audra , oktober10@earthlink.net

*HR drummer lking for shredding GTR player to jam for fun, & poss form band & play live. im 34, not a pro just lking to rock. godsmack, ACDC, too fight. ROSS , HVYMTLDRUMR@AOL.COM

*A project called lux. paid reh. & gigs. fem. vox. nds 1 elec GTR player for showcases. professionals only. style is pop/rock. ala no doubt, cardigans etc. , carstar835@aol.com

*Rthm GTR player 5'9" or less/male, hard-pop sim no doubt, pink meets blinkw/mgmt/prod/lockout. nite rehearse. 20's. missy 323-839-7625, tinyplanetmusic@hotmail.com

*Hard-poprock pink meets blink want 2nd

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GTRst/male, 5'9" or less w/lockout/mgmt. rehearse nites. 20's. also 3238397625, missy 818-501-7579, missyindust@hotmail.com *Lead GTRst wntd for indie rock band w/ label interest. sounds like pixies, kinks Beatles, Weezer, Ramones. check the link below for song samples. Jeff 310-ple-aseemail, info@thepowercords.com, www.thepowercords.com/EP.htm

*Vox wants: lead GTRst/songwriting partner to form mega band. Hendrix prince kravitz slash, for more details email me at: Rolandattard@hotmail. Levi 089-375-1111, roland_attard@hotmail.com

*Start from scratch band.vox+keys+drums+boss+you. alanis meets evanescence meets liona meets tori-amos. fleetwood type collab. in the oc. Ian or Melony 949-244-6079, sbnueosundriamuse@yahoo.com

*Drummer sks to start a band GTRst, bassist, singer nded, please have at least 3or4yrs of exp nothin special just want to jam.Inf.:dredge, Tool, delto. sean , a55hole@yahoo.com

*Drummer sks to start a band GTRst, bassist, singer nded, please have at least 3or4yrs of exp nothin special just want to jam.Inf.:dredge, Tool, delto. sean , a55hole@yahoo.com

*Assembling a 4-piece oc band whose Inf. range from bowie/killers/joy division. half of the set includes programmed material. David 714-552-5903, tyler737@hotmail.com

*Enlightened bass, drums, GTRst to join GTRst & vox w/ songs vision & connex. gig, demo asap. no drugs/alcohol. HR - shine-down, alter bridg. Tobin 310-306-0931, info@kindredmusic.com

*Fem vox w/ eclectic taste sks serious musician to collab w& explore the musical possibilities- inf: Portishead, sarah mc, ebtg, world, chris cornell, ell. NEETA , neetasol@hotmail.com

*GTRst wnted for f. fronted band w/ hvy, unique new sound. should know odd timing, serious, open mind w/ pro rig, email for clips/info. Mari , guitarad@verizon.net

*Fem indie pop artist who plays keys lking for GTRst who wants to play & possible collab lots of live shows. sarah mc, TAmos, gwen stefani, infl. Jav 310-281-7454, info@javelyn.net

*If you love trex call asap S . howy b. 310-275-2619, howybooks@att.net

*Vox sks virtuoso accous guit. for duo. infl: beethoven/robert johnson/cohen. for indpt. projects. 818752-3660 aug. Augy 818-752-3660, cavilngur@yahoo.com

*Another GTRst have 1 nded for juxt juxt-music on web. have publishing deal. nd to show-

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***Help.british sng/sngwrtr**, 24 sks acous GTRst to collab & learn existing material.i would love to exp the live circuit in LA no \$ sorry. Eliza 310-409-5066, elizadeangeles@aol.com

***Italian vox sks** GTRst to write songs together & form melodic pop band age & exp unimpormant, but must be serious & w/ good gea. Carmelo 310-836-3404, carmelorox@sbcglobal.net

***Lkng** for acous GTRst to accompany fern rock/folk/vox for local gigs on the westside/mid-la. pub/coffee house type audience. backup voxs a+. Erin , erinspoof@att.net

***Estab artist** searching for like minded GTRst, bassist & vox to form orig band in the versatile styles of sting Tool bjork apex twin-mars volta etc. Hrai M , vahamrjo@aol.com

***Hot fem vox/bassist sks** hot fem GTRst to form all fem band a la the runaways, the slits, shonen knife, breeder, throwing muses, etc. , ilariac@sbcglobal.net

***Band lknng** for GTR player bkgrnd vox a+. Inf.: mb20, u2, Floyd, Beatles, Beck, call anthony if interested: 818-701-185, anthony 818-701-1853, sjspun@socal.rr.com

***Are you** a level 42 fan. do you want to helP put together a level 42 tribute band. vox, bass, GTR, keys wntd, call or email if interested. , Jonathan 310-476-1025, belairmanager@aol.com

***Drummer, bassist & singer** lknng for GTR to start band. beginner-advanced. metal edge & melodic. simple & solid. . the used, Disturbed,

etc. energetic, dedica. marcus 310-873-8419, marcus_latodd@yahoo.com

***The bordersnakes** sks rootsy lead GTR player for recording & gigs. Inf: should include players like james burton, steve cropper, rob-bie robertson. Larry 818-886-1116, ltutord@aol.com

***GTRst wntd** for orig melodic, rockin' band i.e. crowded house, fastball, toad wet sprkt be dedicated, willing to commit, wkly rehearse, contribute 2 lock-out. Matt 323-874-6361, grneyedmonstr@yahoo.com

***GTRst wntd**, great songs, great singer, great band, abil, feel & exp, townshend, gilmore, the edge, dogdavies@hotmail. Dog Davies , dogdavies@hotmail.com

***24m pwrful** vox lknng to form or join a band, pop inf'd but open to everything. all musians call me. Evan 818-990-4173, evan-num1@aol.com

***Melodic thrash** metal band sks new GTRst. dedicated, hard wrking, good tude & personality. age 18-25. inf: bodom, Megadeth, in flames, etc. demos on the net. Chaz 818-517-4545, pulp735@socal.rr.com

***Chance** of a lifetime: rock band cast on complete season of new national tv show sks 2nd GTRst. please respond asap. for more info, send blank e-mail. . . guitarauditon@scaredofgtr.com

***Hey**, I am a 24yr old male GTRst, plays rthm pwr chords very well. curr play out acousally. lknng to form a rock band. no drugs, hangups or egos. except. , deluriamusic@yahoo.com

***24yr old**, plays rthm, sings, nds lead. no drugs/egos. all dedicated, plays 8-9/wk, fan-base, regular @ whisky, Rainbown. lead like queens of the stone age, doors, pink f. , gregory.deluria@pepperdine.edu

***The demolition kingz** are lknng for a strong lead GTRst & bassist. mp3's avail. , ROLAND 818-761-2985, rolandroze@hotmail.com

