

Independent Studies with Lauren Hart

by Margaret Fala

Fused into the fabric of the city, Lauren Hart is more than a singer/songwriter to Philadelphia. Literally, the daughter of “The Voice of the Flyers”, Gene Hart, there are few people over 30 in the city of brotherly love who do not recall the days of Stanley Cup Championships and the lore of the Broad Street Bullies. Those were the days when we were all winners and when the “good guys,” the ones who really worked hard, could still overcome all odds and walk away champions. Yes, this is where we (Philadelphians) found [Lauren Hart](#).

First singing the national anthem at a Flyers game while still in junior high, Lauren has graciously inherited an elusive and indefinable Philly mojo that she has, over the years, molded and shaped to become her very own (an accomplishment that should not be underestimated). With her own special brew of ambition mingled with a serious dose of perseverance and tempered by a natural approachability, Lauren Hart successfully managed to transition from local hockey rinks to the south of France where she has played with Stan Getz and Tina Turner, to touring with her band alongside the likes of Fiona Apple, Tori Amos, Matthew Sweet and 10,000 Maniacs. “I played anywhere and everywhere I could,” says Hart who admits to having once treated her career like a “blood-sport”. “I was always trying to get to the next thing, the next level.”

“The Next Thing” included a multitude of showcases and two major label record deals, one with Columbia and one with BMG. “If you keep playing and keep getting out there, you are bound to have a few exceptional moments,” stated Hart modestly, “so much of it is just that the ‘right’ person happens to like your music.” But in the mid to late nineties it didn’t matter who liked your music. Record companies of every size were experiencing “growing pains” which were actually more like shrinking pains as mergers manifested themselves with A&R reps getting “let go” and many established, as well as up and coming, acts being spontaneously set free to fend for themselves.

Some of what has been left to major label rosters can be seen on the recent Grammy’s where Mariah Carey and Kelly Clarkson walked away with multiple awards. “They can absolutely sing but are these our best female artists?” Hart wonders aloud, “Is this the best art that we have to offer?”

With cd sales down by 6% last year one has to wonder. Hart, who finally bucked the system and established her own label, Gypsy Girl, released her first independent record back in 1998. Since then she has hesitated to sign on for large-scale distribution. “The cost of product doesn’t justify it” she states, “why do I need 50 CDs in a Walmart in Peoria? I play, I put my music on the web, on MySpace and people everywhere can listen to it.”

With her newest release, *5 Lifetimes*, Lauren Hart offers those listeners a collection of songs that reveal a level of introspection and self-acceptance that is grounded without being dark, and hopeful without being sentimental. At once she communicates a fragility and sense of her own imperfection (“I might be colorful and sometimes broken/I might be coming in just when you’re going/I might be losing ground but still I’m hoping you might love me anyway.”) while also conveying a strength that indicates complexity (“I can’t be broken anymore/Taking this house of hope making it mine/Counting the hallelujahs we both will find”). It is not tough, it is intense; it is not rigid, it is resilient.

Chastened by what she says are the five lifetimes she has lived (so far), it is no accident that Hart’s songs ring with some authority. In our short conversation she revealed a multitude of transformations that she has managed to navigate with uncanny agility. A cancer survivor, Hart is now in her fifth year of remission. A single woman who never anticipated (or especially wanted) marriage, she was married this summer. A former student who left college to pursue her love of performing, she has since returned to school and earned a liberal arts degree.

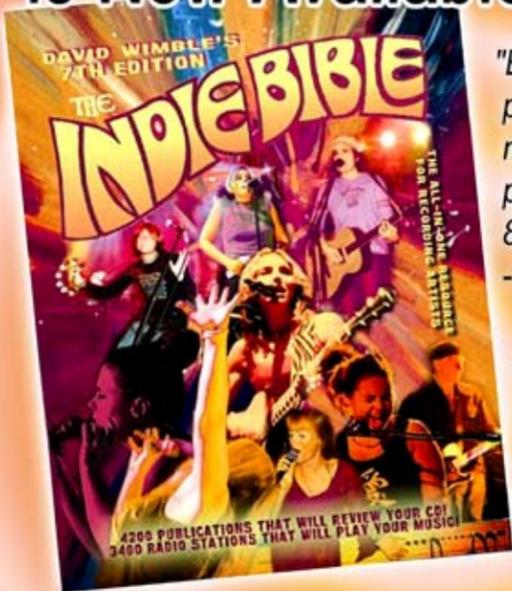
Recently playing to a sold out crowd at Philadelphia’s World Café, Hart continues to both represent and embody the soul of that from whence she came. Yes, she is far more graceful than the Broad Street Bullies ever were, but she is no less the fighter.

For upcoming shows and to hear the music of Lauren Hart go to www.laurenhart.com or visit MySpace.com at www.Myspace.com/laurenhartmusic.



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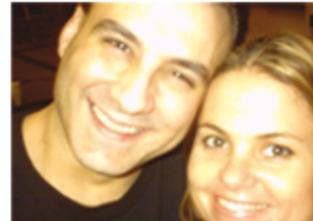


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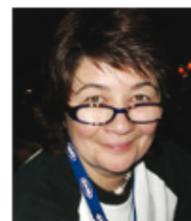
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Crystal and the Wolves: One Crazy Ride

by Lauren Quinn

An inspirational band of pop/rock/Americana that has been described by Ian Tsan of Grape Juice Records (myspace.com/grapejuicerecords) as "Feel good music that's smart, powerful, and danceable: smart enough to convince you she's put in her musical time; powerful enough to make you think; and rockin' enough to make you dance."

The Journey Begins

Crystal Eastman has been interested in music since she was a senior in high school. That is when she bonded with a piano player and decided to put off college for a year so they could put their hearts into starting a band. But no band really came of that and Crystal went off to college. Then, there was a fire!!! Talk about a real life lemonade from lemons story. Crystal and the Wolves (CATW) are definitely one. It was back when Crystal's house caught fire and all she had left was her guitar. Right after that her job sent her to Europe only to tell her two weeks later they could not afford to pay her anymore. I think that would be the breaking point for most people but this optimist used it as an opportunity. She decided to stay in Europe, to do some soul searching and to find herself as an artist. After living like a hermit, as she describes, for six months and six countries later Crystal decides to come back to the States. Jobless in San Francisco It was not until she came back from Europe that she decided to focus on her music career. She figured that if she is already jobless, why not be jobless in San Francisco. Upon arrival in San Fran, Crystal played around at open mics and coffee houses. But she really wanted to hit the studio to record the songs she wrote in Europe, only she didn't know any producers in this musically diverse city.

