



FANTASTIC FIVE

by Margaret Fala

One day after signing with indie label, Wind-Up Records, the Delaware-based band **Omnisoul** found themselves in the studio working on the soundtrack to The Fantastic Four...

a 20th Century Fox adaptation of the Marvel comic book by the same name. The summer blockbuster, released in July of 2005, opened strong in first place with an estimated \$56 Million in ticket sales from 3,602 theaters in North America. Strategically placed at number 5 on the disc, (between Joss Stone and Ryan Cabrera) Omnisoul's single Waiting (Save your life) held its place on this original soundtrack that peaked at #77 on The Billboard 200 weeks after the movie was released. "Thousands of people heard our song," says Shawn Manigly, guitarist for the band, "We have fans in countries that we never would have been able to reach otherwise."

And then I IM'd a Band

Emerging from somewhere between accident and fate, a group of University of Delaware students (Derek Fuhrmann - vocals/guitar, Shawn Manigly - guitar, Josh Berger - bass, Tyler Ingersoll - drums and Jamie Orlando - keyboards) came together a few short years ago to form Omnisoul, a five-man outfit known for its reeling live shows that generate a raw intensity fans practically gush about. Founding members Derek Fuhrmann and Jamie Orlando began playing together after Orlando received an "Instant Message" (IM) from Fuhrmann looking for potential band mates. Supposedly, he was one of the few people Fuhrmann messaged who actually responded. "When I first met Derek he had only been playing guitar for a couple of months – I wasn't sure what to think, but then he started singing and I realized that this was something I should stick with."

What ensued after those initial meetings would take this group of seemingly down-to-earth college students, in unanticipated directions and rearrange their career paths forever. "All of our parents have been incredibly supportive," says Orlando, who graduated with a computer science degree. "It has taken some time to build the momentum but we are really starting to live the dream."

According to all, that momentum, originating with the sheer drive of singer Derek Fuhrmann, received its first thrust forward when the group added an electric guitar to what had primarily been an acoustic sound. The addition of Shawn Manigly to Omnisoul, the last of the five members to join the group, brought an energy and edge to their sound that quickly caught the attention of the locals and, shortly thereafter, the attention of band manager, Jim Johnson (33 Entertainment).

Practiced in the art of promotion, Johnson shared Omnisoul's independently released EP, Happy Outside, with a few choice contacts that included the program director of WSTW, Delaware's primary rock radio station. "I didn't try to tell people how to do their jobs," recalls Johnson, "I just asked them to listen to it and they picked the song (Waiting)."

Turn to page 3 →

Jessica Alba as Sue Storm, the
"Invisible Woman" of the Fantastic Four

Congratulations to InterMixx on Issue #100!

The Indie Bible 7th Edition is Now Available in Stores!



"Because of your publication, my music is now playing in 80 Countries!"

- Bob Ryszkiewicz, Recording Artist

"This is the most valuable tool I could ever have imagined for breaking into this market!"

- Shannyn Raigh, Recording Artist

**Call today to order your copy
1-800-306-8167**

**or purchase online at
www.IndieBible.com**

Also available at Borders, Barnes & Noble, Guitar Center and Sam Ash stores.

got songs?

**Happy 100th issue of InterMixx!
See you all in Dallas
and Philly this year!**



**Stephen and Roxanne
Kiely from downunder
(with Gilli Moon),**



Noel Ramos and Gilli



Toni Koch

Songsalive!

Supporting and promoting
songwriters and composers worldwide.
Songwriters unite in
the new music revolution



www.songsalive.org

in **at music conference**

**Now in Philly
and Dallas!**

Dallas - May 19 - 21, 2006
Philly - August 30 - Sep. 4th, 2006
IMC06.com and IMC06.com/dallas

NO MAN ZERO

NoManZero



Don't miss their
debut CD coming
this FALL with
Living Colour's
recording engineer
Dave Schuman.



Upcoming shows in:

DC Philly Boston NY CT

Check them out and listen to clips at:

www.NoManZero.com

“Fantastic Five” Cont’d from Page 1

With interest peaked all around, a song featured on the television show Joan of Arcadia, and local record sales mounting, major labels began to call. “As soon as Jim started working with us, record labels took an interest,” says Orlando of the band’s initial working relationship with their manager. A showcase at the Mercury Lounge (NYC) was soon to follow.

Not Your Usual Record Label

Fortunate to have a competitive situation, Omnisoul ultimately signed (Spring, 2005) a “solid” multi-album contract with Wind-Up Records, a little known independent label that has recently caught the eye of many, both in and out of the industry. Described as the “most buzzworthy label in music” by Newsweek Magazine, Wind-Up Records has, in many ways, redesigned the way that labels and artists’ work together.

Citing their dedication to artistic development and their penchant for innovative marketing strategies, Wind-Up has managed to build annual sales to over \$100 Million dollars with artists including Evanescence, Creed, Seether and Drowning Pool. By putting their money where their ear is, Wind-Up execs allow their bands to mature. This means not only giving them several chances to make a hit CD, but also providing the band the basic support that is needed to focus on making music. In the past this support has



Omnisoul, L to R - Josh Berger - bass, Derek Fuhrmann – vocals/guitar, Jamie Orlando - keyboards, Tyler Ingersoll - drums, and Shawn Manigly – guitar. Photos by Rudy Archuleta

included everything from health insurance for the band (WHAT?!) to rent, gym memberships and a network of useful contacts to help the artists (in one particular case Amy Lee and Ben Moody of Evanescence) mature. With expertise in both retail and distribution, Alan Meltzer and Steve Lerner, Wind-Up’s founders, have shown, again and

again, that they have the patience, dedication and capital to focus on building a brand with each band that they sign. For the members of Omnisoul the partnership with Wind-Up has already meant much more than having a song on the soundtrack of a blockbuster

summer movie. All reports indicate that the bands relationship with their label is truly a personal one. From dinner at the president’s house to having their A&R guy in the studio with them as their producer, the sense of support is palpable. “They treat us like family,” reports Manigly, “We are in this together and they really want our album to succeed.”

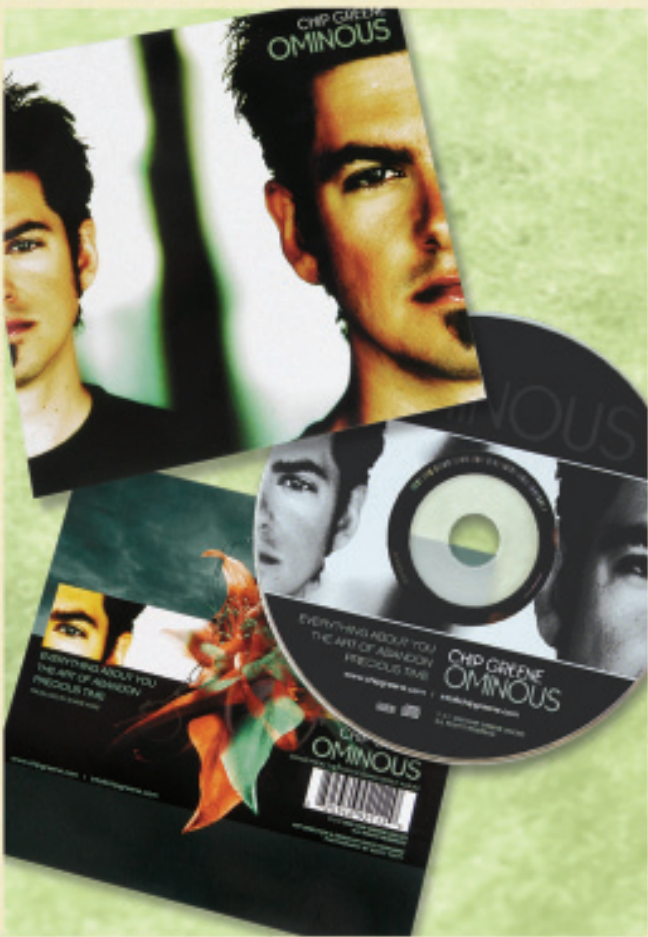
A Future So Bright...

Attributing their current success to solid friendships, hard work and the ability by all to “let go of ego and do what is best for the song,” Omnisoul seems poised for success. With their debut album scheduled for release in “late spring or early summer” the band is currently in the process of planning an upcoming tour. “We are a live band,” says Manigly, “and when we get out there and play our asses off, we make fans.”

For upcoming album release and tour dates go to www.omnisoul.com

IMC/Dallas is now accepting registrations. Please visit www.IMC06.com/dallas

So affordable you can give them away.



1,000 REPLICATED CDS IN FULL-COLOR JACKETS JUST 99¢ EACH!

Perfect for singles, EPs, or full-length albums, CDs in jackets really pack a wallop. They’re like those cool LP jackets, just smaller. Plus, they’re ready in just 12 days and so unbelievably affordable, you could give them away. Not that you need to. Our jackets look so great you can sell them at full price any day. That’s because we’re the only place that throws in high-gloss UV coating for FREE with every jacket order – a \$200 value! What else do we throw in? All our exclusive promotional tools, like six months’ free web hosting, free online distribution, a free UPC bar code, a review from TAXI, and much more. So, if you’re looking to save money on CDs without sacrificing quality, there’s no better deal than CDs in jackets from Disc Makers. You can take that to the bank.

DISC MAKERS™
CD AND DVD MANUFACTURING MADE EASY



CONGRATULATIONS ON YOUR 100TH ISSUE INTERMIXX!

Call 1-866-778-6097 or visit www.discmakers.com/intermixx to get your FREE catalog.