***GTRst nded**. the sixth chamber. dark energy RnR. Inf'd by bowie, bauhaus, christian death, the doors, edgar a poe. age 18-25. . Rahne 310-559-8018, moldedtruths@hotmail.com

***GTR teacher wntd** in the palos verdes, torrance areas. 10 yrs exp, musical theory basics n3d to go to private homes & teach children. S30/hour. Loic , loicguitars@aol.com

***Lkng** to start an Eric clapton tribute. lknng for eric clapton. lknng for solo yrs look. cover all of slowhand's career. wht room, layla, cocaine, pretending a. . ultimatribute@juno.com

***Metal band lknng** second lead GTRst. Inf: blk sabbath, early metallica, Maiden, judas Priest. serious/pro minded inquiries only. Robert 323-457-6521

***Rockin' fem** vox/bassist sks hot fem GTRst to form girl band inspired by slits, runaways. music a la clash, Ramones, avengers. 323-253-6850, felixdead@sbcglobal.net

***Super-pro GTRst** wntd for high energy rave rock band. bl, jane's addiction, oakenfold. call joe 619-501-8409. Joe 619-501-8409, joseph-dallape@hotmail.com

***Unique melodic plyr** wntd for ambitious pop/rock/retro 80s group a la modest mouse/killers/postal service. we have legit mgmt, gigs, lockout. keybrd/bckup voxs a+. matt , matt@cooldryplace.net, www.cooldryplace.net

***A trashy** 80's style HR band nds a few missing pieces. 18-25. have the look & tude. Gunner Foxx 626-675-1134, rocknrlfoxx@aol.com

***GTRst nded**. 21-29 w/ strong bkgrnd vox & stage presence. inf: bonjovi, gnr, marv3, queen, Journey, vanhalen. band has indie cd, lockout, following, contact. 310-659-1972, madisonpaigen@aol.com

***GTRst nded** for christian band, music inf: are: switchfoot, evanescence, lifehouse, foot-fighters, Weezer, no doubt. management & labels are interested in this p. zaira 310-850-3891, zairagarcia112@hotmail.com

***GTRst wntd** to accompany signed artist. must have right hand picking technique in acous/classical/jazz styles & be avail to tour. contact splash entertai. Sharon Grant 818-888-8676, teamsplash@aol.com

band. under 30. Frank , Yellaboy5@sbcglobal.net

***Bass player** wntd for cover band. late 60's - 90's. mainly classic rock. studio in south bay. Adam 310-335-0130, kissforce6@aol.com

***Fem singer** releasing a cd soon & nds a band. blend of pop/punk & alt/rock. must have good presence & energy on stage. check out nonprophetbandco. laurie 310-210-2473, laurhaines@yahoo.com

***Maj british** pop rock act sks bassist for tour, recording, rehearsals etc.23 to 33 only.must email picture & small resume asap.hugh oppor , lgrask69@earthlink.net

***Bass sks** a bass player. style is Beatles meet the Ramones so it's harder pop. we want to start w covers but eventually play all orig. ask for jak. Jake Ramseyer 818-383-5331, guitar_13215@hotmail.com

***Fem singer** sks top notch bassist. music style pink meets evanescence. no drugs. serious commitment nec. don't waste my time if you're not ready for the top. Audra , oktob-ber10@earthlink.net

***Orgni band** w/cd & many songs ready to be recorded & performed lknng 4 versatile bassist, w/ rock, blues & funk feel. over 30 yo only. no immature kids. AJ , aig5000@earthlink.net

***Bass player** wntd for band Inf'd by jet, t-rex, stones, & stone temple pilots. please, have a look that is ythfl, thin, & cool. patrick 323-868-4928, cheezmusic87@hotmail.com

***Bass GTR** nded for multi-purpose relations; recording & live performance as well as touring styles must have soulful/charismatic chops for auditions: 323514.788. Von 323-514-7882, wmbthree@yahoo.com

***A project** called lux, paid reh. & gigs. fem. vox. nds bassist for showcases. pros only. must have img, gear style is pop/rock ala no doubt, cardigan. , carstar835@aol.com

***Live near** Vly or willing to travel, can practice 4 times/wk, play shows 2/month, between ages of 18-28, email us to discuss inf., & we will email materia. Hybris , hybrismusic@hotmail.com

***Solid rock** bass player nded for xpermtntl rock pwr trio. 18-26 yrs. only please. Inf.: fugazi, Zeppelin, nirvana, king crimson, cream, mars volta, Hendri. Fred 818-631-8051, info@ainmosni.com

***Bassist nded** for hvy, hip-hop, funk, electrnc hybrid. 7dust, trap, bizkit, roni, sach&dig, infectious, nappy, fishbone. pro, creativity, exp, vibe. Morley 310-717-5521, rippinradio@yahoo.com

***Assembling** a 4-piece oc band whose Inf: include bowie, killers, joy division/half of set includes programmed matenal. David 714-552-5903, tyler737@hotmail.com

***Acous/elec** bass for fem. acous gtr sngr/sngwrtr + pianist duo. folk/pop/jazz. WeHo. recording soon, playing wkly, building fan base. early days. Dafni 310-922-0661, daf@dafni.us

***Enlightened** bass, drums, GTRst to join GTRst & vox w/ songs vision & connex. gig, demo asap. no drugs/alcohol. HR - shine-down, alter bridg. Tobin 310-093-1, info@kindredmusic.com

***Rock band** from torrance, ca searching for a bassist that can groove & improvise w/ us. check out our old stuff on purevolume[com under fourthwall. Johnny 310-328-0011, HoThands3@aol.com

***GTRst/singer** nds bass. late 20s to 30s.

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24. BASSISTS WANTED

***Funky bassist** wntd for modern day funk music band to write , compose & shoot videos theatrics for sure website avail tony chocolate hollywood 323-369-9927, tonymusic@hotmail.com

***Rock band** nds bassist. Zep, bowie, floyd, stones, Pearl jam, stp, rhcp, soundgarden, police, neil yng. must be committed to one

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Beck, Beatles, pavement. write songs, play covers, gig, record. laid back situation. Eric, eluers@worldnet.att.net

*We are a girl-fronted rock/pop/alt. band that nds a permanent bassist, age 20-26, who does have exp. knows when to keep it simple but can still add some flare. g. Michael, michaeldude73@hotmail.com

*Fem singer/GTRst w/ song curr featured on mtv lknig for rockin' bassist in LA sexual rock/pop w/ a sense of humor. Jaime, paxton-rocks@msn.com

*Lknig 4 a great bass player for serious projects. pop-latin-hip pop, etc. now is time for rehearsal for upcoming events. some are promo, some are paid-gigs. serious inq. cesar, cesarmusic@msn.com