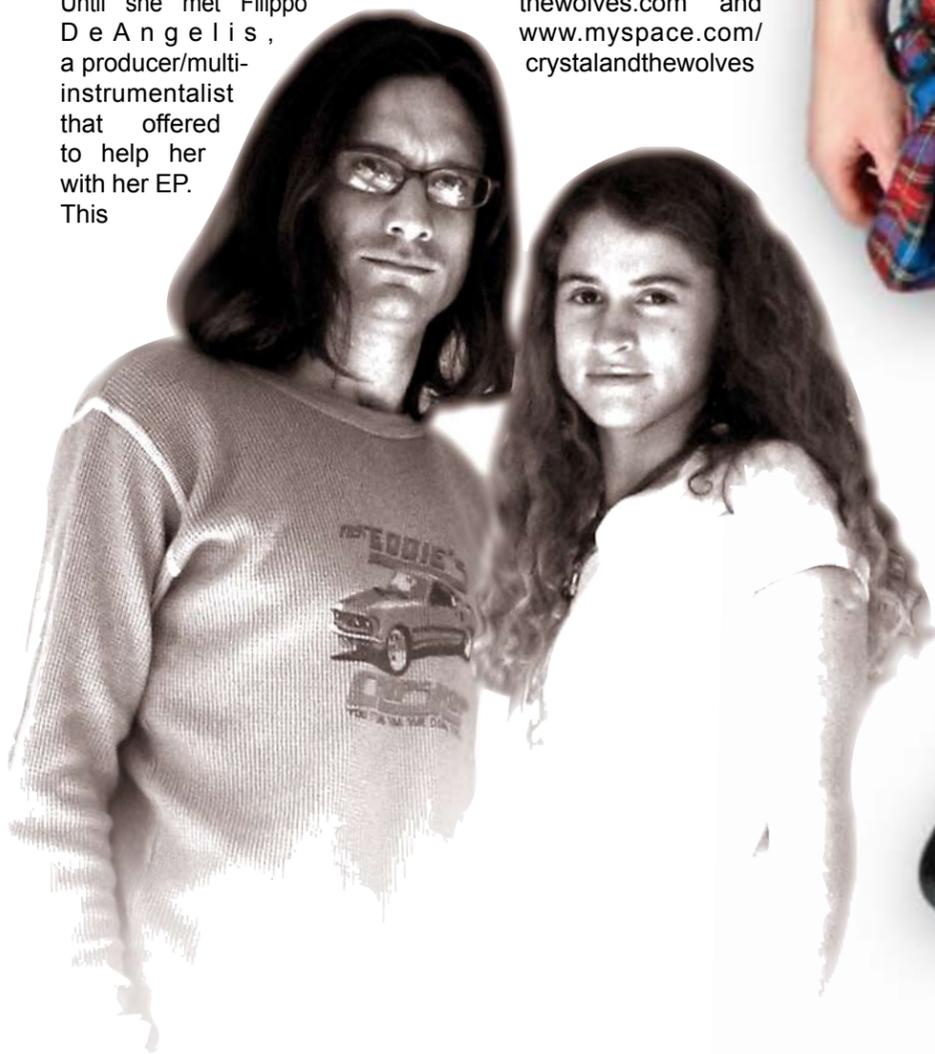
A Boy Named Fil

Until she met Filippo DeAngelis, a producer/multi-instrumentalist that offered to help her with her EP. This

phenomenal musician has been around music his whole life, his mom was a vocal coach and opera singer. Put on the stage at three years old, he has played in 25 bands in 20 years. Prior to joining Crystal he played bass, guitar, and keyboards, but never played drums before. Fil new what needed to happen rhythmically so he decided to go for it on the drums.

Fairy-tales and Magical Places

Crystal and the Wolves is a unique name so I had to ask how they came up with it. After the explanation it completely made sense. People used to call her "Little Red Riding Hood." Then after her guitarist didn't shave one night for a show and someone compared him to a wolf... "The Wolves" seemed to fit. After going out as "Little Red Riding Hood and the Wolves," they decided to separate themselves from the fairytale and changed it to Crystal and The Wolves. The other name I had to ask about was **Shapinska Rock** which is the name of their upcoming cd due out May 11. Shapinska is a word that Crystal had in her head since she was sixteen. She describes it as magic imaginary place that is a source of inspiration for her. In support of the release the band is going on tour starting April 8 in DC. But some of you might have already seen them. In September '05 they went on a two week east coast tour. During which time CATW attended and performed at the IMC05 in Philly. Also, they just played four shows at SXSW in Austin, two of which were with the Texas Independent Musicians (texasindependentmusicians.org). For more info on Crystal and the Wolves check them out online: crystalandthewolves.com and www.myspace.com/crystalandthewolves



Mercury (Up)Rising – A Brief Review of the Danbury, CT Music Scene – Part 2

by Dave Bonan

Mercury (Up)Rising: The History of the Danbury Music Scene: 1960-1979.

There are those rumors you heard growing up that turned out to be true, like when Neil Diamond played the Danbury Elks Lodge in 1964, The Turtles and Roberta Flack (separately) played Western CT State College's (now Western CT State Univ.) Student Union to 70 people, and when The Doors literally ripped up the stage at the old Danbury High for homecoming. The focus for these series is Danbury-centric only, but my sources keep on elbowing me to tell you that even though our scene is all original the surrounding towns helped shape the scene here as well, such as New Fairfield, Brookfield and Brewster, NY. Such venues might wax nostalgia in this publication's readership, so why not keep them happy. Grandma's, Scolari's, Fore 'N Aft, Nick's, Carol's Barn, McCarthy's, Chambers Brothers. Phew. That's it.

Who knows the exact year when bands started playing in Danbury? Was it the fife and drum corps in the Revolutionary War? The Civil War? Ragtime dances in the 20s? Jazz bands in the 40s and 50s? We shall find out in this next installment of Mercury (Up)Rising as I guide you through the history of the Danbury music scene from 1960-1979.

Greaser bands? Think the Jets and the Sharks in Westside Story except in real-life Danbury. There was a drive-up restaurant like the Sycamore in Bethel called The Lark on Padanaram Road across from Jim Barbarie's Steakhouse. This is where all the hep cats hung out

and ordered burgers, fries and shakes a la Happy Days. Greaser bands, resplendent with palmated cowlicks and leather jackets, performed rockabilly standards to the letter-jacket wearing poodle-skirt dancing teens out in the parking lot from 1960-1969. Those days there were plenty of "gangs" that frequented venues like The Lark. These gangs were basically groups of folks who roamed together in matching garb from the same neighborhood. There were the Bonadio Boys from the Danbury Hospital hill area, The Larks from the Padanaram Road area, The South Street Boys and the Animal Hill Gang (Shelter Rock Road hill).

Where else did teens go in the mid to late sixties? The "in" thing was organized dances called "stags," which were held in Danbury from 1963-72, which jump-started the scene. Webster's dictionary says stag means to go unaccompanied by a woman, but let's not take it literally as both sexes were abundant at these parties regardless of who they came with. Most came from fraternities and sororities. It was about dancing and mingling and having plain old fun. It wasn't uncommon to have 3-5 stags in one night in Danbury where hundreds attended. Stags were held at the Danbury Elks Lodge and the Masonic Temple on Main Street, the Catholic War Veterans Hall on Byron Street, and St. Anthony's Church on Granville Avenue. Folks danced til they dropped on the second floor of the American Legion (now, Philadelphia Pentecostal Church [Asembleia de Deus]) on the corner of New and Elm Streets from 1965-1967.