White Sts) has a weird story. It appealed to the upscale with martinis and dance music and an occasional band. Rumor has it the 2 partners fought and one decided to open a competing club originally called The Loft which became Foo Bar. Look through the windows and you'll see the furniture just as it was left back in 2000/2001. There was a power washer on the building recently, so look out!

Billy Bean's Café and Pub at 80 White Street has hosted countless local bands from 1994-2005. Before that, it was Gilly's from 1986-1994 where local music was utilized.

11 Ives Street always caters mainly to the penny drinks crowd. It was once Boppers and other incarnations. I saw the one and only rock/metal show there in the back room (In Itself and Vitamin F) which has a huge stage and great sound but they don't take advantage of its potential.

The Ives Street Café (12 Ives St) has a storied history and I used to read poetry and jam here on alternating open mic Thursdays with Seattle Espresso. It went through many name changes finally settling on Copacabana.

Tuxedo Junction opened in 1983 by a well-known real estate professional and local, Rick and Ron Jowdy. It showcased live local and national acts for many years and in 1998 Mike Roviello and Al Caccamo bought the business, although the Jowdy's still own the building. (How convenient). They are smart enough to cater to the Brazilian population in town with Brazilian nights and the large room now hosts mostly cover bands. I remember they hosted the burgeoning CT ska scene in the mid-90s and 1997 was the last year good music was there, although they have brought in local talent in the big room recently. The front room is now The Monkey Bar (at 2 Ives Street) and was previously The Living Room, The Lounge, and The Cave. They now host all local music and some regional and northeastern bands. A blurb in the July 2003 issue of the Hat City Free Press's "Local Music Concert Calendar" mentioned The Lounge returned to playing local music after a 6-year hiatus. Also, a few WestFest concerts (the annual springtime WCSU concert) have been hosted due to rain outs at the outdoor venue, the Ives Concert Park.

The Colorado Brewery and Trading Company (6 Delay St) opened in ? was at one time another independent brewery in Danbury. They hosted local bands and gave them chances to earn their keep by playing weekly. Open jams were featured and they also had regional bands, big band orchestras and national acts. There was a stage in the cavernous brewery area, a loft upstairs and smaller stage by the entrance. A great memory was BigTopLow's Halloween show in 2000? where they were dressed in white jumpsuits and each wore a pumpkin head the whole gig. Owner, Mike Kondrat, was a very honest person who unexpectedly died the day he decided to close the business, on February 15, 2004. He was a real supporter of the scene and it broke our hearts when he passed on. The best memory was during the Gasball in 1999 or 2000 when the City of Danbury constantly rejected his plea for an Oktoberfest on the Danbury Green, so during Gasball, he brewed a special edition Gasball Brew and provided a bar in his front parking lot with taps and stools. The venue sat vacant for a while and then became Pure Country, a country western bar. The lack of this venue in the vicinity definitely brought in their scene, but its demise was it also catering to one type of music and it closed down. Just recently it was reopened as Premier Music Hall in the fall of 2005 by local music scenesters, Peter Kauff and Keith Mahler who cleverly hired local talent to work ev-

ery aspect. They are hosting local bands and have already brought through national talent.

The Empress Ballroom, (155 Main Street, Palace Walk) opened in 2000 by Chris Cacciato, Billy Willy and Brian Blair. It is located in what was once the staging area of the former Empress Theatre, once a popular movie palace, second to its neighbor, The Palace Theatre. Billy sold his share in 2005 and local sound master and DJ, Brian Blair retained ownership. They have hosted local, regional and national acts and the basement is fully equipped with state-of-the-art studios and rehearsal space.

Area bluegrass musician Bill Wisnowski designed what is now City Ale House (253 Main St) and it was an all ages venue called The Chicken Coop for reasons known to many of us, but you'll just have to ask me since it's kind of a rude joke. The first show was on January 4, 1993 but there may have been a Halloween show prior to it. Local police tried to bust them many times but never had anything. The stage is where the bar is now and it was one room. It became Hat City Ale House in 1996 with over 100 beers on tap and a cigar bar. It was to become one of the premier music venues in our area for many years with local jazz quartet Blue! playing there almost every Wednesday for 6+ years. Pete Walrath of this publication played guitar for them. They closed down in mid-2005 and it was long coming. \$2 pints started to cause fights and from our viewpoint, there was no manager, only owners and staff as well as the no-smoking ordinance. It was then transformed into City Ale House, run by the building's owner.

Did you know the Danbury Music Centre (256 Main St) had local shows? Only two. Freak Baby played there on February 15, 1991 with Bunny Brains and two weeks later there was a metal show, but the smoke machines caused problems and that was the end of that venue.

It may have been called Old Park Avenue Lounge when it opened in the 1950s, before it became Park Avenue Lounge (127 Park Ave) in the 1960s. Then it became Blues Alley by Rufus (last name not remembered) a retired IBM executive. Russ

Mumma booked there for 3 years by bringing in countless legendary blues and jazz musicians. It became Mario's in 2003 with the occasional scenester playing there.

McNally's (Steak and Ale), formerly Classic Rock Brew Pub (1 Wibling Rd) opened as the latter in 1995 and closed in mid-May 2003. They hosted local bands, cover bands and national acts touring the regional area on their off nights. It is located at Danbury Airport and the building was a former hangar. The building is soundproofed, so when you go to your car the sound stays eerily indoors. Previous incarnations were a gay steakhouse, The Hangar and The Flying Squire which hosted local bands in the late 1970s.

I tried to cross-reference my thoughts of past owners of various places and incarnations but the city of Danbury's records are an immense paper trail without much confirmation.

Trash American Style (on 12 Mill Plain Road) is the scene store and venue for the area. You can buy, sell and trade almost anything there (within reason) and they host local bands and bands passing through on tour on their off nights. It can fit 25 people standing if you move the clothing racks and they have been presenting shows since 1990. Malcolm and Kathy even had/have their own record label, TPOS that put out amazing local and regional music on vinyl since the early 90s.

Flashes in the Pan

TK's American Café (255 White St) had many incarnations as seen on their "venue graveyard" on site and they hosted the scene from 1990-93. Both Billy Bean's and TK's are the last two bars on White Street. In the 1950s, there were about 60 bars on White Street.

The Old Oak (84 Liberty Ave) a Portuguese watering hole and restaurant is an inviting building from the outside with porthole windows and brick and stone on a corner in the "Little Portugal" section of Danbury. I saw one live show there in 1999/2000 when Omin'E held their CD release party there.

Evolutions, formerly Sunset City (68 Keeler

St) had shows as the latter in 1995, mostly dance party music. There were live band shows there in 1980-85. It has been closed for a long time.

Debbie's (now demolished) was on the corner of Elm and New Sts, behind the red church and was a dive. They hosted bands from 1991-92.

The First and Last Café (formerly Quest) at 2 Pembroke Rd (corner of Pembroke and Padanaram) hosted bands from 1983-86.

The Dialtone was located somewhere on Mill Plain Road and hosted bands from the mid-1970s until 1982.

Elan's (82 Federal Rd) formerly City Limits

hosted bands from 1982-84.

Widow Brown's Café on 128 Federal Road hosts weekly open mics and hosted local bands in the mid-1990s.

Bebe's Lounge at 40 Tamarack Ave (corner of Tamarack and East Hayestown) hosted bands from the late 1970s until the mid-1980s.

The Cowboy Café at 40 Wildman Street, formerly Rosie's and Togeby's hosted bands from 1983-87. It was a biker bar for many years.

The Atlantic (seafood restaurant) at 176 Germantown Road was previously Players that hosted bands in the late 90s until 2001. What used to be a one-room venue is now unrecognizable.

East Coast Music Mall has supported the local music scene from its opening in 1977 until present day. They hosted bands at 240 Main St in 1977, 242 Main St in 1979, 40 Main St in 1981-82 and Hayestown Ave from 1988-2005. On Main St, they gained local and regional fame for letting bands try out P.A.s and lights on their stage, but their neighbors hated the noise and put an end to it. Their new property on Starr Avenue

unlike anything else.
Seventh Wave Studio
audio voodoo, sonic miracles
www.seventhwavestudio.com
Harrisburg, PA
(717)-985-9958
clients include;
MIRAMAX
F I L M S
DRESDEN DOLLS
Ananda Palmer
HIEROSONIC
NICKI JAHNE.COM
FLUTTER EFFECT
home of
JASON RUBAL
producer
Specializing in:
Indie
Heavy
Art
Gothic
Alternative
Conceptual
Experimental

will feature a stage once again.

Pippa's on 100 South St hosted bands in the early 1990s.

Tying it all together

The countless ethnic restaurants rarely have music, but when they do, it's not local music. Western CT State University has weekly coffeehouses and the Music Departments' musicians have always crossbred into the scene as an outlet (I did). Many of the amazing musicians in the scene today were in the department when I was and we would jam. And let's not forget the many famous musicians who live nearby. Joe Bouchard (former bassist for Blue Oyster Cult) who lives in Kent and who jammed with some of us at Cousin Larry's last year, Mary Travers (of Peter, Paul and Mary) lives in Redding, Meatloaf in Weston (who coached his son's soccer team) and Keith Richards who occasionally lives in Georgetown and plays at the Georgetown Saloon's open mic.