*Singer w/ amazing voice lknig for a bass player, two GTR players, drummer for a great rock n roll band like grn, jackyl, buck cherry. sleeve 818-921-5035, stevenhunter55@hotmail.com

*Serious bass player wntd for pop - rock band ju2, Beatles, soundgarden/wj mgmt. label & imminent record release. 25 to 35 w/ look, tude etc. matt 310-562-0684

*Soul/r&b funky bassist sought 4 unique soul music. pgs booked. pay p/draw; orig material; neo-soul/r&b w/rock/jazz over-under tones. peac, Malloy, Malloy@SoulTideMusic.net

*Are you a yng lknig 26 to 32 old bass player in to q.o.t.s.a. the icarus line early nirvana .LA downtown rehearsal durg free w/ lots energy e-mail 4 sit jimmy 562-699-0498, jimmyd_mc@yahoo.com

*GTRst & vox to form band in the styles of Tool, mars volta & the electric world. am exp drummer, no egos tude. Hrair m 818-522-9292

*Up & coming bassist nded. 18-23yrs old only. orig modern hvy/melodic rock. inf. Deftones, Bizkit, Korn, depeche mode.good vibes & no drug'. Brad 818-822-3443

*Long Beach rock band nds bass player. we have contax, demo avail, & gig regularly. Long Beach area local prefred. Mike 562-260-1171, grizzlydog45@yahoo.com

*Estab artist in search for like minded musicians. bjork sting Tool aphex twin mars volta. Hrair m 818-522-9292, vahamrjo@aol.com

*Bass player - male, 5'10" or less. music sim to pink w/ blink, upbeat, pop - band has mgmt/prod/lockout- 323.839.7625 or 818.501.7579. missy 818-501-7579, official-reakingmissy@hotmail.com

*Bassist wntd, bluesy/funky/HR band eclectic style, ass shakin' tunes steady rehearsal lookin' for an expd, solid, creative player no

tude. 18-30 y.o. mike 818-997-9858, mikeinchina@hotmail.com

*Band lknig for bass player bkgrnd vox a+ .inf.: mb20, u2, Floyd, Beatles, Beck. call anthony if interested: 818-701-185. anthony 818-701-1853, ajspon@socal.rr.com

*Bassist nded for rock GTR instrumental project in the vein of vai & satch. music from current cd is being used on mtv's real world show. Ronny 562-884-7227, ronnynorth@aol.com

*Reactor sks bassist. new school img, talent, equipment, dedication required. inf., wnt zombie, Linkin Park, metallica, etc. must be willing to presale. GREG 213-709-4814, reactor@iwon.com

*Est. pop band lknig for bassist. we have lock-out, gigs & will be recording soon. check us out at sia tica.c & listen to the jukebox. dakota 310-200-4904, dakota@staltica.com

*Fem sngr/sngwrtr sks strong bassist for upcoming live shows. genre of pop/rock. very strong material. i have mgmt & curr in talks w/ labels. Karolyn 818-633-8932, teasings2004@yahoo.com

*Bassist nded asap for rock GTR instrumental project. music from our cd is curr being used on mtv's real world show.pro tude a must. NBN Productions 562-214-5075, ronny@ronnynorth.com

*Wntd: bass player for mainstream rock band. orig. material - gig prime venues, collaborative recording of next cd - lockout -inf: mb20/u2/goos. no drugs or tude. kelley 310-562-5058, beingbradshaw@yahoo.com

*Bassist wntd rkp hop band nds a bassist w/ gd work ethic & pro gear & att think roots & rage w/ blues & funk inf. Marcin 310 area, soul@jambalaymusic.com

*Bassist wntd for orig melodic rockin' band i.e. crowded house, fastball, load wet sprkt- must be dedicated, wkly rehearsal, contribute to lock-out. Matt 323-874-6361, grneyedmonstr@yahoo.com

*Vox & GTRst w/ songs & industry connec's lknig to create a new sound qotsa, brmc, Tool, Radiohead, zepp. Franky 310-612-5911, frankyrangel@yahoo.com

*Wrking band sks bass player influences, dead boys, Ramones, sex pistol & motorhead serious only. Rustee 818-915-0100, rusteeacasano-va@yahoo.com

*Bass player nded for blues rock band. great blues & orig. Garth 818-505-1710, FARKASR@aol.com

*Bassist wntd for orig rock band. 3 pce, open to a 4th. listn 2 mp3s @ the movintrain website. hav its f mtrl, a grt visual artist, etc. serious, driven, resourcfu. Cris 323-493-3813, movintrain@excite.com

*Bassist wntd, great songs, great singer, great band, abil, feel & exp. townshend, gilmour, the edge. dogdaves@hotmail, dogdaves@hotmail.com

*Edgy progressive metal band w/ label & investor interest. intl following, & merchandise sks bassist for shows & recording. Raphael 818-753-5723, raphael@angelrage.com

*For electric /garage band. no flakes, we are releasing an e.p soon & we want to play lots of gigs. sonntagesessions.thanx. sonntag. SON-NTAG, sonntagesessions@sbcglobal.net

*Sks a bad ass base player to complete my band. i'm a cross between ani difranco & TAmos. tree 310-397-7680, tdbumusic@yahoo.com

*The demolition kingz are lknig for a strong lead GTRst & bassist. mp3's avail . 818.761.2985 . Roland, demolitionkingz@yahoo.com

*Shocking violet sks pro bass player , band

member. stp, Zep , eurythmics , bowie , garbage mgmt , label interest , studio. c.d. done. Carl Jah 626-564-9545, carl@carljah.com

*Electric rock hybrid band sks someone musically inclined to trigger sampler for live performances. be avail for tour oct 20th - 26th to the sacramento area. Matt 310-397-2350, revolve@revolvemusic.com

*Room 16, orig rock/funk band w/hammdn organ & vintage GTR sks seriously soulful bassist w/killer chops. visit web site to hear tune. Manuel 310-936-2993, info@room16.com

*Rock/funk band w/hammdn organ sks seriously soulful bassist w/killer chops. Abe 818-713-9270, room16@hotmail.com

*Bass teacher wntd in the palos verdes, torrance areas. 10 yrs exp & musical theory basics need to go to private homes & teach children. \$30/hour. Loic, loicsguitars@aol.com

*Pages of the book is lknig for a permanent rthm section to replace our current hired guns for touring. visit pagesofthebook to hear music. Jonathan 805-358-0397, jonathan@pagesofthebook.com

*Blues/classic rock. rehearsal wed. nites in st vly. no tours, no record deals, pay is rare. we play for the love of music. age not important. vox a +. Bill 818-209-9447, daddyo@aldini.com

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*GTRst & drummer, both w/ great sound, gear, look, sks sophisticated bassist w/ deep melodic abilities, bring your creativity to new band, great project, now, Jon 323-893-3461