Sixties and Seventies Bands

The Silent Few was a band formed at Immaculate High School and they lasted from 1965-1968. Danny Tracy was a member who later became road manager for Mountain, Purple, and Alice Cooper. Alan Barry, a prominent Danbury attorney and former spoof columnist for a short-lived Danbury newspaper in 1997, Main Street, was in the band.

Boss Blues was around from 1965 to 1972 and they were from Danbury, Redding, and Ridgefield. My source tells me their break was being on the popular television variety showcase, Hullabaloo,

The Nomads were formed in 1965 and quit in 1968. Joe Koch, now dead, was the organist and was a child star who played Carnegie Hall.

Garage bands were simply that. Jamming away in a garage with like-minded musicians and honing their original sound before eventually playing out in the many Battle of the Band contests held in each town to see who took home the grand prize and the fans.

The New England Sound*

The New England sound... was different from other regional sounds.

Greaser bands, resplendent with palmated cowlicks and leather jackets, performed rockabilly standards to the letter-jacket wearing, poodle-skirt dancing teens out in the parking lot from 1960-1969.

that aired from January 1965 until April 1966, however, upon scanning each episode's artists via the internet, nothing turned up. They were known as exceptional mimickers and played rock 'n roll and later became psychedelic experimenters.

According to the obscure publication, "Till the Stroke of Dawn - A Discography of New England Garage Bands from the 1960s", Boss Blues put out 2 singles. The first was Direction 100/101: So, Go/ Before the Dawn in 1967 and the second was Cobblestone 702: Takin' Life Easy/ Could it be True. The Cobblestone 45 is Bubblegum sounding and was a subsidiary of Buddah, which was the label of Captain Beefheart.

Blue Beats were a popular Danbury rock 'n roll band who put out a song called "I'm the Collector", which was a top-ten in the New York City metro area. (They are listed as folk rock.) They first performed at what is now the Danbury Scott-Fanton Museum on South Main Street in 1964. It was not yet a museum at the time of the performance. They were around until the late sixties.

The Blue Beats are listed in "Till the Stroke of Dawn" as being from Hartford, but after telling the author on the phone about my quandary and giving him the name of their top ten song in the New York City metro area, he confirmed that that song was re-named "the #1" by the studio owner and they were from Danbury. The author did admit it's hard to capture all the bands in New England, even popular ones because sometimes a town would have two bands with the same name, or even regionally and statewide without one band ever knowing of the other's existence.

The Blue Beats put out 4 records between 1966-1967. They were: Beowolf 1061: Superman/I Can't Get Close (To Her At All) with no year given, Allen Associates: Extra Girl/She's The One in 1966, Columbia 43790: Extra Girl/She's The One in September of 1966, Columbia 44098: Born in Chicago/I Can't Get Close (To Her At All) in January of 1967. The Blue Beats were used as a studio band to record a single under the name "the #1". The A-side of the last 45 was a Paul Butterfield cover.

The Ravens were a garage band and these bands were a dime a dozen, appearing and disappearing week by week. The Ravens put out one album, Haven 197: Sleepless Nights/Working for the Man in 1965. The first song was a Roy Orbison cover and the other is a garage punker reissued on Garage Punk Unknowns #1.

Texas was a hot bed for wacked (sic) out garage and psychedelia. California had plenty of surf, folk rock, and later, the-San Francisco scene. The mid-west had thousands of excellent hard hitting garage bands particularly from Minnesota, Illinois and Ohio. But the New England sound was different. While difficult to describe, the sound was an odd mixture of Zombie-esque minor chord changes, folk rock's intelligent lyrics, haunting back-up vocals, the innocence of youth, and the plain frustration of being a high school punk in a rapidly changing world which they couldn't control. That sound has been called the Moody New England sound by some collectors. While there were bands from around the rest of the country that recorded a minor-key punk ballad or a slow dramatic folk rock number, the bands from New England excelled at this art form.

New England bands recorded plenty of great garage records. Some of the premier garage bands from the 60's came from New England. The Remains, The Squires and the sadly overlooked Lost, all recorded for major labels and had success with a basic straightforward approach. 1967 was the height of the New England Sound with a lot of excellent records being made, many of them in the early psychedelic vein. But in 1968, the bottom fell out when the Bosstown Sound started to take over. At this point it was as if all the bands had graduated from high school and began to see the real world. Life wasn't so cool anymore. And the predictable things happened to many bands. They lost members to college or the draft, and the replacements never really equaled the original members. Many bands broke up and formed new bands which got caught up in the Bosstown Sound. There were still some great records made from 1968-1970, but the real spark had been lost, and most of the records were mediocre at best.

What was The Bosstown Sound? Aram Heller, author of "Till the Stroke of Dawn" said that phrase was a marketing gimmick used to couple many of the Boston-area garage bands together and give them a name to sell to the public.

Key Dates in Danbury's Rock History

In 1967, the popular California and distinctive rock outfit, The Beau Brummels played at the Danbury Elks Lodge. The band had an impressive discography of singles and LP's from 1964-1970 before disbanding. Again, Neil Diamond played the Elks Lodge in 1964. Strange to have that kind of caliber of musicianship at the Elks Lodge whereas

*Introduction of the book "Till the Stroke of Dawn: A Discography of New England Garage Bands from the 1960s, Compiled by Aram Heller, Newtonville, MA, 1993.



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these days we just rock out with a couple barrels of beer and a band or two.

In 1967, The Doors played at the old Danbury High School, now White Hall at Western Connecticut State University on White Street. Originally they were scheduled to play Danbury High School on Clapboard Ridge Road (Route 39) but during the sound check, the roof was leaking on the stage and they were pretty mad and got in their limousine to the old Danbury High as an emergency venue. The crowd had to get back in their cars and race to the new venue. By then, Jim Morrison was liquored up and during the show, freaked out the audience. Besides the youngsters, the older crowd wasn't ready for The Doors' music since they were treated to Martha Reeves and the Vandellas a year prior. Morrison did destroy the stage floor with the microphone stand. The next day, The Doors traveled to New Haven where Morrison was later roughed up for making out with a college co-ed; the officer didn't know he was Jim Morrison. Morrison was later arrested for spewing the tale on stage and it was made famous in the song Peace Frog. When I came to WestConn in mid-Spring 1995, I was told by the folks in the Music Department that the stage had just been fixed from that fiasco.

Did Disco Start in Danbury?

Probably not, but in 1969, a venue opened called Good Company in the North Street Shopping Center next to The Cinema Theatre (the now demolished Crown Cinema Twin, Super Foodmart is now in its place). On the right of the theater was a pizzeria and the venue was on the left. It later became The Factory, the Burgundy Lounge and eventually the Glass Menagerie in 1971. Cool name changes aside, it still hosted live, local music. Disco soon started in New York City and came to Danbury before the Saturday Night Fever bug hit the public in 1977. But it wasn't called disco, rather "The Hustle" and it was tried out from 1973-1975. Some people claim disco started in 1971-1973 but that was the discotheque scene with clubs playing music on records to an audience. The "disco sound" was heard more in 1974-1976. The first disco hit was Gloria Gaynor's "Never Can Say Goodbye" in 1974. So basically, disco hit Danbury a year before it was aired on the radio. Sadly, the Glass Menagerie closed in 1977, but not before enduring another name change - The Question Mark.