The scene always seems to surprise me. Remember "7 on 7" in early summer of 2002. Brilliantly done but sadly, only once. It was 7 area venues with 7 bands and folks paid a set price and all the bars did well as a band would play at one place for 45 minutes and the next show would start at the next venue 15 minutes later. Then on December 31, 2005, overlapping family members of area legends, Litmus, along with Burnkit and Kateroy staged a great

party at Bethel Cinema with beer, raffles and bands in the main theater with Nina's Hair signature visuals and video game consoles on the other screens.

The Gasball was a time of the year when we would all put our creative and mischievous heads together and show Danbury and the surrounding communities who we are and what we do best in art, music, mayhem and culture. Sometimes it was one day, others two days. The popular area bands would play. There was no Gasball last year after eleven straight years but this year we've been given the greenlight for 3 days. What awaits?

I welcome any scenester who I'm friends with or not to chime in the next issue with their recollections of the scene from their points of view and add to our scene.

Thanks to Malcolm Tent, Morgan Pettinato, Russ Mumma, Bruce George Wingate, Todd and a special thanks to Marian Anderson, the oft-underappreciated Charles Ives, and Monsterland.

About the Author: *Dave Bonan is a year-round bicycle rider and advocate, activist, organizer, musician, journalist for the Hat City Free Press and one of 30 co-founders of the Mad Hatters Independent Media Center.*
www.madhattersimc.org

TIPS FOR PERSONAL SAFETY

by Noel Ramos, InterMixx.com, Inc.

With all the dangers of MySpace, cyberstalkers, sexual predators and other internet related tragedies in the news lately, it's clear that we are living in dangerous times. Personal safety is even more of a concern than it ever was.

These excerpts are taken from a primer I wrote some time ago, the advice is timeless and never more timely. The entire primer can be easily downloaded as a Word document from our site:
www.InterMixx.com/downloads

As a performing independent musician, you are always seeking to increase the amount of attention you can bring upon yourself. Sometimes, that attention may not be a good thing and there are some important facts you should always be aware of. Your personal safety is priority one and should never be taken for granted.

The statistics tell the tale every year, too many people becoming the victim of crime, sometimes violent and deadly. The daily news reaffirms the sad truth. According to the Rape, Abuse & Incest National Network (RAINN) there were 198,850 victims of rape, attempted rape or sexual assault in 2003, and every two and a half minutes, somewhere in America, someone is sexually assaulted. RAINN, which was founded by Tori Amos and others, is the nation's largest anti-sexual assault organization and operates the National Sexual Assault Hotline at 1.800.656.HOPE.

Other potential crimes should also concern you, such as the theft of your gear or vehicles. Whether you are in a band or a solo performer, and regardless of your gender, you should always remember to think about your own personal safety first in any given situation.

BE CAREFUL, and ALWAYS remain alert

about your own personal safety whether you're a woman or a man. The unexpected situation is always the most dangerous. Don't let yourself be lulled into a false sense of security by thinking "It'll never happen to me."

Some Personal Safety and Security Tips & Suggestions

These tips and suggestions may help in ensuring your personal safety and security not only when you are touring and gigging, but at all times.

Vehicle Safety

- * Keep your doors locked and your windows rolled up. Remember to lock the trunk, the hatchback, the tailgate... in other words, ALL doors and windows on vans, motor homes and trailers. If possible park the van or trailer with its doors close against a wall to prevent opening.
- * Don't place a mini replica of a license plate or any personal identification (e.g. name or address) on your vehicle key ring.
- * Consider purchasing a steering wheel lock to deter would-be thieves.
- * As you approach your vehicle, have your keys ready. Before entering the vehicle check the back seat to ensure no one is hiding there.
- * Engrave batteries, wheel covers and car stereos with your driver's license number.
- * Store a spare key in your wallet or purse, not inside or outside the vehicle. Thieves know all the hiding places.
- * Don't invite a vehicle break-in by leaving packages or valuables in sight (instruments, gear, clothing, radar detectors, cel phones, CDs). Take valuables with you, put them under the seat or lock them in the trunk.
- * Periodically check your license plates to make sure they have not been stolen, switched or altered.
- * If someone tries to get into your vehicle, drive off immediately. If this is not possible, use your horn to draw attention to what is happening.
- * Consider your surroundings. Well lit, busy places are obviously the best spots to park. Do not park in a poorly lit areas or anywhere that causes you to be concerned with walking to or from your vehicle.

Bicycle/Scooter/Moped Safety

- * Purchase and use a good locking device. The bicycle frame and both wheels should be secured to an immovable object, preferably a bicycle rack. If you have a quick release seat take it with you.
- * Try to park in a well lit area and remember that a spot that looks good in the day may not be adequately lit at night.
- * Engrave an identification number (driver's license number) in several places on your cycle e.g.- the frame, both wheels, front forks etc. Ensure the markings can easily be seen, as this will make it less attractive to a would-be thief.
- * When traveling by bike, scooter, moped etc., be aware that ride-by snatchings are not uncommon. Do not leave valuables in baskets or other areas where they are easily removable from the cycle.

Pedestrian Safety

- * Walk with a strong attitude. Keep your head up and act like you know exactly where you're going (even if you don't).
- * If you are lost on the streets, be careful whom you ask for directions. Good options are employees at stores, hotels, and gas stations. Do not ask strangers on the street.
- * Stay in well-lit areas. Walk midpoint between curbs and buildings, try to keep from using alleys or less traveled routes between buildings, and avoid bushes.
- * Stay near people and avoid taking short cuts alone through deserted places.

Continued on Page 8

InterMixx

independent music magazine

February, 2006,
brought to you by:
InterMixx.com, Inc.

- PUBLISHER:** Noel Ramos
- EDITOR:** Christopher Marz
- MANAGING EDITOR:** Elaine Law-Ramos
- ASSOCIATE EDITOR:** Robert Torres
- PHILADELPHIA EDITOR:** Tom Quinn
- DALLAS EDITORS:** Ducado Vega and Susan Crandall
- LAYOUT & PRODUCTION:** Noel Ramos, Bobby Torres, Seth Thulin, Elaine Law
- PHOTOGRAPHERS:** Dan Hott, Seth Kaye, Tracy Stark
- WRITERS:** Christopher Marz, Noel Ramos, Robert Torres, Dave Bonan, Margaret Fala, Lauren Quinn, Tim Rafferty
- DISTRIBUTION DEPT:** Robert Torres, Curtis Clark, Frank Porter, Stratus Distribution

InterMixx is published monthly as a print magazine, and online PDF document. It is a member-focused publication which is distributed throughout Connecticut, New York, Boston, Philadelphia, Detroit, Dallas and on the world wide web as an Arts & Entertainment guide.

Official Legal Mumbo Jumbo...

Authors' opinions are their own; and acceptance of an ad does not constitute an endorsement by InterMixx.com, Inc. Any solicited or unsolicited submissions become the property of the publisher. No portion or portions of InterMixx may be altered or reprinted, as this would violate Federal Copyright laws and piss us off!

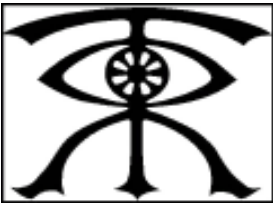
InterMixx.com, Inc.
304 Main Ave., PMB 287
Norwalk, CT 06851
(203) 483-1798

3720 Spruce St #421
Philadelphia, PA 19104

We prefer that you e-mail us!
MixxMag@InterMixx.com

Never miss an issue:
Download InterMixx -
www.InterMixx.com

For 20 years,
covering only
independent music.



Real Time Records
ROCK, HARD ROCK
and METAL bands wanted!!!

Real Time Records is currently looking for unknown bands to work with. If you're interested, send us your kit. Also, participate in our "Hard and Heavy" compilation. More details are on our website. Want to make things happen with your music? We can help if we like what we hear.

Don't have a demo? We also do demo work, in our studio located in New Haven, CT. Did you record some tracks at home on Nuendo/Cakewalk/Pro Tools/etc... and need to add fully mic'd drums or something more? We have you covered! We offer 24 bit recording PC/CD Mastering, media conversion, more... We also do custom DAW setups call us!

For other features and services contact: (203)931-0459
www.RealTimeRecords.com
c/o NYC, CT / Rep. Bobby Torres
100 Richards Street, West Haven, CT 06516
email: rtorres@RealTimeRecords.com



The Independent Music Conference!
bringing hundreds of indie musicians to Philly



IndieFans.com

ROBYN HARRIS: ROAD WARRIOR, NOMAD, SPIRITUAL SEEKER

by Lauren Quinn

Noel Ramos of the Independent Music Conference has described Robyn Harris as a "sweetheart" and said this about her performances; "Robyn's live show feels both comfortable and provocative at the same time. She'll charm you, and surprise you in ways that draw you into her world and keep you riveted to your seat."

On MySpace.com Robyn states her location as San Jose and Philadelphia but she has been everywhere. Originally from Saratoga, California, she attended college at UC San Diego. It was there that Robyn began writing music as a form of relaxation. As she relates in her biography, singing and songwriting became a "social and spiritual quest" for Robyn.

It was this spiritual quest that also provided her a lot of material for her music. In 1998 Robyn spent a semester in India. After the semester ended she was not ready to go home yet and decided to backpack around the world. Her nomadic journey took her to New Zealand, Australia, Southeast Asia, and South Africa to name a few. In Argentina Robyn decided to stay for awhile. Once settled there, she pursued another of her passions... teaching.

While working at a learning center where she taught the children English with songs she had written, a spark ignited in Robyn. Upon returning home she realized "at that point, I had definitely become more of a songwriter."