*Metal band lking for bass player, Inf, blk sabbath, early metallica, Maiden, judas Priest, serious/pro minded inquiries only, Robert 323-467-6521

*Bassist wntd for serious gigging & future recording, bluesy/rock/funk Inf., 18-30 no drugs/tudes, we have own rehearsal studio, pick up your bass & call, Steve 818-917-1262, swolstrup@hotmail.com

*HR GTR/voxs 6yrs 22m, sks dedicated band, or members to start, d.driver, Slipknot, godsmack, i.o.g. chimaira, Mudvayne, 24songs done on 6/7 string, very ori, 818-567-2084, cotywoil@sbcglobal.net

*Arthur mountaniol - estab rock musician extraordinaire w/ "mentally challenging" material, sks fearless, intelligent bassist,pro level & sense of humor a mus. Arthur Mountaniol, info@arthurmoutaniol.com

*Bass player nded for regularly gigging Long Beach rock band, we have a blast & play high energy shows, demo avail, John 562-760-3786, ralkin@yahoo.com

*Basslist nded asap, back-up singing a+.. KJ 310-649-7896, kijmenez@srinstitute.com

*Bass player nded, 21-29 w/ strong bkgrnd

vox & stage presence, infl: bonjovi, gnr, marv3, queen, Journey, vanhalen, band has indie cd, lockout, following, contax, 310-659-1972, madisonpaigeinfo@aol.com

*Bassist nded for christian band, music Inf: are: switchfoot, evanescence, illehouse, footlighters, Weezer, no doubt, management & labels are interested in this pro, zaira 310-850-3891, zairagarcia112@hotmail.com

*4 piece hard rck band sks bassist who knows no boundries,preferably 18-30, & lives la area, Ted 626-795-6522, sleightofhand82@hotmail.com

*Project backed by producer w/prTools hd, nd bass to collaborate,evil modern GTR parts by lama grad, ba in music, Tool, Disturbed, Korn aic, soundgarden, rush, ap, Hoyt 562-531-9268, mixohoytian@hotmail.com

*HRin coverband riot house nds new bass player, play about once a month, back-up voxs, call for more details, rick 818-904-1155, shannonsmail@adelphia.net

*Pro bassist w/ lead voxs & harmony voxs nded to sub for wrking rocking cover band, Journey to no doubt, must have it all & be dependable, jane 661-297-6638

*Bass player nded, check out soundclick slashwhospretty, . 555-555-5, whospetty@comcast.net

*Distorted beautiful melodies nded for 3 piece, lot's of energy drug free, songs on the net, groove like q.o.t.s.a. melodies of nirvana demoing as we spea, jimmy, jimmyd_2004@yahoo.com

*Bass player wntd for CA indie acous rock band, pro, expd, curr recording a new cd.

audio at cdbabycd/terihitt, Teri , music@terihitt.com

25 STRING PLAYERS WANTED

*Dreamy lush haunted, Beck, 4ad, spacemen 3, Mazzy Star, doing a halloween show, nd players now, wednesday nites in october, there is pay, ROB , olivegreen@znet.com

*Fiddle player wntd for new cntry band in the lancaster, ca , ray hunter 661-406-8596, rayhuntermusic@yahoo.com

26. KEYBOARDISTS WANTED

*Lking to do innovative things w/ electrnc music live, groove armada, hybrid, orbital, chemical bros, prodigy Bryce , sonic-siaught@yahoo.com

*Funky band nds keys to perform write, and shoot exciting videos websites avail r&b style lets build motown agi, tony "choc hollywood" 323-369-9927, tonymusic@hotmail.com

*Synth/Moog sound nded to create space rock Inf:d music, hawkwind, eno, tangerine dream , Ryanradd@yahoo.com

*Maj britisn pop rock act sks keybrdist/vintage organ vibe for tour, recording, rehearsals etc, must email picture & small resume asap, hugh oport , lgraskin@earthlink.net

*Fem singer sks keys player, style: pink meets evanescence, 80s infl a ++, no drugs, good look, serious commitment nec, Audra, oktober10@earthlink.net

*Kybrds/prgrmmr - haunting melodically beautiful to techno death thrash, mellow/rock/industr, analog & digital synths, samplers, drum machns & sequencer, 818-905-0848

*Piano teacher wntd - \$20/hour, must be dependable & have prior teaching exp, send resume to email address, Kirkmusic Studios 323-651-2395, lessons@kirkmusic.net

*San jose's extrodinar "lumbre" sks motivated keybrd player in latin rock band to create & perform, heLP us "rise above the ashes" .. Lumbre 408-294-1147, matthewangeles@yahoo.com

*Sks for a skilled musician to play for sunday church services 10:30am -2pm in Long Beachy is good, must have a jazz gospel, hip hop flavor, serious, . Eileen 562-310-1359

*Revolve sks keybrdist/prgrmmr w/ good knowledge of electrnc music, infl, from ambient to hvy progressive rock, check out revolve-music for music/info, Revolve 310-902-9843, aquamantar@comcast.net

*Keybrdist/GTRst ndd by la hr band, wrkg on

2nd indie cd, shows pending, j. kane, d. bryan, into, jovi, Journey, vh, fuel, voc & GTR a+.. pro's no wknd w, 818-554-6471, musician411@yahoo.com

*Smoke hot rock band nd good lking great playing keybrdist, making 70's & 80's rnr music for the future gen, no has beens, want to make history, call, vre music 818-363-7084, vremusic@usa.com

*Keybrdist rock act, w cd, mb20, fuel, diswala, jovi, good lking, great player, team player, a must . Steve 818-281-5481, spf55@aol.com

*Kanan is lking for a rhodes or hamndn play-er, exp./transpo./gear a must, vox a +, kanaanonline dut cam to listen to our ep, Kelly 818-648-1929, kelly@kanaanonline.com

*Level 42 fans nd us, I am putting together a level 42 tribute band, keys w/sequencer, bass, GTR & voxs nded, Jonathan 310-476-2829, belairmanager@aol.com

*Soul keybrdist w/ great voice wntd for motown/sixties soul cover band, paid gigs, great oport, Matt or Mick 323-661-2070, stonessoulmusic@yahoo.com

*G/singer/writer nds keys asap for upcoming gigs, will share \$ when paid, lking for permanent member, floyd, Radiohead, jeff buckley, rehearse in thousand oaks, David , starlry@earthlink.net

*Edgy progressive metal band w/ label & investor interest sks a keybrdist w/ serious orcheStrational skills, Raphael 818-753-5723, raphael@angelrage.com

*24m pwrful vox lking to form or join a band, pop Inf:d but open to everything, all musici-ans call me, Evan 818-990-4173, evanis-num1@aol.com