More and More Music Venues - Sixties

Before the East Coast Music Mall existed, the obvious rounded, vaulted building housed the Danbury Roller Rink. Bands

played there in the late sixties.

Lori's Center Stage Dance Studio, presently at 10 Federal Road was first a Holiday Inn, then a Howard Johnson's. Before that it was called The Thing, an ice cream parlor that hosted bands from 1964-1965.

The Back Room at the 50-lane Danbury Bowl-a-Rama was another live music venue that only lasted from 1967-1968 and it hosted live rock music and was kind of dive-y. A Borders now resides in its former halls of rhythm.

Seventies

There's now a medical office complex in its annals, but it was once called El Toritos at 107 Newtown Road, and it hosted local bands from 1971-1972. Of note, was Anthony Vargas, the African-American who played Huggy Bear on Starsky and Hutch and who was also known to snort cocaine there on occasion.

Western Connecticut State College from 1971-1975 had a venue conveniently located across the street on White Street at what was previously a Wendy's and is now Wrap 'n Roll. It was called The Old Homestead, but sadly, no college bands were around in those years.

The Top Hat is a very obvious reference to Danbury's past role as the Hat Capital of the world and was a venue from 1972-1973. It became Shark's and again hosted local music from the early to mid eighties. It's now the American Academy of Cosmetology on 109 South Street.

Zadoc's is where Tuscano's now resides, formerly Gusto's and Mimi's. Upon hearing the name Zadoc, I was reminded that Zadoc Benedict built, manufactured and sold the first ever hat, made in Danbury in 1790 out of his house on South Main Street. This venue hosted bands once in a while in the mid-seventies and was originally the Groveland Hotel and Bar in the late 1800s.

The Dialtone was briefly mentioned in the February InterMixx issue. The venue was located formerly at 96 Mill Plain Road, now Week's Auto Dealership and a former golf driving range. There were many tables inside with a number on each table with matching intercoms. One could call someone at another table and network or ask each other out. There were often 6-for-1 drink specials for one hour each

night and lots of local bands. Kathy from Trash American Style still has a T-shirt from the Dialtone and used to make screen prints of the shirt to sell. The venue hosted local bands from the mid-seventies until 1982.

There was an after hours place on Rowan Street that operated out of a house's basement and hosted bands only after 5 am. Drugs were rampant and police knew of the place but never busted it up. It was in operation from 1975-1977 and there were a couple of establishments in Danbury just like this one.

Bebe's Lounge at 40 Tamarack Avenue (corner of Tamarack and East Hayestown) was once known as Fat

The History of the Danbury Music Scene 1979-1989.

East Coast Music Mall was known as East Coast Sounds until they opened their new store on East Hayestown Road on February 6, 1988 to which they changed their name to the former.

1st and Last Cafe (formerly Quest) was known as Fat City and then Last Chance.

Billy Bean's was mentioned in the February 2006 issue and was once known as Gilly's from 1986-1994. Before Gilly's it was known as Ray-Mar (I'm guessing it was co-owners' partial names).

Special thanks for the article goes to Hal Warner, Kathy Kelly, Joe Snow, Bruce

...he was wrongfully arrested in downtown New Milford at age 17 for skateboarding (he wasn't) and when he countersued, he won \$8,000 and started an indie label.

Badaracco's. Badaracco was a Vietnam veteran and raised hunting dogs on site. They hosted local bands from the late seventies until the mid-eighties. The On The Hill Cafe was owned by Gary Addressi of Addressi Jewelers and catered to live, grungy, rock and alternative rock. It was open from the late seventies until the mid-eighties. Then glam rock and flamboyance hit. Welcome to 1980.

Corrections/additions from Part One

Another band, Soma 13 played the Danbury Music Centre. There were a few other bands in the explosion of the scene in 1989 and they were Unyn (Onion) of which "Fudd" was a member, a Danbury music scenester now living out of state, Bad Dreamhouse and Bruce Wayne, of which Bruce Wingate was a member. Bruce is another veteran scenester who had countless bands with creative names, mostly punk and pop/punk, such as The New Reagans who just reformed since 2002, the Brunch Mummies (Internationale) formerly the International Brunch Mummies and his new project, The Earls of Sandwich.

Another scenester in 1989 formed a record label, the second one in the area, to TPOS, called Threshold Records, owned by Joe Snow, formerly of Soma 13. He started it because he was wrongfully arrested in downtown New Milford at age 17 for skateboarding (he wasn't) and when he countersued, he won \$8,000 and started an indie label. His first split release was with 2 New Jersey hardcore bands, Courage and Release in 1989. I won't go further since this will conflict with the soon-to-be written, "Mercury (Up)Rising:

George Wingate, Craig Colarusso, Aram Heller and Morgan Pettinato. Thanks also to the Disco History page.



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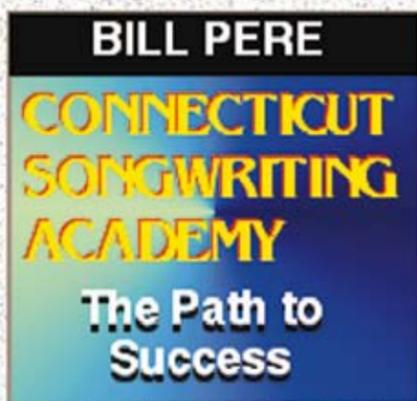
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Liana Stillman

Hey Liana! I'm Seth, one of these IndieList cats. Just checking out the music.

Don't know exactly what you're looking for in terms of feedback, but I humbly offer you mine.

It's like a composite of showtunes meets alternative meets singer songwriter meets comedy. I was chuckling quite a bit during both "My Zombie Valentine" and "A Slave To Love." I don't know if you intended for the stories to be comedic, but I sure found them funny! Quite creative too. While musically it's not my "cup of tea," I do appreciate the refreshing mixture of styles coupled with creative storytelling that doesn't step into the all-too-familiar "chick/singer/songwriter" genre. Thinking again on your music, it kinda reminds me a tad of Tori Amos (who incidentally, does not fall into the "chick/singer/songwriter" genre to me). I mean that as a compliment all the way. The vocal swells, the crescendos/diminuendos that are going on... Cool stuff!

I think there's a market for just about every type of music out there, and yours is no exception. Keep up with writing these little musical anecdotes and I think you'll start developing your very own niche market. Good job!

Lost in our Minds

Hey James! My name is Seth. Nice to meet ya! Listened to the tracks... I can definitely hear your appreciation for Jack Johnson (I'm a fan too)! I want to give you some honest feedback, so

here it goes:

Tempo/timing issues - try to zero in a little more on a steady tempo. It's not too far off, but it does push and pull. Ever use a metronome? Great device to help you develop steady time. The rhythms you have are pretty catchy, there just not quite in the pocket. I think by practicing to a metronome, it'll help you out with that.

Vocals - You have a nice timbre... very reminiscent of some emo bands. Your voice is buried a little bit. It sounds partially because of the mix, and partially from not singing out enough. It's



a bit "pitchy" too, in that it's a little sharp here... a little flat there... A couple of voice lessons would probably help you out with that.