Wanting to take the next step in her



journey the singer decided to move to Philadelphia in September of 2002. She chose Philly because she knew someone there with a small studio and record label. After trying to lay down a couple of tracks, Robyn realized she was not ready to produce a whole CD. Instead, she hired a guitar instructor and vocal coach while taking several months off from performing.

Robyn did make time to record a six-track demo, "Two Red Doors," but it was not until February of 2005 that she felt ready to start recording her first full length CD. "Pocket My Pride" was released in August of 2005. Her most recent project is a video that is

now in the editing stage and should be completed in March. Robyn is also planning the recording of her second full-length CD which is scheduled to take place in May.

When the songwriter is not in the studio, she is touring and driving... LOTS of driving. She traveled 10,000 miles on her two and a half month long tour this past fall. It began in Boston on August 24th and continued through November 11th with her last show in Kingston, New York. Robyn only goes home to her parents for few weeks at a time to earn money as a waitress so she can go back on tour. Whether you are on the east or west coast, be sure to check out Robyn Harris the next time she motors through your town. You can find a schedule of her shows, pick up her CDs and get some of her great merchandise at www.RobynHarris.com and www.IndieGate.com/robynharris.

"Safety," Continued from Page 7

- * Carry only necessary cards and money.
 - * Do not stop to provide strangers with directions or information, especially at night.
 - * Walk with someone else whenever possible and set up a buddy system with your friends.
 - * Do not jog or walk alone at night.
- If you suspect that you are being followed:
- * Be openly suspicious. Keep looking behind you so the person knows you cannot be surprised.
 - * Cross the street or change direction.
 - * Go to a well-lit area, enter a residence or building, get yourself anywhere there are people and telephones.
 - * Be observant and aware, notice and remember as much as possible.

Residence and Accommodations Safety: The perceived safety of your home or hotel room can lull you into a false sense of security and occasionally you may not pay as much attention to your own personal safety as you should.

According to research done by the New York State Office of Alcoholism & Substance Abuse Services, it was determined that 4 out of 10 sexual assaults occur inside the victim's home. Even more importantly, if you are touring and accepting the graciousness of hosts who offer you their hospitality for the night, be especially vigilant and cautious. Be aware that most sexual assaults are perpetrated by acquaintances of the victims, not strangers. The Violence Against Women Survey (Statistics Canada, 1993) of women in Canada found that 89% of sexual assault victims were attacked by someone known to them. According to a national study cited on the Miami University web site, 77 percent of rape survivors knew their attacker and most acquaintance rapes happen to women ages 16 to 24.

The primer contains many more safety tips that may reduce your risk of a potentially threatening situation or becoming the victim of a crime. Please download it:

www.InterMixx.com/downloads

Rockstar Energy Drinks now sponsoring IMC06! Several IMC performers will be chosen by Rockstar to perform for them in large-scale promotional concerts at Grape Street and the 6,000 person capacity Lagoon Nightclub! A major headliner and round-robin singer-songwriter stage are in the plans. Don't miss this opportunity, register for the Independent Music Conference now at www.IMC06.com

NEW!
Digital Delivery!
Sell Your MP3s!



Now you can sell your digital singles directly to your fans, no distributors needed, no middlemen!

IndieGate.com

**On Demand,
Instant
Download,
Digital
Delivery!**

**Join the
revolution,
sell your MP3s
through the
IndieGate!**



grapestreet
4100 Main St Phila PA 19127 www.grapestreet.com

Dirty Blonde
Tues Feb 21st

Tim
Sat Feb 25th

Trevor Hall
Thurs March 9th

Roger Clyne & the Peacemakers
Thurs March 30th

Congratulations on issue # 100

EMERALD CITY CONGRATULATES INTERMIXX'S 100TH ISSUE

EMERALD CITY

Sat. Feb 18 Fashion Show Event & Party
Cocktail hour 9pm, fashion show 10pm, and afterparty until 3am. \$15 reduced cover before 10pm drinks half off 9 - 11pm, \$3 Cosmo
Presented by rosie kim fashion
www.socialphilly.com
CKS "Sexy Jeans" Party 10pm to 2am

Sat. Feb 24 Moo B presents Valentines "All Girl Event Party."
10pm to 3:30am Back door entrance.

Sat. Feb 25 Tommyboy Tribute Party 10pm to 3:30am
Moo B. Presents A Tribute to Philadelphia's Hometown hero "Tommyboy." Everyone on the local DJ circuit knows who is the King of Independently released CDs. Tommyboy has been the #1 listened to DJ in all of Philadelphia for over 4 years running, and nothing seems to be changing anytime soon!
CKS "Major Marti Gras" Party 10pm to 2am

Fri. March 3 Versago 9pm to 3:30am - Octavio's Shockingly Sexy Sultry Super Party! He surprises us every month!

Sat. March 4 DJ Cory Ayler 10pm to 12am
DJ Cory Ayler is opening for Tommyboy and Funky Mike Alba in the Main Room
CKS "Bi-girls wanna have fun" Party 10pm to 2am

Fri. March 10 Summit Park VIP Party -1am to 3:30am

Sat. March 11 Million Mic March After Party -10pm to 3:30am

Sat. March 18 Local 13 late Night Party - 9pm to 6am

EMERALD CITY AT THE FBA
460 N. 2ND ST (btwn. spring garden & colliwhill)
EMERALDCITYPHILLY.COM
T# 215.413.2500
attn: fba members & guests 21+ w/ proper ID & dress

Congratulations to InterMixx on Issue #100!

MMC10
MILLENNIUM MUSIC CONFERENCE 2006

Crowne Plaza, Harrisburg, PA • June 22-24, 2006

- 3 Days of Panels, Clinics, Workshops, Mentoring & Music Business Trade show
- 3 Nights of Showcasing Acts & Artists

www.MMC10.com

proudly presented by:

IndieGate.com
Independent Music Store

Joni Beam

105.7 X

Miller HIGH LIFE

sonicbids

SENNHEISER
DISC MAKERS

Mixx Pixx

Hott Shots by our intrepid photog, Dan Hott



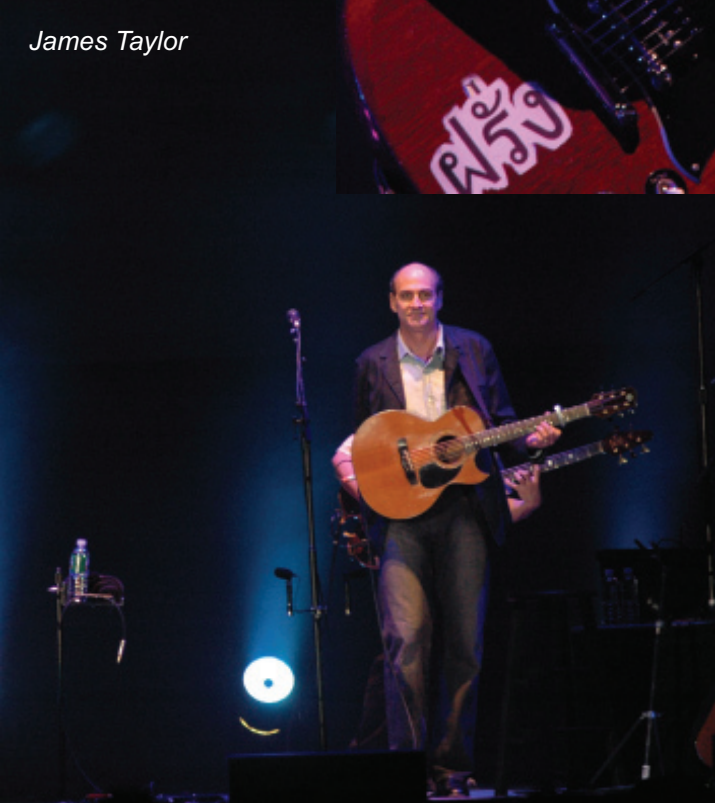
Foo Fighters



Weezer



Hot Hot Heat



James Taylor



Dave Grohl



Bonnie Raitt

Mixx Pixx

Hott Shots by our intrepid photog, Dan Hott



BB King



Cirque Du Soleil



Cirque Du Soleil



SETH ADAM

"Adam's appearance last night at The Bitter End in New York was a rock revelation. The Connecticut kid may be rock's next Matchbox Twenty, or more." *Roger Friedman - FoxNews.com*

Appearing Next At:

- Friday Feb. 24th 8:00pm - Toad's Place, New Haven CT
- Sunday Feb. 26th 7:00pm - The Bitter End, New York City NY
- Thursday March 2nd 9:00pm - Cafe Nine, New Haven CT
- Wednesday March 8th 8:00pm - Main Pub, Manchester CT
- Thursday March 23rd 8:00pm - Jimmies Seaside, Stamford CT
- Monday March 27th 7:30pm - Pianos, New York City NY

www.SethAdam.com

LUNCH Receives Award from World Hunger Year; Presents Check to WHY at Chapin Concert - Hard Rock Café in New York City



December 14, 2005 - MYSTIC, CONNECTICUT Local United Network to Combat Hunger (LUNCH) received an award for innovative grassroots solutions to fighting hunger from World Hunger Year (WHY), an international hunger-fighting organization co-founded by Harry Chapin in 1975. The award was presented at a concert featuring members of Harry Chapin's family at the Hard Rock Café in New York City on Sunday, December 11, 2005.

At the concert, celebrating WHY's 30th anniversary, LUNCH founder and executive director Bill Pere presented WHY with a check for \$1,000 for

the 16th consecutive year. The money was raised through concerts put on throughout Connecticut and Rhode Island by the LUNCH Ensemble.