*Keybrdist wntd for melodic rock band, must be able to tour, email or call for more info, . RedheadTalent/KevinStill 626-857-4740, bloodkid77@aol.com

*Samplist/turntablist/keybrdist/percist in 1 nded for hvy, hiphop, funk, electrnc hybrid, 7dust, roni, sach&dig, nappy, bizkit, Incubus, creativity, Morley 310-717-5521, rippinradio@yahoo.com

*Lking for keys for rock/pop/rap band w/contax, great band, great gig, must be between ages 23-28, nino , ninomijatovic@yahoo.com

*Newly formed ramstein tribute band nds keybrds, must be a cool person w/ talent & an open mind, Randy 562-277-4668, RJDees@Yahoo.com

*Keysw/guit abil a+ wntd by wla acous-rock band w/od atly, mgmt, etc, must have gear, trans, skill & good att., sound ala eagles, dmb, elton, etc., huge opty, CHRIS 310-383-1755

*Wntd-a good Fender rhodes tech-my keybrd nds a little heLP , kim 323-806-8318, kimberly-manning@hotmail.com

*80s new wave cover band in la sks keys who knows material & sings back up, no egos, flakes, paid gigs email w/ your detail, jason , Jaysen@aol.com

*World percist lking for someone to heLP create drones, samples, ambient sounds using

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abelton live, for cd. mleigh , maria@mar-laleigh.com
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27. DRUMMERS/PERCS. WTD.

*Infl. dillinger ep, ptw, evyetime I die, lots more, rehearse 3x a wk, have own studio in oc, finished demo, we are very serious, nd asap. thanks steve 714-369-4645, eixthres@yahoo.com

*We are an estab band in la lking for a drummer that has what it takes to get the job done. Inf: include, police, Filter, the used, Deftones, u2, etc but we. Jesse or Aaron 323-514-6524, Lavenderinfo@yahoo.com

*La based rocktronica band los rejex lking for a talented drummer to join our project. we play HR music w/ a touch & flavor of electrca. visit us online. JP 310-386-6976, jppgrado@hotmail.com

*Fem singer releasing a cd soon & nds a band. blend of pop/punk & alt/rock. must have good presence & energy on stage. check out nonprophetbandoo. laurie 310-210-2473, lauriehaines@yahoo.com

*Maj british pop rock act sks drummer for tour, recording, rehearsals etc.23 to 33 only.must email picture & small resume asap.hugh oppor. , lgrask69@earthlink.net

*Acous rock duo playing several gigs monthly, recording frequently, sks expd passionate responsible drummer immediately, for more info call or check the. billy 818-543-0034, auto12auto2@yahoo.com

*Fem singer nds bassist & drummer for gigs. maybe more. hole, cranberries, some soul, urban. . Kinsey 213-739-1420

*Drummer nded for estab rock band. sugar-cult, my chemical romance, taking back sunday, yellowcard. e-mail for details. JT Locke 213 area, lockestar69@yahoo.com

*Signed goth rock band sks drummer. must be willing & able to play w/ click track. touring plans imminent. email for link to info page. Benn Ra , drummer@hatesex.net

*Skilled, ambitious drummer w/ jazz chops wntd for pop/rock trio. rehearse in pasadena. check layaboutband for lunes. Tex 323-463-2895, tex@layaboutband.com

*Lkng for a new drummer w/ the soul of Zeppelin, creative like dream theater or rush, & the thump of ACDC. Tristan , Tristan@undercurrentband.net

*Drummer nded, influ, ptw, dillinger ep, avenged 7, everytime I die, lots more, rehearse 3x a wk, have lock in o.c., serious players, you know the routine thank. eric 562-833-6810, ejdew720@aol.com

*Sks drummr.the likes of igor cavalera, dave lombardo, abe cuningham, danny carey, pro-

gressive melodic metal, demo complete, drums missing link, under 27 pleas. elias 310-437-9234

*Lkng for jazz/funk/fusion, drum n bass. able to play odd meters, unmettered, GTR/drum duet. progressive thinker. u can check elec-son" com site. Omar 818-501-3516, electrix1@electricson.com

*Vrstl, intlgt drummer for sphstctd, orgnl fusion/pop. xtc, stly dan, cstlo, bowie, swonder. vrs srs. highly orgnzd, orgnl, prsnl, eml me for website/mktg pln. Dave 213-448-6153, granadamusic@comcast.net

*Band based on good solid songwriting sks drums or perc for alt-pop cntry folk project.think wilco, petty, dylan, yng new old-schoo. shawn 661-296-4464, shawn@shawnty-tracy.com

*Assembling a 4-piece oc orig band whose Inf: range from bowie/killers/joy division. half of the set includes programmed material. David 714-552-5903, tyler737@hotmail.com

*Acous-sensitive drummer for fem. acous gtr sngr/sngwrtr + pianist duo. folk/pop/jazz. WeHo. recording soon, playing wkly, building fan base. early days. Dafni 310-922-0661, dat@dafni.us

*Pro drummer wntd, 21-30 for rock band i.e Crowes, Aero free rehearsal space.audition us, call for lin. jason 609-221-2440, info@krimzen-music.com

*Masquerade sks drummer. info/samples at myspace under masquerade contact via site. Kev, Ryan, Kurt , masquerademusic@gmail.com

*Enlightened bass, drums, GTRst to join GTRst & vox w/ songs vision & connex. gig, demo asap. no drugs/alcohol. HR - shine-down, alter bridg. , info@kindredmusic.com

*Start up roots/surf/twang style orig band lking for drummer.chops not important but meter is. mid 20's to late 30's w/ short hair img. Phil 818-929-9561, ges295@earthlink.net

*We are tomorrow's cry. we are lking for a new drummer. someone who is dedicated & will not flake out when some bull@%# comes up. we have alot of material, pretty g. chris 323-229-4805, cloxv@aol.com

*Fem singer/GTRst w/ song curr featured on mty lking for rock drummer in LA sexual rock/pop w/ a sense of humor. Jaime , paxton-rocks@msn.com

*Drummer wntd. here songs at purevol-umetheraction website: thereaction . Marc , thereactionxxx@yahoo.com

*Sks drummer. the likes of igor cavalera, abe cuningham, dave lombardo, josh freese, danny carey, complete set of songs, drums missing link. double bss req., under 27 plea. richard 818-232-2920, richardlopez225@hotmail.com

*Versitile yng rock drummer nded for estab project. david gray, supergrass, belle & sebastian. site is in my e-mai. Jeff 818-903-3457, info@jeffandthesky.com

*We are lking for a new drummer. we have great material & very serious. you can hear 2 songs at myspace/tomorrowscry 323 229 4805. Chris 323-229-4805, cloxv@aol.com