How do you write your songs? Do you write the guitar part and let the key of the guitar part dictate where the vocal is going to be? Try singing the vocal in a comfortable range and maybe re-work the key of the guitar around the vocal melody. That's a great tool to use.

Overall, I think with some development, you'll have some really good stuff! Peace!

The Singularities

Hey Ryan! I'm Seth. Wanted to address some of your questions. Please remember, my responses are my opinions and just that. So, with that disclaimer...

Styles for songs? Indie and Alternative are right... don't know about "Rock." When I think of

rock, I think of bigger guitars and more rebellion... abandon... There is a sort of "New Wave" element to your songs... is that a listing that is offered?

Bio & blogs... I'm a big fan of blogging... people want to read about what happened to you or what your thinking. Thanks to this wonderful technology people can do that... as long as you blog! It's cool. Your bio reads a bit more like a blog though... When I was looking to write a bio for myself, I got in touch with the entertainment



person at my local newspaper and asked him to make me some copies of other band's bios and look to them as an example. You could probably research more bios on the net... they're seemingly everywhere...

The tracks themselves... they're not bad, but not exactly what I'm into. They all seemed around the similar tempos, similar moods. It's hard too without any bass. They're missing that bottom end. I would experiment with them more... key changes... motifs of earlier melodies... that's just me though.

Other notes... I would cut down the "sounds like" list a lot. You have the Beach Boys listed. You don't sound like the Beach Boys. Just get to the point on that one.

Good luck with everything Ryan!

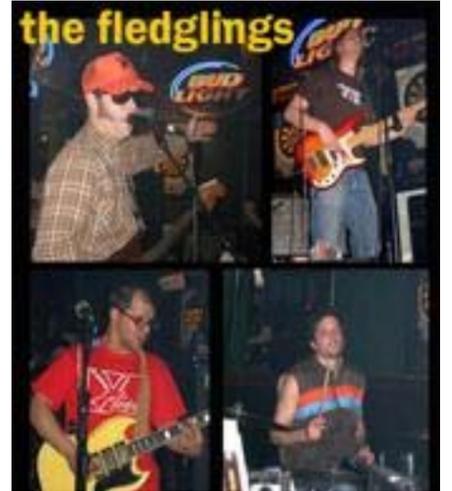
The Fledglings

Hey Wayner! My name is Seth! Reckless abandon... I love it. You guys just don't give a F***! That's REAL! Very cool stuff. Great experimentation with sounds and styles... the cross breeding of early nineties "alterna" with 60's psychedelia... Very creative. I'm interested in hearing that whole 8-track playback with live instruments for the "living surround sound." That just sounds killer! Good luck with it all!

Lon/Realm of the Dolls

Hey Lon! Seth here. I got so wrapped up looking through the profile that I forgot to start listening to the song! Quite an impressive list of arts!

I have to tell you that I'm not really into the kind



of music that you are performing... but ironically, I kinda once was. There used to be a band out of NYC called "Braindance." It was a bit like Type O Negative, but a lot more intricate. I used to be heavily into a lot of the prog-rock bands too... but about your song.

I am curious to hear it with vocals. Not crazy about some of the guitar sounds... they could be polished a little more... maybe more saturation? Some of the beats get a little out of synch in some parts too... I think around the middle of the song...



Lon

maybe look into that.

I can hear that a lot of time was taken to get the orchestration as close to precise as possible. It wasn't just "slammed" together. I'm really looking forward to hearing the final product!

It sounds like the stage presentation will be quite interesting too! Will you put any video of it on your page? Good luck with everything! Take care!

-Seth Adam

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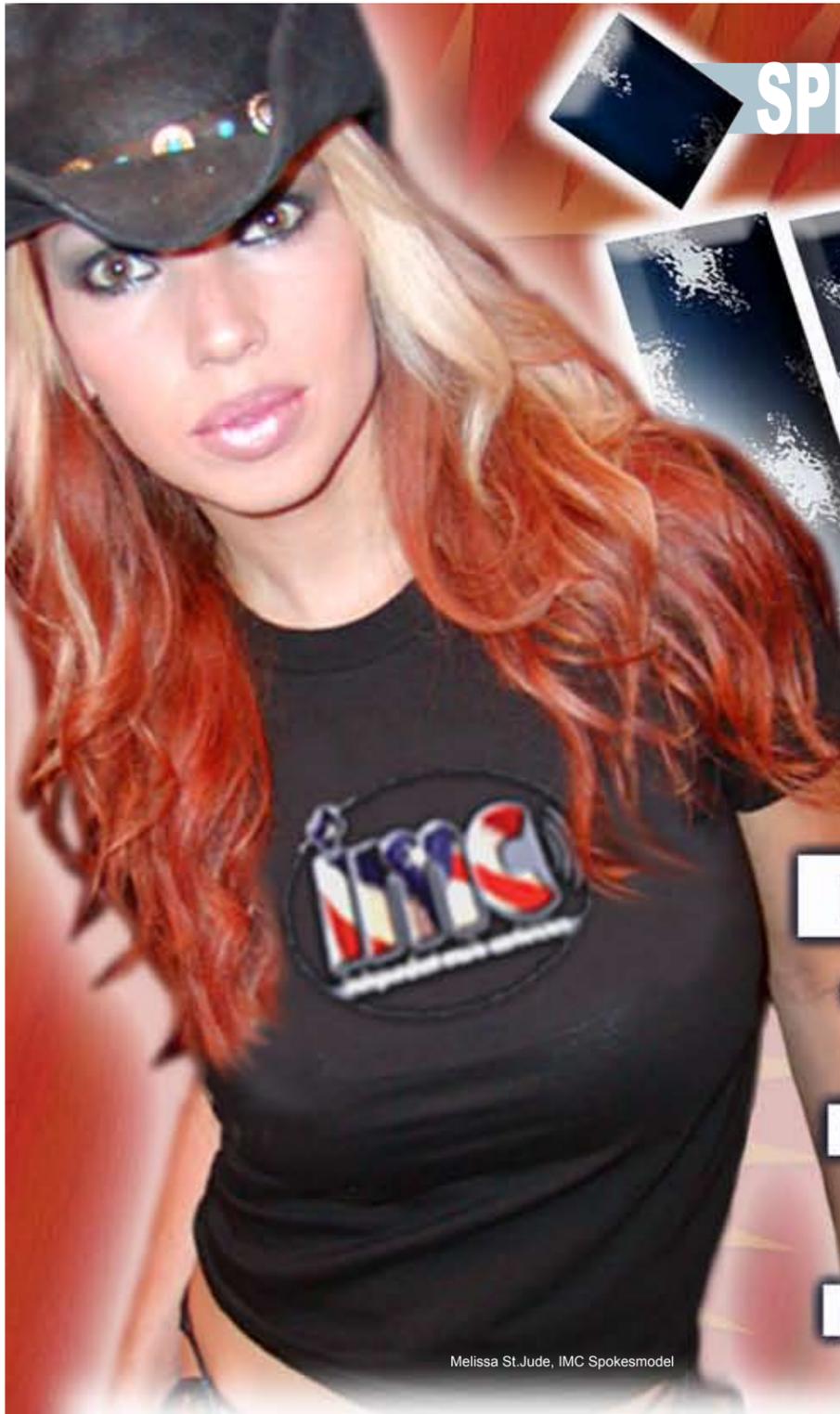
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SPECIAL SECTION: IMC/DALLAS



Melissa St. Jude, IMC Spokesmodel

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• **PANEL: Digital Delivery... It's A Reality!** (Neil Sheehan, Gilli Moon, Richard Gabriel, Don Debiase, Terry Coughlin, 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, Don Debiase, Terry Coughlin, Neil Sheehan, 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 (related but often confused with publishing), as well as which royalties are paid by radio. The myths that you should never assign or "give up" your publishing interests, and that artists should co-publish their songs or "retain 25% for nothing" will also be discussed.