WHY invited the LUNCH Ensemble to attend the concert, and nine Ensemble members joined Bill Pere and Kay Pere for a day in New York City, highlighted by the concert, which featured members of Harry Chapin's family including his daughter Jen, his brothers Tom and Steve, and Tom's daughters Abigail, Lily, and Jessica (known as "The Chapin Sisters"). Also performing were original Harry Chapin band members Howard Fields and "Big" John Wallace, and special guest



Darryl "DMC" McDaniels, of the legendary hip-hop group "Run-DMC." With Sarah McLachlan, McDaniels recently recorded "Just Like Me," which tells his own personal story of adoption and features the chorus from Chapin's "Cat's in the Cradle."

"I saw this as a very rare opportunity for the LUNCH participants to actually get to see the original creators of the songs they have been singing all these years, and thus gain a new perspective on the music we do," said Bill Pere. "We have so many kids and parents who have given so much that it was an exceptional opportunity to show them that their contributions of time and talent really are appreciated not only in Connecticut, but beyond our borders, and by the Chapin family."

Representing LUNCH were Bill and Kay Pere,

Chelsea Bateman, Anna Buehler, Katie Castagno, Stephanie Leach, Rosemary Ostfeld, Samantha Schaufler, Stefanie Schaufler, Rachelle Seney, and Kat Wyand. All agreed the show was "awesome" with three generations of Chapins participating. "This is the kind of event Harry would have loved," said Grammy-award winner Tom Chapin. "With music and stories shared and sung by close friends and family, with the proceeds going to help those in need."

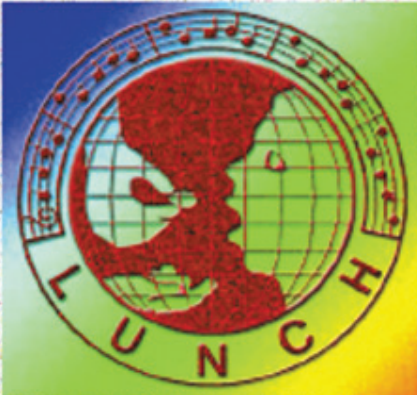
WHY (World Hunger Year - worldhungeryear.org) is a nonprofit organization co-founded in 1975 by the late singer-songwriter Harry Chapin and radio talk show host and present Executive Director Bill Ayres. WHY attacks the root causes of hunger and poverty by promoting effective and innovative community-based solutions that create self-reliance, economic justice and food security. Harry Chapin donated half his concert proceeds toward various causes before his untimely death in a car accident on the Long Island Expressway in 1981 at the age of 38. The Hard Rock Café event was part of WHY's Hungerthon concert series, and all of the performers are members of its Artists Against Hunger and Poverty Program. Through AAHP, WHY and dedicated artist-citizens have raised awareness and more than \$7 million for more than 500 anti-poverty organizations in the US. Each artist has given considerably to community-based organizations in WHY's *Reinvesting In America* network. These organizations address the underlying causes of hunger and poverty by providing education, life skills, job training, community economic development, health care, child care, housing and transportation, among other services, to their clients and communities in need. They are feeding America's hungry and moving people out of poverty. For additional information on WHY's Artists Against Hunger and Poverty program, please call Jennie Walker at 212-629-3119.

The Local United Network to Combat Hunger (LUNCH) was founded in 1989 by Bill Pere and has raised more than \$500,000 to support community outreach agencies and programs. The LUNCH Ensemble (lunchensemble.com) includes more than 40 young people from throughout Connecticut and Rhode Island. Some 2,000 youths have participated over the years and they see first hand that they can make a difference in other people's lives. For more information on LUNCH, please call Bill Pere at 860-572-9285.

BILL PERE
Guiding Indie Artists along
their Individual Path to Success Since 1979


BILL PERE
CONNECTICUT
SONGWRITING
ACADEMY
The Path to
Success

www.ctsongwriting.com



www.lunchensemble.com

CT Songwriters Association



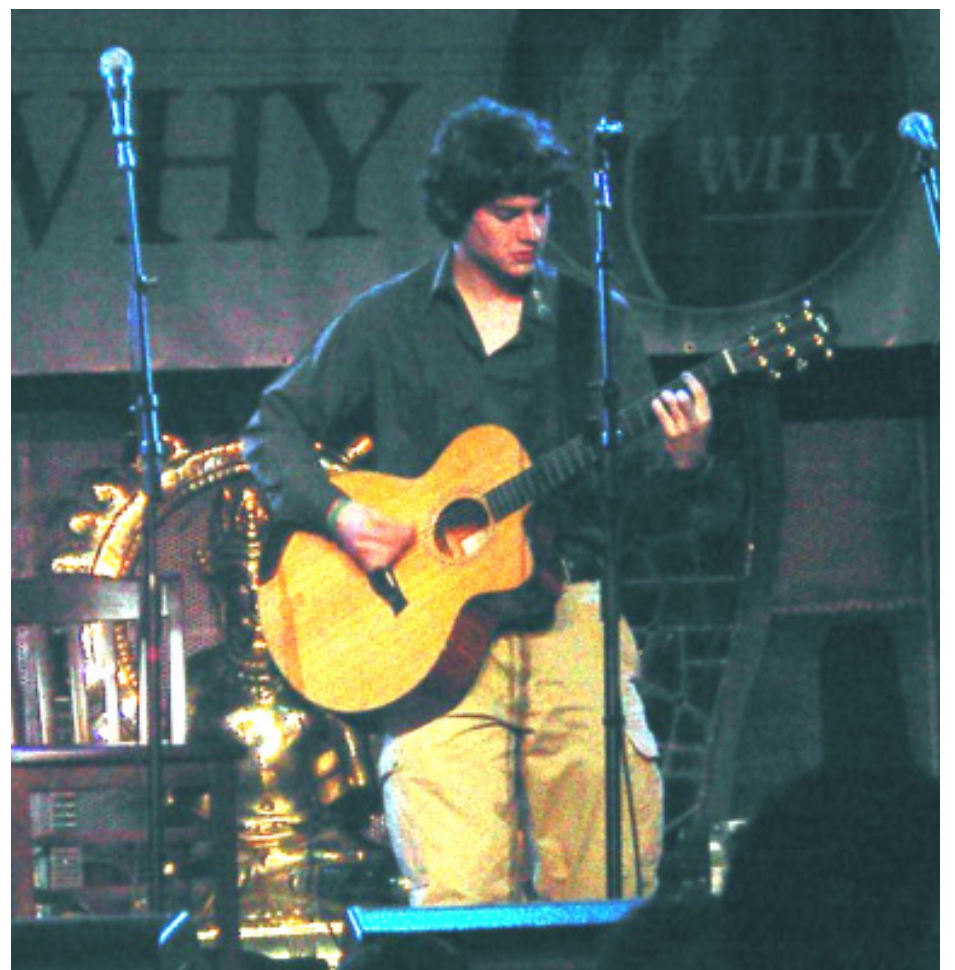
www.ctsongs.com

Career Guidance -- Songwriting Development -- Recording/Production -- Publishing
Event Production -- Business Consultation -- Song Analysis -- Industry Networking

Congratulations on 100 Intermixx Issues !
Looking Forward to 100 More !



Above Left: Big John Wallace, bassist in the original Harry Chapin Band. **Above:** Bill Pere talks about LUNCH at the Hard Rock Cafe in NYC. **Left:** Bill and Kay Pere. **Lower Left:** The Chapin Sisters perform. **Bottom Left:** Tom and Steve Chapin perform. **Below:** Jen Chapin performs. **Bottom Right:** Jonathan Chapin performs.



Mike Grayeb, Board Member of WHY and the producer of the Hard Rock concert, recognized a few individuals and groups that are "doing extraordinary things to make a difference in the local and worldwide fight to end hunger."

Bill Pere and his LUNCH team has done such a tremendous job over so many years in keeping Harry's legacy alive by bringing the messages of hope and commitment to the cause through song that we felt it was appropriate to recognize their efforts at this celebration of Harry's life.

LUNCH continues to help thousands of people each year, by raising much needed funds and by inspiring others to get involved and make a difference, which is what Harry Chapin was all about. WHY really appreciates Bill Pere's continued efforts to bring together communities of people toward this vital common cause."



IndieList - independent music advice, resources, referrals, discounts and discussion

The IndieList began 15 years ago as the very first email discussion group on the web specifically for independent music! Now it has become a popular group on MySpace with almost 1500 members. The independent artists who are members of the InterMixx InterNetwork learn from the many generous industry members (many of whom also teach at the IMC!) who have graciously agreed to offer advice and assistance. To join: <http://groups.myspace.com/IndieList> Reprinted here are a few excerpts from those discussions...

Q. OK, so now we're in the digital age, and the idea of a physical "master disc" is all but obsolete. So what does "retaining ownership of your masters" mean to today's artists? To further complicate my question, how does it relate to digital delivery and the infinite number of perfect duplicates that can be created and sold and/or digitally distributed as podcasts, ringtones, etc.?

A. Good question. I've seen many misunderstandings arise over this. When an artist finishes a recording (one song or full CD) the following pieces exist:

- The individual digital tracks.
- Midi sequence file(s) if any midi tracks were used.
- The digital file which is the 2-track stereo mix-down.
- The mastered version of the 2-track mix (peaks adjusted, spacing between songs, entrances and fades adjusted, etc.).
- The physical CD burned from that digital mastered stereo mix.

Items **a** through **d** above will exist on a hard drive somewhere. Item **e** is a physical disk.