*Hot fem vox/bassist sks hot fem drummer to form band a la the slits, the runaways, throwing muses, shonen knife, etc. , ilariac@sbc-global.net

*Band lking for drummer bkgrnd vox a+. Inf.: mb20, u2, Floyd, Beatles, Beck. call anthony if interested: 818-701-185, anthony 818-701-1853, ajspun@social.rr.com

*Drummer wntd for LA based hardcore band.must have great skills & ready to tour. buz managment 310-251-6345, dreaddsnap1@yahoo.com

*Drummer nded for signed melodic punk band. must be dedicated & top notch. no flakes/please don't waste our time. Neshawn

310-678-7710, neshawn1208@yahoo.com

*Wanna step out of the box. create something beautiful & dark. we're lking for that innovative/expressive drummer to complete a train that has already started movin. Tony 626-644-9345, soosostudio@yahoo.com

*Drummer wntd for top 40/orig band. must be unencumbered, strong desire to travel, pro, non-smoker, 20-30, see the world. , ngeasland@hotmail.com

*Reactor sks drummer. new school img, talent, equipment, dedication required. Inf.: whi zombie, Linkin Park, metallica, etc. must be willing to presale. GREG 213-709-4814, REACTOR@IWON.COM

*Pages of the book is lking for a permanent rthm section to replace our current hired guns for touring. visit pagesofthebook to hear music. Jonathan 805-358-0397, jonathan@pagesofthebook.com

*X-members of the nils, spaceeater sks creative drummer for indie band good guys great songs infl replacements, guided by voices libertines. 30+ o. Phil 323-478-1871, A91Mat@netzero.com

*Wntd: drummer for mainstream rock band. orig. material - gig prime venues, collaborative recording of next cd - lockout -inf: mb20/u2/goos. no drugs or tude. kc , kelley@stattica.com

*Fem singer/GTRst w/ song curr featured on mty lking for rock drummer in LA sexual rock/pop w/ a sense of humor. Jaime , paxton-rocks@msn.com

*Drummer wntd. here songs at purevol-umetheraction website: thereaction . Marc , thereactionxxx@yahoo.com

*Sks drummer. the likes of igor cavalera, abe cuningham, dave lombardo, josh freese, danny carey, complete set of songs, drums missing link. double bss req., under 27 plea. richard 818-232-2920, richardlopez225@hotmail.com

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*Drummer nded for signed melodic punk band. must be dedicated & top notch. no flakes/please don't waste our time. Neshawn

310-678-7710, neshawn1208@yahoo.com

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*Estab hvy melodic rock band w/ indie/production deal, free rehearsal/recording studio, gigs nds monster groove drummer to join. Deltones, Slipknot, sevendust. Sam 626-755-0293, themorphinedrip@yahoo.com

*Fem drummer nded for HR band. great tunes, gigs, exposure & fun. must have a great sense of humor. Glenn 310-612-647, blitzergroup@hotmail.com

*The evangentalists sks a committed, good-spirited, battle-ready, down for whatever, responsible, friendly, talented skin slapper. we live in LA. Julii Crockett 323-251-9645, juliocrockett@yahoo.com

*HipHop/metal drummer wtd. inf.: rage, cypress hill, hedpe, etc. . John 626-683-1308, zroaxman@sbcglobal.net

*Drummer wntd for orig rock band. 3 pec, open to a 4th. listn 2 mp3s @ the movintrain website. hav its f mtr, a grt visual artist, etc. serious, driven, rearsort. Cris 323-493-3813, movintrain@excite.com

*World's best punk band nds punk drummer. must be able to play & play fast. nofx, strung out, pennywise, songs, rehearsal, shows, demo, good tudes etc.call us. Micky 818-753-1794

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*Shocking violet sks pro drummer , band member. stp. Zep. , eurythmics, bowie, garbage. mgmt, label interest, studio. c.d. don. Carl Jah 626-564-9545, carl@carljah.com

*Electric rock hybrid band sks someone musically inclined to trigger sampler for live performances. be avail for tour oct 20th -26th to the sacramento area. Matt 310-397-2350, revolve@revolvemus.com

*Drummer nded w/ the guts & skills to play blues-infected rock in the vein of ccr & john spencer. email only. Shane , shane@listen-tohecut.com

*Drummer nded for hvy, hip-hop, funk, electric hybrid. 7dust, infectious, bizkit, Incubus, roni, sach&dig, nappy, pro, click, creativity, impact. Morley 310-717-5521, rippinradio@yahoo.com

*Drummer nded, for dark energy rock n roll band. deathrock, early-punk, psychodelic, edgar a poe inf.: must be committed. ages 18-2. Fahne 310-559-8018, moldedtruths@hotmail.com

*Drummer wntd in the palos verdes, torrance areas. 10 yrs exp, musical theory basics nded to go to private homes & teach children. \$30/hour. Loic , loicguitars@aol.com

*Pro drummer hrd. melodic rck. bnd 21-30. pro gear pro snd & pro tude.dnsound, com we have own fanbase & gigs frm sound check promotions. . Henry 818-384-9259, hvartan@yahoo

*Pro drummer hrd.rock inf. Tool , blindside, chevelle, doors, soad, apex , bob marley , bnd 21-30. pro gear pro snd & pro tude.dnsound, com we have own fanbase & gigs f. Drew 562-243-8656, drew@dnsound.com

*Lead vox-R player nd open minded drummer for a starting band.18-25 inf: are many u2, metalica, cure, sex pistols, creed.but different . Ain 323-422-3044, Aincrowmusic9009@yahoo.com

*LA punk rock band nds hard wrkng/hitting & dedicated drummer. Inf.:social distortion, face to face, cash, the clash, fifteen, etc.etc.etc. must be able to l. jeff 323-839-1812, sailorj-eff45@yahoo.com

*Est. metal/core band w/ mngmnt & atty. lkg 4 drugfree, dnbklic, click friendly, serious drummer, trans & job a must. no flakes. aud. no. JD , prsplaya7@aol.com

*Southern rock: classic rock style: skynard, zeppelin, govt mule, allman bros. new age southern rock, if you are from the south big . Jason , jason@herolocations.com

*Competent drummer wntd for eclectic fun cover band. free practice space in pasadena. life is about playing music. John323-876-6968 323-252-5959, linus222@hotmail.com

*HR GTR/voxs 6yrs 22m, sks dedicated band, or members to start. d.driver, Slipknot, godsmack, i.o.g. chimaira, Mudvayne, 24songs done on 6/7 string, vevy ori. 818-567-2084, cotywolf@sbcglobal.net

*Cover band 80s new wave in la sks drummer who knows material & sings back up. no egos, flakes, paid gigs email w/ your detail. jason , plantrth@aol.com