• **PANEL: Street Teaming and Buzz Building** (Ducado Vega, Susan Crandall, Neil Sheehan, Terry Coughlin, Don Debiase, Toni Koch-Moderator)

Members of the promotional side of the market will discuss the importance of incorporating a serious street teaming effort into your overall indie marketing efforts. Methods for attracting street teamers, rewarding them, managing the program and brainstorming other new promotional ideas will be highlights.

• **PANEL: Indie Booking and Touring** (Toni Koch, Ducado Vega, Susan Crandall, Don Debiase, Terry Coughlin, Neil Sheehan, 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.

Workshops -

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

Music is first and foremost a people-driven industry. 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. Bill's work and publications in this area, based on the widely used MBTI, have been called "groundbreaking" by Ian Bessler, Editor, Songwriter's Market.

• **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. The difference between songs that are liked and remembered by broad and diverse audiences as opposed to those that have a narrow following lies in a few easily applied techniques and an understanding of how people prefer to give and receive information. This workshop provides practical application of the information presented in "The 8 Keys to Success in the Music Industry."

• **Ear Responsibility - What EVERY Musician Needs to 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 "tinnitus" (ringing in the ears) will be discussed along with most current research on music-induced hearing loss and treatment.

• **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. This workshop will help you take the next step with your artistry - guiding, motivating, encouraging and providing tools, tips and solutions to take your artistry into the world of the entertainment industry. Plus tips on indie promotional and marketing strategies to put philosophy into practice.

• **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. Mavericks rule the world. Because the competition is so stiff in the biz, one must be creative, bold, daring and fearless. Your marketing ideas have to be fresh, eye-catching and even sometimes controversial to get the attention you desire. Extreme Music marketing is the key. No gimmicks or trendy behavior, just sheer straight ahead in your face innovation. We will take a look at everything from creating a thriving music scene, to the look, the sound, language, sacrifices, etc. One example that has recently worked for our organization is - the name of the new Souttree album is Souled in a Plain Brown Wrapper. The entire album's theme is plain brown packaging. We deliver all promo packages to media in plain brown paper bags. We mail out plain brown boxes and we write on cover sheet Nude pics enclosed. When they open the invitations or press kit we have Guitar Pics enclosed with the word nude on them. Nude Pics! We are currently gearing up to set a musical Guinness World Record and we have media buzzing about the idea. There are plenty more of these types of ideas and we want to share them. 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

Continued next page...

than exposure. This workshop includes a discussion of the various 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 (one can die from exposure) and there are opportunities that can improve your "deal". Such opportunities also generate compensation and possible residuals. 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 Performing Artist. Producers and vocal coaches working to encourage vocal artistry on stage and in the studio will also find value in the distinctive approach offered by this workshop. Kay Pere is a multi-dimensional music educator, performing songwriter, visual artist and activist, whose creative 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.

• **Looking for Press in All the Right Places** (Noel Ramos)

Noel has published a music magazine for 20 years. He'll relate his experiences and results of surveys he's conducted with media peers. What grabs their attention? What convinces them to print one band's story over another? What do booking agents like to see? What else should you keep in mind? Has the advent of EPKs changed things? These answers and more from the perspective of those you want to target. Examples of press kits will be shown, and a free hand-out of Noel's 7-page "Press Kit Primer" will also be available for all workshop attendees.

• **Songsalve! Songcamp** (Gilli Moon, Toni Koch)

Songsalve! conducts a 3-hour, high powered, focused songwriting camp where songwriters and composers can gain valuable feedback on their music, and collaborate in co-writing with other writers under the guidance of special Songsalve! songwriter mentors. Songcamp starts with a critique session of your songs, followed by an intensive co-writing session where songwriters are split into breakout groups under the guidance of mentors to co-write and deliver a completed song. This song will then be performed to the full group and music business execs at the end of the session. To participate, sign up in advance for the Songcamp during the conference at the Songsalve! booth. You will need to bring one completed song for critique (either play live or on CD), ten (10) copies of lyric sheets if possible, plus a writing pad and pen.

• **ET - Entertainment Psychology** (Jamie Ballard)

The 'industry' and you seem like separate entities right? At first glance perhaps, maybe even at second glance, but when both eyes close... and glancing evolves into feeling, do you still find its rhythm, its energy, and/or its brilliance different from yours? Of course not. You are the

entertainment industry, you personify it, and it, in the same way, is you. Entertainment psychology is a reflection of you as well, in your healthiest, most powerful form - socially, behaviorally, psychologically, emotionally, etc... and it presents itself as you, fully aligned with your 'gift(s)' and talents/skills in a way which allows success on stage and in life to be choices, and to be as simply designed or written as album covers or songs. Entertainers who know, don't 'make it' by chance, they make it because they create 'it' for themselves. Lets do that... lets chose to create success.

• **The Power of Video** (Clinton Curnutt)

A respected Dallas musician and award winning music video editor, Clint started touring regionally when he was only 13 and now has over 20 years of stage performance experience. Clint also has experience leading seminars and training classes and has a regular speaking engagement for the Texas Association of Film and Tape Professionals (PA Boot camp/ Training). He shot and produced a music video for Izzy Stradlin, and has worked with many other musicians on their video projects. At IMC/Dallas Clint will be armed with a killer huge Plasma Screen Monitor, on which he will demonstrate what can be done with video even on a limited budget. Here's a few topics he will cover - First and foremost, this is a business! What do the big boys do? What's so cool about video? What can I do with my existing footage? Run commercials on TV for next to nothing. How to make money with Music Videos. Video Production Tips and Tricks (How to make yourself look larger than life with almost no money!) Create fun marketing "freebies" to increase e-mail list sign-ups, cd/video, T-shirt sales at shows

• **What is a Producer?** (David Castell)

A Dallas resident, David has become nationally known as a talented Producer. In this intensive workshop, he will field questions regarding the nature of a Producer's job, as well as the more technical aspects of production. If you've ever found yourself wondering what exactly a producer does and what you should, and should not expect from them in a working relationship, take advantage of this opportunity to pick the brain of a renowned veteran. Other aspects of production will also be discussed, including gear, techniques, style and more.

• **How to get an A&R's Attention** (Neil Sheehan)

Questions and Answers with Rust/Universal A&R Neil Sheehan. This presentation will focus on the independent label and what A&R reps look for, and how deals are worked with independent artists.