If the writer/artist has paid a studio or producer to do the recording, then the writer/artist owns ALL of the above and should take possession of it all (D can be called the digital master and E can be called the physical master, but you want to have ALL the pieces that you paid for).

It should be made clear at the start of any relationship with a producer/engineer that whoever is paying is contracting their services as a work for hire, and thus has the full right of ownership of all the above items. The producer/engineer has no further claim to any of it UNLESS:

- the writer/artists don't pay as agreed for the services
- another arrangement was negotiated and agreed UP FRONT
- the producer/engineer has waived some or all payment in exchange for partial interest in the song's future income (as negotiated up front)

It is also important to specify up front how the above items will be delivered to the writer/artist. Item E, the physical disk is easy. The other items, which can take up a full hard drive, will have to be given to the writer/artist on a portable hard drive, and it is normal for the writer/artist to have to pay for that drive (\$100-\$200, or less, for a standard IDE Drive). Many artists don't even know to ask for their Midi files as well, if any were used.

It is important to define the understanding up front, since a producer/engineer may add considerable creative content and thus believe they have some right to a part of the song or album's future income (sometimes called 'points'). This is not true unless otherwise agreed up front. I've seen many studios hold back on giving the

digital masters to clients due to these kinds of disputes.

Another thing I've seen is for a studio to give the artist the physical CD master but not the digital tracks, effectively making the artists come back to that studio for any additional editing or changing that needs to be done. That is simply unethical if the writer/artist paid for the recording/production services. Reputable studios will make sure the person paying for the project gets all the parts of the project and can take them elsewhere.

The artist should be free to take the digital tracks and mixes to any other studio for further work. This cannot be done if they only get the physical disk and not all the digital files.

Be clear on all parts of the agreement up front, and do expect to have to pay for whatever hard drive you are going to walk away with, but by all means, **DO** walk away with that hard drive with **ALL** your files on it, unless there is some agreement otherwise.

Bill Pere
www.BillPere.com
www.CTSongwriting.com
www.CTSongs.com
www.LunchEnsemble.com

Q. In a recent radio show, the host listed “6 potential ways a band can earn revenue.”

They were:

- 1.) Sale of Music
- 2.) Touring (live performances)
- 3.) Merch
- 4.) Internet
- 5.) Publishing
- 6.) Video

I would probably subdivide those into other items as well or possibly add a few, such as licensing, ringtones, royalties, fundraisers, endorsements and “other” (meaning work as a session player or jingles writer, or luthier, or roadie or drum salesman or ANY music-related job that helps pay the bills.)

I'd probably also add the inevitable "Day Gig" in there as well, because it's nothing to be ashamed of if you make good money as an Entertainment Attorney, Financial Advisor or Domino's delivery dude and it's helping to finance your music career. That's the reality and it should be embraced.

Ringtones might go under “internet” and royalties & licensing might go under “publishing” which leads me to one of my main questions. The “publishing” beast has long been a source of some mystery and I’d love to hear some feedback from the experts on the topic.

Revenue Streams for Independent Musicians

Continued on Page 17

LOOK NO FURTHER THAN YOUR BACK YARD FOR GREAT CD DUPLICATION!

**HAPPY
BIRTHDAY
InterMixx!**

Jewel Case Packages

Retail-Ready As low as **\$299**/100

	2-Panel	4-Panel	6-Panel
100	\$299 ^{MS}	\$349 ^{MS}	\$399 ^{MS}
200	\$549 ^{MS}	\$649 ^{MS}	\$749 ^{MS}
300	\$699 ^{MS}	\$799 ^{MS}	\$899 ^{MS}
500	\$850 ^{MS}	\$950 ^{MS}	\$1,050 ^{MS}
1,000	\$1590 ^{MS}	\$1790 ^{MS}	\$1,990 ^{MS}

From your supplied CDR master. Includes CDs with black on-face print and full-color cover. Assembled in high quality jewel cases and wrapped. FREE BARCODE. From your art layout. More options available. Call for details.

Ultimate Indie Package

Everything you need for a professional CD release.

- 1000 CDs
- + 6-Panel Insert
- + Full Color Print
- + 300 Posters
- + 1000 Postcards

Our Lowest Price EVER!

1,000 for only \$1,790

Only \$1.79 each!

From your supplied CDR master. Includes 3-color silk-screened CDs and full-color 6-panel insert, color both sides. Assembled in high quality jewel cases and wrapped. FREE BARCODE. 11x17 posters, 4x6 postcards. From your art layout.

MiniJacket Packages

Retail-Ready As low as **\$299**/100

	Black/White	Full Color
100	\$299 ^{MS}	\$349 ^{MS}
200	\$549 ^{MS}	\$599 ^{MS}
300	\$699 ^{MS}	\$749 ^{MS}
500	\$700 ^{MS}	\$750 ^{MS}
1,000	\$1350 ^{MS}	\$1500 ^{MS}

From your supplied CDR master. Includes CDs with black on-face print. Assembled and wrapped. FREE BARCODE. From your art layout. More options available. Call for details.

DigiPak™ Packages

**COOL,
eco-friendly
alternative!**

Retail-Ready As low as **\$1,399**/500

	4-Panel	6-Panel
500	\$1,399 ^{MS}	\$1,699 ^{MS}
1,000	\$1,490 ^{MS}	\$1,790 ^{MS}
2,000	\$2,290 ^{MS}	\$2,690 ^{MS}

From your supplied CDR master. Includes CDs with black on-face print and full-color DigiPak™ Assembled and wrapped. FREE BARCODE. From your art layout. More options available. Call for details.

Superdups®

CD & DVD DUPLICATION
SERVICE • EQUIPMENT • SUPPLIES

WE'RE LOCAL!

Call: **1-800-617-3877**
www.superdups.com

Prices do not include shipping costs and are subject to change without notice

INDEPENDENTLY YOURS + FOREVER

BEST UNSIGNED BAND OF 2005
-East Coast Romper Magazine

VOTED BEST BAND OF 2005
-The Deli Magazine-NYC

SUICIDE CITY

www.suicidecity.com myspace.com/suicidecity

LauraLea: Trained Business Women, Born Singer

by Lauren Quinn

LauraLea Taraskus did not plan on becoming a singer/songwriter. She actually just finished up her Associates Degree in accounting and was working as a hotel sales manager when she started singing with friends for fun. Then the business graduate was given an idea for a business... *get paid for singing!*

So LauraLea kept her day job as a sales manager and started selling her new band, Eve's Apple, to bars at night. Before she knew it they were playing a lot more and she started slacking on her day job. She continued slacking at her job for eight months before she realized it wasn't for her and quit. LauraLea had no idea what she was going to do but in the back of her mind she was hoping her band would take off.



Then one night a band called Tin Pan Alley came walking into a bar where LauraLea was doing an acoustic act. The band wanted her to replace their pregnant singer. It took some convincing but she joined the band and never went back to an office again.



Eve's Apple and Tin Pan Alley were cover bands but they provided LauraLea with an opportunity to gain experience as a performer. Prior to



joining Eve's Apple, LauraLea had no singing or guitar experience, other than a few piano lessons when she was only four years old. In the year and a half she was with Tin Pan Alley LauraLea gained a great deal of experience. Her bandmates helped her learn the guitar.

Eventually the singer went out on her own and formed **LauraLea and Tripp Fabulous**. Since then she has been performing an average of six nights a week doing originals and covers. This allows her to be a full time musician, leaving her days open to write new material. LauraLea describes her music as open to interpretation. She likes writing music from which listeners can get their own meaning. When I asked LauraLea what her idea of success was she replied, "To make a living off of performing my music." Check out LauraLea at www.MySpace.com/LauraLeaMusic.

HORIZON

MUSIC GROUP INC.

Here's just a few indie bands that have called us home...

Gargantua Soul
Psychedelic Breakfast
Green Inside
The Limit
Adios Pantalones
SGR
Blood Has Been Shed
Joe
Eyd Xmas/Turse The Son
American Trashed
Mighty Purple
Base Two
Eclectic Nobodys
Mokijam
Mockingbirds
Fountain Project
Jeff Pitchell/Heavy Hitters
Shomari
Afro Semitic Experience
Matt's Alter
Ten Sheckle Shirt

Experienced, world class recording and production in West Haven, Ct.
Contact Vic Steffens at 203-934-7560

Visit www.horizonmusicgroup.com for a complete listing of friends of Horizon Music Group, Inc., studio A and B specifications, band links, and news.

Supporting Indie Music since 1988

678 1/2 Campbell Ave. W. Haven, CT 06516
fon 203-934-7186 fax 203-934-7560

Coming Soon
2 East Lancaster Avenue
in Ardmore

MILKBOY
Recording

44 W. Lancaster Ave. Ardmore, PA
610 - MILK - 300
milkboyrecording.com

"The recording sounds AWESOME. We wanna come back and do some more recording. Thanks!!"

— Mykado

"Thanks y'all for the greatness you gave to my music and to me... MilkBoy was not just a positive one time experience, but an invaluable start to a great relationship."

— Kierstin Grey

"Thank you so much for the work you did on our demo and thanks for the help in making my work sound the best it could be!"

— Malinfoe

STUDIO B

The People's Choice

You don't have to be signed to get ★ treatment!

◆◆◆◆◆ blurbs ◆◆◆◆◆
stuff that just don't fit anywhere else!

Jaxon's Local Shots Vol. 1 Released
On Dec. 6th Philadelphia's 93.3 WMMR and on-air personality Jaxon released a compilation CD with 13 tracks from Philly area artists. The CD is available at area Tower Records and all proceeds benefit Music Cares.