*80s new wave cover band in la sks drum who knows material & sings back up. no egos, flakes, paid gigs email w/ your detail. ME! , englishkid@aol.com

*Arthur mountianiol - estab rock musician extraordinaire w/ "mentally challenging" material, sks fearless, intelligent drummer.pro level & sense of humor a mus. Arthur Mountianiol , info@arthurmountainiol.com

*Drummer wntd for punk band. call rob toxic 626-373-6875 . rob toxic 626-373-6875

*Project backed by producer w/prTools hd. nd drums to collaborate.evil modern GTR parts by lama grad, ba in music. Tool, Disturbed, Korn aic, soundgarden, rush dreamtheat. Hoyt 562-531-9268, mixohoytian@hotmail.com

*GTRst, vox, writer sks drums for solo band.no drugs.must be smart, cool & confident.mccartney meets Ramones.have cd & site.than. MARK 323-842-1643, mfgtr@aol.com

*Estab HR band lkg for an expd & diverse drummer. 21-32yrs old. able to jump into gig sit. right away. Joel 818-535-7823, j3day@hotmail.com

town. tom waits meets neil diamond at a tom petty bbq. Curt , cwalheim@lycos.com

29. DJS WANTED

*Dj wntd by HR band to start/stop drum sequence for each song, do samples, run lights/add flavor-lockout-great opport-unity in diversit. DANNY 310-666-3868, clownstar24@hotmail.com

30. SPECIALTIES WANTED

*I am a singer, sngwrtr lks for a collaborator who does trax & production. styles: bjork meets lucinda williams meets Portishead meets liz phair. goal: film/t. sheba , shebaroman@yahoo.com

*Fem backup vx wtd by funky rock band who plays covers & orig. wtd based. strongly pref westside area resident for rehearsal, etc. gas paid. . Michael T 310-358-3332, michaelmusc1@yahoo.com

* electric rock hybrid band sks someone musically inclined to trigger sampler for live performances. be avail for tour oct 20th -26th to the sacramento area. Matt 310-397-2350, revolve@revolvemus.com

*Can you hop between turntables, keys, & perc depending on the song. if so, then we nd you. cutting-edge, high nrg project w/ material/potential. lyle/leth. Morley 310-717-5521, rippinradio@yahoo.com

31. SONGWRITING

*Platinum producer lkg for a sngwrtr to work w/ him on maj projects r&b, hip-hop, gospel. serious inquiries onl. tim 310-806-7969, irk_world@yahoo.com

*Sngwrtr lkg for a collaborator to write songs to be published &/or recorded by a band. I write in blues, rock & pop styles. ask for jake . Jake Ramseyer 818-383-5331, guitar_13215@hotmail.com

*Sngwrtr w/ truly great pop songs lkg for artists or anyone in nd of very, very catchy rock songs. Carmelo 310-836-3404, carmelorox@sbcglobal.net

*Ostay music bmi is curr lkg for all types of material for potential publishing & recording. Randy Scott 888-404-1168, ostaymusicpublishing@earthlink.net

*Lanois/eno, staley/cantrell, taupin/john, simon/garfunkel sngr/sngwrtr sks songwriting partner. Thomas 909-262-3885, t4nyc@earthlink.net

*Ascac-member-lkg to write songs-for yng r&b/dance/pop bands-most have a idea of what they want-etc-I don't have a studio. Troy , dreemer01@earthlink.net

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*I'm a published author, poet, and sngwrtr. i'm lking to make someone a star w/ my songs. I write jazz, r&b, pop, cntry, rap, etc. "no one ever walked pass a millio. PAUL HILL 702-241-6408, alcoholic57@hotmail.com

*R&b/soul/pop sngwrtr/producer sks sngwr/sngwrts & artists for collab. see sublonics website for more info. Chris 213-500-825, cp@sublonics.com

*24m pwrfl vox lking for pop Inf:d songs but open to everything.open to collab.i'm serious. are you. call me. Evan 818-990-4173, evanisinum1@aol.com

*Fem singer/writer early 20's good voice & img lking for songwriter/composer/prod to partner w/ to write songs in pop/cntry genre to shop to labels. . kelimusic79@yahoo.com

*Drum/studio sks sngwrts/musicians/sngrs to collab record produce no drug/egos send demo any quality in mp3 email gh426@adelphia or gh po box 2564 van nuyes ca 9140. Guy 818-623-7159, gh426@adelphia.net

*Fem vox lking for songs for new album. prof cntry or pop genre. vox Inf: include carolyn dawn johnson, faith hill, shedaisy & marlina mcbride. Conchita , conchita15@hotmail.com

productions is lking for talented expd rappers/r&b singers to collab w/ & produce for serious inquires only. Lee-Han Jordan , bonninsyhne@yahoo.com

*Sks producer for album collab. previous vox for maj recording artists doing a solo thing. album will be shipped to the majs. maj mnmng. Jasmine , jae@jaediaz.com

*21 yr old sng/sngwrtr lking to work w/ a producer or any 1 on a demo

r&b/rock/hiphop/latin/soul. mix all diff styles of music. Omar 310-382-6256, lo62712000@yahoo.com

*I'm sks someone who is expd in arrangement & creating soulful beats. ie: reason, pro-Tools, digital performer etc. i'm a sngwrtr, singer poet . Peace peaceistillonearth@yahoo.com

*Fem singer nds producer w/ trax inspired by cranberries, hole, smashing pump, smiths, red hot CPeppers. niema 213-739-1420

*Lking for engineer/producer for original world perc cd, heLP w/ creating drones, ambient fx & recording. prof. onl. maria , maria@marialeigh.com

*Nd someone to heLP me record a demo/ep. I know exactly what i'm doing, please be the same. nd it cheap, fast, & awesome. . Halbino 305-586-1058, hal_randall@hotmail.com

*Lking for someone to record my world perc music, want to hire & engineer/ studio, mid budget.pros only, please. . maria , maria@marialeigh.com

*Help fem r&b singer/songwriter nds a demo. any students lking for a project call. Cali 323-753-0403, Gyarbroughcali@yahoo.com

*Nd to record demo. nd someone who knows pro-Tools & a sequencing program like the back of a hand. nd space to do it. nd it cheap. let's make history. Halbino 305-586-1058, hal_randall@hotmail.com

*Mgr sks bands/artists. genres: pop/rock and singer sngwrts. must be touring w/ strong songs & even stronger work ethic. Jennifer , musicconnection@truetalentmgmt.com

*Hiphop group lking for representation. for some rough song cuts, you may visit our website at soundclickcurbsidestorytellers, it also contains photos, & a. Navid Arefi 706-306-4639, CurbsideEntertainment@hotmail.com