• **Producing a Quality Demo/EP/Label** (Don Debiase)

This workshop will focus on the pre-production, production and basic song structure and arrangements for the independent musician. Don will go over his "world famous 5 points of authority" - Meet the bands needs, meet the fans needs, meet the needs of the industry, meet the needs of radio, and taking the band to the next level.

• **Booking for the Independent Artist** (Terry Coughlin)

Terry's presentation will focus on the booking of single one-off shows, full tours, and regional booking for the Independent artist. Take advantage of this valuable classroom style workshop with an experienced booking agent

AGENDA - IMC/DALLAS

Friday, May 19th

11:00-12:00 FREE BRUNCH

12:00-1:00 Looking for Press in All the Right Places (Noel Ramos)

1:15-2:15 Stage Preparation (Tom Quinn)

2:30-3:30 Music Publishing for Songwriters (Robert Case)

3:45-4:45 Producing a Quality Demo/EP/Label (Don Debiase)

5:00-6:00 Booking for the Independent Artist (Terry Coughlin)

TBA PERFORMANCES

Saturday, May 20th

10:00-10:30 FREE BREAKFAST

10:30-12:00 PANEL - Digital Delivery... It's a Reality! (Neil Sheehan, Gilli Moon, Richard Gabriel, Don Debiase, Terry Coughlin, Noel Ramos-moderator)

12:15-1:15 Stage Preparation (Tom Quinn)

What is a Producer? (David Castell)

1:30-2:30 MPWR Workshop - Artist Empowerment (Gilli Moon)

1:30-3:30 The Performing Songwriter's Paint Box - Vocal Workshop - 2 hours (Kay Pere)

2:45-3:45 Entering the World of Movies... It's Not Just Your CD (Richard Gabriel)

4:00-5:00 The 8 Keys to Success in the Music Industry (Bill Pere)

The Power of Video (Clinton Curnutt)

5:15-6:15 PANEL - Indie Booking and Touring (Toni Koch, Ducado Vega, Susan Crandall, Don Debiase, Terry Coughlin, Neil Sheehan, Gilli Moon-moderator)

TBA PERFORMANCES

Sunday, May 21st

10:00-10:30 FREE BREAKFAST

10:30-12:00 PANEL - Publishing, Fact and Fiction (Robert Case, Richard Gabriel, Don Debiase, Terry Coughlin, Neil Sheehan, Noel Ramos-moderator)

12:15-1:45 PANEL - Street Teaming and Buzz Building (Ducado Vega, Susan Crandall, Neil Sheehan, Terry Coughlin, Don Debiase, Toni Koch-moderator)

2:00-3:00 Tripling Your Audience with Targeted Songwriting (Bill Pere)

ET - Entertainment Psychology (Jamie Ballard)

3:15-6:45 Songsalve! Songcamp (3 1/2 hours) (Gilli Moon, Toni Koch)

3:15-4:15 How to get an A&R's Attention (Neil Sheehan)

4:30-5:30 Extreme Music Marketing and College Radio (Ducado Vega, Susan Crandall)

5:45-6:45 Ear... Responsibility - What EVERY Musician Needs to Know About Hearing Loss (Elaine Ramos)

7:00-8:00 Songsalve! Songcamp Performances (presented by workshop attendees)

TBA PERFORMANCES

IMC/Dallas is still accepting registrations. Please visit www.IMC06.com/dallas or purchase at the door!

INDUSTRY BIOS

Use these bios to maximize your time at IMC/Dallas

These generous industry members are giving you their time and expertise, so take full advantage of it and plan to spend time with those who have the most to offer you as you work towards your career goals and artistic efforts.



Noel Ramos - Instructor, Mentor

Noel has been a DJ, Singer, Graphic Designer, Illustrator, Publisher, Web Developer, Consultant, Teacher and a few other things in his life that have led him here. Now he is serving as a Panelist, Mentor and Executive Director for the Independent Music Conference. In addition to making himself available for one-to-one Mentor Sessions, Noel will also be moderating and presenting workshops at IMC/Dallas. He has over 30 years experience as an artist and graphic designer, and a decade of web development as well so be sure to sign up for a Mentor Session with him!



Elaine Ramos - Instructor, Mentor

Elaine holds two graduate degrees and national certifications in the areas of speech-language pathology and clinical/educational audiology. With over twenty-five years of combined professional experience, she has presented numerous workshops in her home state of Connecticut and at national conventions, and has taught at both the undergraduate and graduate college levels. She will be presenting a workshop at the IMC which will focus on the effect that music can have on one's hearing and the preventative measures that performers can take to reduce their risk of permanent loss. Besides her full-time job as a clinical practitioner, Elaine is also Associate Director of the IMC.



Kay Pere - Instructor, Mentor, Performer

Kay Pere enjoys a wide reputation as one of the premier vocal instructors in Southeastern Connecticut. She has presented vocal workshops for the Garde Institute for Creativity, the Connecticut Songwriting and Performance Conference, the New England Music Expo, and the Connecticut Songwriters Association. In performance, Kay delivers fresh piano propelled Folk/Pop with soaring melodies, innovative chordal harmonies, and well-crafted lyrics. Her newly released CD, "Even Better Than Chocolate", described by the Mystic River Press as having the "comforting power of a steamy cup of cocoa and cream - minus the calories," was recorded in Nashville with Grammy award



Toni Koch - Instructor, Mentor

Toni has been working with songwriters, authors, and performers in various roles for nearly 30 years. With a formidable background in musical and stage performance, radio/media promotion and concert production, Toni's expertise regarding marketing, street team building, artist bookings and publicity is enhanced by a positive attitude and optimistic approach to any project. Currently working with gilli moon's team at Warrior Girl Music as Artist Relations/Promotions coordinator, Toni is also active with Songsalive! as US Artist Coordinator, the Los Angeles Chapter leader booking showcases and workshop speakers, maintaining the US memberships and other administrative functions. Toni continues to work with developing indie artists as a consultant regarding touring, creating a buzz and maintaining a fan base.



gilli moon - Instructor, Mentor, Performer

Gilli Moon is a singer, songwriter, recording artist, pianist, actor, producer, author, painter, motivator, and entrepreneur. Well-known for her dynamic live shows that have touched music lovers worldwide and garnered high praise from the most jaded of critics, Gilli is an energetic poly-media artist with 4 multi-faceted albums to her credit. She is also the author of the motivational book "I AM A Professional Artist - the Key to Survival and Success in the World of the Arts." She has received much press for her courage and dynamic energy as an artist and inspiration, has won many awards and has worked with other highly respected artists including; Simple Minds, Placido Domingo and Eric Idle (Monty Python). As President of Songsalive!, the largest international non-profit organization supporting and promoting songwriters (www.songsalive.org), Gilli Moon encourages other artists in staying motivated, defining success on one's own terms, how to develop the right relationships, overcoming obstacles and "doing it the indie way." Production, promotion, marketing, touring, image development, developing one's own artistry and surviving the industry are her favorite workshop topics.