Ike Opens for Bon Jovi
That's right boys and girls, last month's cover and page one feature opened for Bon Jovi on February 4th. The show took place at the Boardwalk Hall in Atlantic City in front of a SOLD OUT crowd.

Keep An Ear On This Band
Self described as a whiskey drinking Rock n Roll band, FOSTERCHILD is a band that you don't want to miss. FOSTERCHILD is Kevin Miller (drums, ex Fuel), Brian Quinn (guitar, ex Octane), Eric Leonhardt (bass, ex Freak), and Danny Beissel (Vocals). You can check them out at:
www.fosterchildmusic.com and www.myspace.com/fosterchildmusic

Robyn Harris
Robyn Harris will be moving back to California in March. Her last show in Philly will be on March 11th at the Tin Angel opening for John Eddie. Be sure to check it out.

Apologia and Rains
Apologia and Rains played their first show together at the LEGENDARY CBGB's on January 17. It was a great show and hopefully these two acts play together again in the future. Stop by www.apologiamusic.com and find out

about their U-haul trip for this show. I'm surprised no one got locked up. Check out Rains at www.rainsmusic.com

Throg (formerly The Frank Porter Band)
One of last issue's cover stories The Frank Porter Band has changed their name to Throg. They will be playing at CBGB's on March 4 and The Five Spot in Philly on March 10th. Check all their dates out at www.frankporter.com

Canadian Invasion set to release first full length album!!!
After two years of recording Canadian Invasion is set to release Songs For The Atco Ghost on Tuesday, March 21. On Friday, March 24th they will host a release party at The Fire in Philadelphia with special guests the Andy Brown Trio. For more info go to:
www.canadianinvasionrocks.com

Our Own Noel Ramos Appointed NY Chapter Coordinator for Songsalive!
Songsalive!, the international singer/songwriter organization founded in 1997 by Gilli Moon Aliotti and Roxanne Kiely, in Sydney Australia has announced the appointment of Noel Ramos as their NY Chapter Coordinator. The first NYC Songsalive! Songwriters Workshop & Showcase hosted by Noel @ The Bitter End in Greenwich Village will take place Sunday Feb. 26th at 5:30 pm.
www.songsalive.org/newyork

LELIA BROUSSARD HURRICANE KATRINA BENEFIT

Time has gone by, people have forgotten, but for many families in South Louisiana, the nightmare is still very fresh and they are living it everyday. Indre Studios in South Philly is the setting on February 25th for a benefit show for some of those families featuring the music of Lafayette, Louisiana native Lelia Broussard. Although now living in Philadelphia, Lelia has many family and friends in South Louisiana, which is why she and her team decided to have another benefit show to help out a few specific families there. "I believe there are very worthwhile organizations doing great things for the people of Louisiana and I know it's important to support them, but I also know that some families get lost in the shuffle. The money raised from this show will go directly into the hands of a few families we have adopted back home. They still need so much, and every little bit helps. This show is to raise money but it's also to celebrate the spirit and resolve of the people we love so much. And it's Mardi Gras! What a great time to celebrate! And if you know anything about the people of Louisiana, you know that their spirits are very strong and we never miss an opportunity to celebrate!" says, Lelia.

There will be two shows on February 25th, along with some good Louisiana food and drink, beads and Mardi Gras trinkets. "Back when the hurricane first hit, there were a lot of benefit concerts and I participated in several of them, but I knew then that in six months, people would probably start to forget, maybe even sooner than that. So I always had it in the back of my mind to do another benefit show when the right time came. I think with it being Mardi Gras, it's a perfect time to bring the attention back to the problems people are facing and to try and get some additional help going their way. I couldn't think of a better place than Indre Studios because it's just a great atmosphere for something like this. If you haven't been there before, you're in for a real treat!" Lelia explains. Joining Lelia that night are New Jersey jam band Days Awake (www.daysawake.com). "I am so happy to have Days Awake do this benefit with me. I first met them this summer in New York and we have been friends ever since. They have such a high energy rocking set, and people are going to be blown away by them." says Lelia. Need another reason to come out? Lelia's band is filled with some of the finest

musicians in the area. Chico Huff (James Taylor, Carly Simon) Erik Johnson (Huffamoose, The Fractals), Joel Bryant (Aretha Franklin, Harry Connick Jr.), Ron Jennings (Jim Boggia), Matt Cappy (Kirk Franklin, Earth, Wind & Fire, The Roots, Jill Scott) Chris Farr (Rob Thomas, The Roots, Jill Scott), and Mayra Casselles (Regina Bell, Phyllis Hyman).

When asked specifically how Hurricane Katrina affected her family, Lelia says, "The most difficult thing was not knowing... not being able to get in touch with family and friends, and of course, watching it all take



Independent artist, Lelia Broussard is presenting a benefit for Hurricane Katrina victims. The artist stresses that the need is still there.

place on television and looking for people I might know was heart wrenching. My cousin is a Sheriff's Deputy and was out rescuing people... I think he is a changed person because of what he saw. My uncle was a reporter there, it was just devastating, and there were about 5 families we didn't even know staying at my grandma's house which was pretty hectic for them... but I guess the most important thing to remember is we still need to help people out there and they will need our help for a long time, and that's what this concert is about. The people I know in Louisiana will definitely be celebrating Mardi Gras this year and so that's why we wanted the show to have a celebratory theme as well, because that is what we do in Louisiana even in... well, *especially* in hard times." People coming to the show can expect a rollicking good time or as they say in South Louisiana, "Laissez les bon temps rouler" (Let the good times roll!)

pulseweekly

THE

LEHIGH VALLEY'S

ONLY REAL

ALTERNATIVE

NEWSPAPER

930 N. FOURTH ST., SUITE 205 ALLENTOWN, PA • 610.437.7866

IMC/Dallas is now accepting registrations.
Please visit www.IMC06.com/dallas

"ear-responsibility"
It's a good thing!

The American Speech-Language-Hearing Association

www.asha.org

courtesy of Elaine M. Law, CCC-SLP/A
Speech-Language Pathologist • Educational Audiologist

“IndieList,” Continued from Page 14

So, question one is: *In simple terms, what kind of publishing revenue can an indie artist work towards and what does the typical deal look like?*

I have long suggested that indie bands need to “diversify their revenue streams” (look Ma, I’m quoting myself!) and in this brave new digital world, new opportunities to do just that are popping up every day. Indies can add a lot of little “trickles” together to form a healthy combined revenue stream and actually earn a good living from their music and related products/skills.

The BEST part of creating a total income stream by combining lots of little trickles of income is that you have security. If all your eggs are in one basket and that source of income goes away, you’re sunk. However, if a diversified indie loses one or more tiny trickles, no problem! It’s a much simpler and less stressful challenge to find a replacement revenue stream for a few dollars than it is to find another single source of sustaining income.

Here’s my second question: *Can any of you suggest other possible sources of “trickle income” to add to our current list?*

And my final questions for this round: *For those of you already experiencing some success with diversified income streams, how do you keep track of it all? Do you work with a financial expert, use a computer program, keep a ledger...?*

A. Publishing is one of those often misunderstood areas of songwriting, so here’s a brief summary:

When a song is written, it automatically has

two equal parts: the writers’ share, which is 50%, and the publishing, which is 50%. (Thus if a song has 2 writers and the song is under contract to a third-part publisher for 100% of the publishing, and the song earns \$100, then the writers get \$50 to split as per their own agreement, and the publisher gets \$50. If you, the writer, retain your publishing rights, then you ARE the publisher and you get to keep the other \$50.

Note that all royalties are paid to the publisher and the publisher pays the writer(s).

What all this means is that when you have finished writing a song, you are the writer AND the publisher. You can choose to keep the publishing rights and try to shop the song yourself (i.e. place it with other artists, license it for film, ringtones, etc), and if you do that, you get to keep all the revenue.

If however, someone offers you a publishing contract, and if you sign it, then the publisher is responsible for shopping the song and gets to keep the agreed-on portion of 50% of the revenue (REMEMBER - if you sign away 100% of your publishing rights, it is 50% of the song - you NEVER give away any portion of your writers share (50%)). You can co-publish, meaning you retain some portion of the publisher share, and you sign away some portion of the publisher share (a 50/50 publishing deal means you own 75% of the song — 50% for the writer’s share and half of the other 50% — and the other publisher owns 25% . *Given the opportunity, should you sign away some or all of your publishing rights to a song ?* The answer is yes ONLY if :

(a) You are SURE that the publisher has a

better chance of getting the song placed somewhere than you do (what’s their track record, are they reputable, what are their connections, etc) - otherwise it’s no better than you doing it yourself.

(b) the contract is at least equivalent to an SGA contract (check the SGA website)

(c) you NEVER are required to pay the publisher a penny - this is important, as it is the publisher’s responsibility to pay all fees, demo costs, copyright registrations etc. You do NOT pay a publisher (exception - if you are co-publishing, you may split costs). If a publisher asks you for all the publishing rights and asks for money, walk away.

(d) there is a reversion clause where you get your song back if nothing happens in a year, or two at most

(e) you’re clear on the exclusivity - publishers like to have a song under exclusive contract to them, meaning you can’t shop it or place it elsewhere for the duration of the contract, unless otherwise specified

(f) you’re satisfied with how the publisher will pay you (remember all monies will go to the publisher and you’re dependent on the publisher to pay you)

(g) the MOST you are giving up is 50% of the song (equal to 100% of the publishing)

(h) if you are co-publishing which party is the administrator of the song (i.e. only one party manages the licensing, royalty collection/payment, etc).