*Debut singer-sngwrtrascapmale/recovering from "shark's" bite, sks pro mgr/agent/atty, or producer w/bonafide industry contax. styles in pop/r&b/ja. Allen , qandrews7@msn.com

*Unique metal band sks representation & mgmt. contact for more info. Arik 417-540-0506, Frailemail@yahoo.com

*Conversational rapper. lking for a mgr to take me to the next level & kick down doors , walls if nec. plenty of material, open to ideas. 13 yrs exp. Chozen 818-343-8961, choshen1@blackplanet.com

*Ive got great songs just nd the right connection. im sks a label or soundtrax/media placement. if anyone in the industry reads please check out. fleshgordon. Art flesh Gordon 732-229-0551, flesh4gordon@aol.com

*We nd a mgr. fervent hub is a band w/ 3 bassists, drums, catchy material, demo, merch & crew. nds management to support our up coming release "rebelnoise . rufus 310-989-5944, ferventhub@yahoo.com

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

*Want to start live electrnc act.groove armada, hybrid, chemical bros. Bryce , sonicconslught@yahoo.com

*Fem singer/writer early 20's lking for producer/writer/musician to partner w/ to write songs & record & shop songs. Inf: are michelle branch, sheryl cr. Kelly , dream_biggy@yahoo.com

*Engineer/producer. pro-Tools, wntd for new studio & label.must know hip hop, dance, house, r&b.want the life, the girls & recognition, call323-363-4526 partnership o. MoZ

*I am a singer, sngwrtr lking for a collaborator who does trax & production. styles: bjork meets lucinda williams meets Portishead meets liz phair. goal: film/. sheba , shebaroman@yahoo.com

*Producer/writer avail for pop, hip hop, r & b, pop rock, melodic trax, film & tv etc. email 4 info. . capheads@hotmail.com

*Fem christian singer/writer lking for a prod/writer to collab & write songs a christian album/demo to shop & record. , lovebemusic@yahoo.com

*I am a fem singer in 20's lking for collabrs to write & record songs in the christian market. lking to shop to christian labels. amy grant, mercy me, slaci. , livelovemusic1@yahoo.com

*Signed, rapper fx of his own creation r.o.t

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

*Sngwr/sngwrtr sks collaborator who does trax & production. styles: bjork lucinda williams/Portishead/liz phair. goal: film/tv ceotieshebaroma. sheba , shebaroman@yahoo.com

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36. AGENTS/MANAGERS WTD.
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representation. press kit & work samples avail. jaye 323-650-6175, info@golittlerecords.com

*Ambitious cutting edge composer/musician w/maj credits sks m/l agent to shop my music. over 250 sks avail for all genres. Bobby G. Breton Jr 626-483-6126, bbreton2@juno.com

38. DISTRIBUTORS WANTED

*Best metal band "xpeled" first full length album is lknrg for distributor in the usa market. Jeff (XPELED) Lenhart 818-994-0855, info@XPELED.com

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Gabriel Wallach
mastering engineer

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*Etab la band sputnik monroe lknrg for mgmt, booking agencies. we are ready to act on opportunities. pro resume avail. Patrick 310-980-2655, patrick@sputnikmonroe.com

37. INVESTORS WTD.

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*Hip-hop production company w/ good track record in nd of financial asst. to secure rec/prod deal for finished c.t.g project w/featured national act. Dana 937-270-3106, Great_Dane@earthlink.com

*Assembly entertainment, is lknrg for a web design intern. familiarity w/ flash, html, photo-shop, etc.a.- unpaid internship w/ possibility for pay in future. Il. Seth Owen 310-888-4040, info@AssemblyEntertainment.com

*Hw/r&b prod nds investment for equip to upgrade trax. producer for #2 hip/hop demo for 2003 in this mag. music feat on commercial urban works ent. bet 106 & park/rap. Chris 949-584-2445, hottracks@hotmail.com

*Capitol records sks students for internship for class credit. unpaid. fax resume/cover letter to: 323.469.0384. Internship Coordinator 323-462-6252

*Acclaimed film composer/sngwrtr w/intl following sks investor to press & promote pop/rock/alt cd. rough mixes/demos, cover art, etc avail. serious onl. jaye 323-650-6175, info@golittlerecords.com

*Yng ambitious personal assistant need for voice teacher/ recording studio, in Hillywd. must have transpo & internet skills. part time. James Lugo 323-462-4722, James@JamesLugo.com

*Investment neded to complete 3-song demo. the material is strong & the people involved are committed & talented. we'll offer you a healthy rate of return. Morley 310-717-5521, rippinradio@yahoo.com

40. MUSIC PERSONALS

*Rap artist & producer sks \$10k min. cd complete & ready to market. business plan & music samples avail upon request. offering 30% of project. will do ll. Deangelo, admin@musicbusinessexpert.com

*Large rehearsal room downtownmeyers & 7thto sublet.rent is \$254 a mo + ref. dep. no smokers. call for info avail now. Heather and/or Frank 310-614-7831, ballen-lineband@aol.com

*Eriq, lknrg for serious investors. have new album w/ 3 songs getting national airplay, check out eriqlcom for more info. eriqtv@hotmail. Eriq 310-752-8379, eriqtv@hotmail.com

*Rehearsal room across from GTR center in Hillywd to spli w/ pro band. we are 5 piece, w/ secure room across from GTR center on sunset. your bands shara woul. kc 323-611-8911, asterdarius@yahoo.com

*Hw/r&b prod nds investment for equip to upgrade trax. producer for #2 hip/hop demo for 2003 in this mag. music feat on commercial urban works ent. bet 106 & park/rap. Chris 949-584-2445, hottracks@hotmail.com

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*Bmi publishing company lking for songs for tv/cable & film from unsigned artists.all genre's. comp p.o. box 182, stanton, ca.9068. Robert J. Sidesstreetmusic@Hotmail.com

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& r. please. Global Pacific Entert 310-202-8996, a.rizk@worldnet.att.net, www.rhythm-net.com/bands/wildflower

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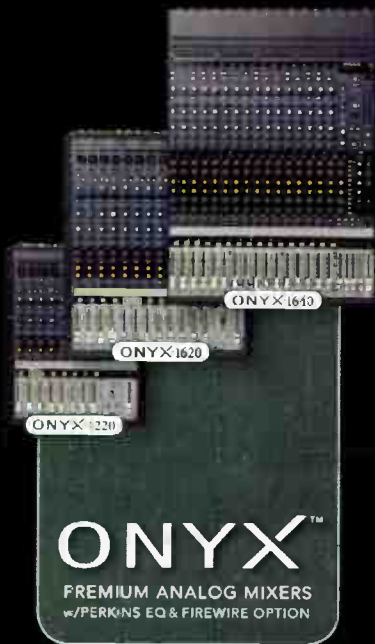
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