If you’re okay with all of that, then go for it.

All songwriters should have their own publishing company. It just means setting up business name for yourself. No special incorporation or anything needed. It can just be a sole proprietorship with a checking account in the publishing name, and a

spreadsheet for record-keeping. If you ever decided to join ASCAP or BMI, it’s best to do so as a publisher rather than as an artist.

In a band, having clear written definition of who owns what part of songs co-written in a band or with others always helps avoid hassles if the band breaks up or if a particular song is wanted by a third party.

Whether you are the publisher or another party is, you need to know what a publisher does.

There are essentially 4 sources of royalty revenue, and the publisher seeks to generate these, negotiate rates, collect monies, and pay the writers.

They are:
1. Mechanical (CD’s) (statutory rates, usually administered by Harry Fox or by Record label)
2. Synchronization (Film, TV, Soundtrack, Stage-negotiated by the publisher)
3. Print (sheetmusic, printed arrangements - negotiated by the publisher, Administered by the print publisher)
4. Performance (radio/TV airplay, concerts, jukebox,muzak, etc.-sometimes negotitated by the publisher, or sometimes payments administered by ASCAP/BMI/SESAC through their formulas)

New stuff like digital downloads, podcasts, internet radio, and ringtones are still finding their place in all of this, but the principles are the same - 50% writer share, 50% publisher share and YOU are the publisher unless you sign otherwise.

Regarding 1. above, it’s important to realize that once you publicly distribute a song in any form, it is ‘published’. Once a

Continued on Page 19

EMG

Entrapy Music Group
3720 Spruce St.
#421
Philadelphia, Pa 19104
877-897-5255

Connecting Musicians to the Resources that they Need and Fans to the Music that they Love.

EMG Artists:

- Apologia • Suicide City
- Rains • Con
- Yours & Mine

EMG Services:

- Bookings • Management
- Studio • Marketing
- Sound & Lighting
- Much, Much More.....

Check out the current EMG Artists, their new releases, and how musicians and fans alike can benefit from connecting to EMG at www.entrapymusic.com

Soultree

**"All I can say is WOW!
What a provocative voice
an amazing sound."**

**SHAYNE HOLLINGER
KPIR Radio**

**...an acoustic guitar sound
with folk lyrics and catchy pop beats.
With the line
"Now that
you're here, sexy thing
Come and taste my honey",
it's sure to grab your attention.**

WAYNE ANSELL

**Grandall's voice is comfortable and familiar
with all the power needed to deliver
truly soulful performances across genre lines.
The sometimes-jazzy, sometimes-bluesy folk
performances are wrapped around
poignant lyrics and creative instrumentation.**

MY TEXAS MUSIC.COM

Pure Texas Gold

www.SoultreeMusic.com



Independent Music Conference - Dallas Panels and Workshops to date:

Check the site for frequent updates!

* PANEL: Digital Delivery... It's A Reality!

(Neil Sheehan, Gilli Moon, Richard Gabriel, Noel Ramos-Moderator)
Digital delivery is a reality. Now we are seeing how it is affecting the market. Even in the short time that we have been utilizing this new distribution method, it has already morphed considerably. Podcasting, ring-tones, digi-singles, sound tracks, and other digital marketplaces have already expanded this brand new opportunity. This panel will be a cutting edge discussion of these critical developments. Topics will include protection of intellectual property rights, digital distro deals, and the state of the emerging digital delivery market.

* PANEL: Publishing, Fact and Fiction

(Robert Case, Richard Gabriel, John Acosta, Noel Ramos-Moderator)
The complex business of publishing will be discussed including: role of the publisher, benefit of their expertise to the songwriter, writer's share, publisher's share, statutory rates, the functions of the PROs, sync licensing, master use licensing, artist royalties, as well as which royalties are paid by radio.

* PANEL: Street Teaming and Buzz Building

(Robert Case, Richard Gabriel, John Acosta, Terry Coughlin, Don DeBiase, Toni Koch -Mod.)
Members of the promotional side of the market will discuss the importance of incorporating a serious street teaming effort into your overall indie business efforts.

* PANEL: Indie Booking and Touring

(Toni Koch, Ducado Vega, Susan Crandall, Gilli Moon-Moderator)
Many Indies realize the importance of watching their budget and utilizing DIY methodology for their booking and touring efforts. But what's the point of touring? This panel takes it to the next level. Maximize your effectiveness: gig-swapping, interviews, airplay, promotion, retail. Time is precious and touring is a massive undertaking; learn to tie in all the critical elements. These experienced road warriors will help you make the most of your efforts.

* The 8 Keys to Success in the Music Business (Bill Pere)

Music is first and foremost a people-driven business. Understanding the 8 factors that determine how people (band-mates, booking agents, DJ's managers, record producers, partners, and fans prefer to give and receive information can give you powerful leverage in navigating the maze of human dynamics.

* Tripling Your Audience with Targeted Songwriting (Bill Pere)

Are you reaching only 30% of your potential audience? The other untapped 70% is only a few key words away. You do not have to sacrifice artistic integrity to reach a wider fan base. You just need to know some of the central factors in effective lyrical communication, and then decide how you want to apply them.

* Ear Responsibility - What EVERY Musician Must Know About Hearing Loss (Elaine Ramos)
Hearing loss caused by exposure to music will be described, as well as preventative techniques designed for each band member so as to avoid losing hearing sensitivity during not only performances, but practice sessions as well. Issues such as a "tinnitus" (ringing in the

ears) will be discussed along with most current research on music-induced hearing loss.

* Music Publishing for Songwriters (Robert Case)

This workshop will consist of a basic overview of what music publishing is. What do music publishers do? What is Demo production and pitching songs? What performing rights societies do? Why is this information important for songwriters?

* MPWR Workshop - Artist Empowerment (Gilli Moon)

Define success on your own terms... professional artist development, staying motivated, how to develop the right relationships, marketing and promotional tools, and overcoming obstacles. Gilli Moon hosts an MPWR (empower) Workshop to motivate you beyond creativity, into the business world of the Professional Artist.

* Extreme Music Marketing and College Radio (Ducado Vega/Susan Crandall)

We know in any given situation extreme measures yield extreme results. It is no different in the life of musicians. In order to get desired results we as musicians have to at times take it to extremes. Because the competition is so stiff in the biz, one must be creative, bold, daring and fearless. Extreme Music marketing is the key. We will take a look at everything from creating a thriving music scene, to the look, the sound, language, sacrifices etc. Extreme measures yield extreme results!

* Entering the World of Movies - It's Not Just Your CD (Richard Gabriel)

Whether, it's for your song, your CD, or your appearance, there's much more to this genre than exposure. This panel includes a discussion of the opportunities that exist in the movie world, not only with placement of your CD, but with your song, underscoring, and on camera performance. There are pitfalls to watch out for, and opportunities that can improve your "deal." This workshop covers issues ranging from publishing to on-camera performances, either as a featured or non-featured performer.

* The Performing Songwriter's Paint Box - Vocal Workshop (Kay Pere)

How to unlock all the colors of your voice. Techniques to release the unique expressive palette of each song. Tools to create a vivid experience for your audience no matter what your style. Learn specific vocal and songwriting techniques which will bring you attention as a Performing Artist. Kay Pere is a multi-dimensional music educator, performing songwriter, visual artist and activist, whose work embodies a message of hope, healing and humanity.

* Stage Preparation (Tom Quinn)

Tom Quinn is a veteran sound engineer with years of experience in large venues with up to 6,000 person capacity. Whether your gig is in a small club or a large theater, this workshop will help you become better prepared and more skilled in the technical areas of stage and sound set-up.

* Rock Solid Rehearsal Techniques (Steven Memel)

This workshop is for performers of all types, singers as well as instrumentalists, individuals as well as bands. In this workshop you will be taught how to stop wasting valuable rehearsal time, maximize your efforts, and become as solid as a rock on your material. This will not only save you time, but money as well. You will be far better prepared for gigs and recording sessions. Steven Memel will teach you simple yet powerful techniques that will forever change the way you approach your practice time. Learn how to break down your song for targeted work, how to permanently fix problem areas, how to get your band to play tighter than ever

Continued next page...

IndieGate

ONLINE INDEPENDENT MUSIC STORE

IndieGate.com is proud to present the Independent Music Conference, 2006. Watch for special sale pricing from IMC performers!



slater & shellans \$14.97



green room
marianne kesler \$12.00



woman moon
gilli moon \$15.00



self help for a sick society
gill farkas with no parachute
bill farkas \$12.99



high school my school
bill pere \$13.95



kk \$10.00



sunshine
tah phrum duih bush \$10.00



THELMA HARCUM
thelma harcum \$9.00



FLUTTR
fluttr \$5.00



jessi hamilton \$10.00



mia kim \$10.98



JENNA DREY
just like that
jenna drey \$9.99



joey stuckey \$12.97



ducado vega \$5.00



frank porter
frank porter \$10.00



SOULTREE
soultree \$10.00

www.IndieGate.com

InterMixx.com

Independent Music Magazine

New England, New York, New Jersey, Philadelphia, Dallas & More!

inside our 100th ISSUE:

▶ Mercury (Up) Rising

▶ WHY LUNCH

▶ Lelia Broussard

▶ Lauralea Taraskus

▶ Robyn Harris

FANTASTIC



★ OMNISOHL MAKES THE
FANTASTIC FOUR SOUNDTRACK