Robert A. Case - Instructor, Mentor

Robert A. Case, President of New Pants Publishing, Inc. (ASCAP) and Old Pants Publishing, Inc. (BMI) is a graduate of the Colorado Institute of Art, Denver, Colorado in the USA with an Associate's Degree in Business with an emphasis in Music and Video Business. He completed studies at Community College of Denver in Business Administration and Marketing. In the last 17 years Mr. Case has had extensive experience in the day-to-day operations of his Companies including artist management, contracting, marketing, financing, scheduling tour and event administration, travel, production and distribution and film and TV music placement. Mr. Case has produced and released several CDs through the years that have been on the Grammy Entry List in 26 separate categories including Album of the Year, Rock Album of the Year, and Pop Album of the Year. Mr. Case's songwriter's songs have appeared in 26 TV shows placements including One Life to Live on ABC Daytime and the Soap Network and South Park on Comedy Central in the US and Internationally in Canada, Mexico, and Europe. Mr. Case's companies are proud members of ASCAP, BMI, ACM- Academy of Country Music and The Recording Academy. (Grammy), NATPE-National Association of TV Programs Executives.



Neil Sheehan - Instructor, Mentor

Neil Sheehan is the Founder of Hardcore Marketing, Inc., a band management and concert promotions firm located in Cleveland, Ohio. At 30 Sheehan is one of the industry's youngest street marketing pioneers, as well as artist manager and concert promoter. At 26, he spearheaded the original Support Our Troops Concert which became the framework for Hardcore Marketing, Inc. Developing innovative ideas for marketing local bands and their shows, Sheehan became an integral part of North East Ohio's music scene garnering attention from Clear Channel executives and National bands. He is now also A&R for Rust Records. He gave local bands opportunities to become involved in marketing their materials to huge events in Cleveland like the Gravity Games, Rock and Roll Hall of Fame and WMMS Lunch Concert Series. He's worked with; Gatlin, Aurnyn, Trendy, Echo Park (EO Records), Sappy Bell and most recently Disown, developing and securing these acts' production, licensing, publishing, attorneys, endorsements, distribution showcases and recording deals. He is also a Board Member for the Non Profit ROOTS OF AMERICAN MUSIC organization.



Bill Pere - Instructor, Mentor, Performer

Bill Pere is the IMC2003 Indie Artist of the Year. With 30 years of music business experience, he is recognized coast to coast as one of today's best songwriting coaches and presenters, Bill is Executive Director of the Connecticut Songwriters Association, Founder of Local United Network to Combat Hunger, President of the Connecticut Songwriting Academy, and Producer of the Harry Chapin Legacy Show series. He's released 14 original recordings which are distributed worldwide, and his articles on the business and craft of music are published in several major industry publications. Bill is also a publisher, producer, qualified MBTI practitioner, and was an Official Connecticut State Troubadour.



Terry Coughlin - Instructor, Mentor

Terry Coughlin is the President of Hardcore Marketing Inc, a Concert Promotion and Artist Management firm located in Cleveland, Ohio. Coughlin books over 200 events in the midwest annually. Coughlin has been an A&R scout for Sony and Warner Brothers Records. Terry will be appearing on numerous panels at IMC/Dallas and will also be available for one on one mentor sessions.



Clinton Curnutt - Instructor, Mentor

A respected Dallas musician and award winning music video editor, Clint started touring regionally when he was only 13 and now has over 20 years of stage performance experience. Clint also has experience leading seminars and training classes and has a regular speaking engagement for the Texas Association of Film and Tape Professionals (PA Boot camp/Training). He shot and produced a music video for Izzy Stradlin, and has worked with many other musicians on their video projects.



David Castell - Instructor

David Castell is one of the most prolific producers in the Southwest. Over the years, he has been instrumental in making career albums for Blue October, Burden Brothers, SouthFM, Zayra, Pallor, Course Of Empire, Deep Blue Something and many more. By understanding who an artist is and actually caring what each song is about, David's signature production style helps artists realize their full creative potential.



Richard Gabriel - Instructor, Mentor

Dick Gabriel, after a successful career both as an artist (a member of the 60s/70s group Gary Puckett and the Union Gap) and a touring/studio musician, later served as a negotiator and the national director of the AFM's Electronic Media Services Division. More recently he has been working with special recording agreements and conducting outreach programs- regularly speaking at seminars, conferences and schools on the business of music.



Jamie Ballard - Instructor, Mentor

Jamie, who holds a PhD., blended his passions for and knowledge/experience regarding the Entertainment Industry, Life Coaching, and Psychology, and consequently 'birthed' Entertainment Psychology (EP). Through EP, Dr. Ballard is serving Entertainers (to include athletes) by considering the issues they face as student, amateur, and professionals; by increasing their awareness of protective and enhancing factors available within and around them; and by developing and implementing life strategies which speak to emotional, social, psychological, spiritual, and behavioral success for entertainers and other professionals (e.g., entertainment attorneys, managers, agents, publishers, teachers, coaches, etc.), working and living within the industry.



Ducado Vega - Instructor, Performer

He's been compared to Prince, Kravitz, Hendrix and even Outkast. And, he's not ashamed to admit that he is influenced by all of the above and more. But, don't let his big Afro, funky clothes and guitar playing fool you, for he is no cheap knock-off of these veterans. There is much more to this Funk-Rocker than just hair and guitar strings. He is a multi-instrumentalist who plays 13 instruments. He writes, produces, arranges and performs all of his music in the studio. He has written and produced songs in over 15 genres of music. Ducado is the consummate indie marketing animal and is in complete control of his career, having independently released 4 solo recordings, numerous production projects, and maxi-singles all under his own label. Ducado attended Grambling St. University where he studied music and psychology. He has a catalog of over 1000 songs. He has toured nationally and currently owns C.O.A. Entertainment, The Underground Railroad Recording Studio, V.M.E. Songs ASCAP, Jazzett Music ASCAP, ToyLyfe Records and The Ultimate College Radio Directory.

more ▶



Don DeBiase - Instructor

Don DeBiase has been an active musician for almost two decades. He was the lead guitar player in the band Gatlin (myspace.com/gatlin316rocks) and is the current guitar player in the band APG (apgband.com) Don has been on several tours as a hired gun and has contributed as a tech during shows for national acts such as Quiet Riot and other well known artists. During the last few years, Don as also become a very successful producer, and has made a respected name for himself in the Cleveland music scene. He is persistent in studying, recording and writing in order to better hone his craft. It is his passion to work in all genres of music and with all types of bands. His dedication and down-to-earth attitude help to create an ideal collaborative environment for the artists he works with.



Susan Crandall - Instructor, Performer

Soultree is a Dallas-based, five-piece, pop-folk-rock-funk band that is fronted by the sultry, sexy, vocals of Susan Crandall. Susan grew her Soultree roots out of a folk/rock foundation. Playing on the Texas scene for over 10 years, she has groomed a style all her own while playing venues in Houston, Dallas, Ft. Worth, and Austin. Recently gaining recognition and features in the regional press, she has performed with such artists as Susan Gibson (wrote "Wide Open Spaces"). Susan is a ruthless self-promoter, and will not settle for anything less than success in the music industry.



Tom Quinn - Instructor, Mentor

Tom Quinn is a veteran sound engineer with years of experience installing, running and maximizing venue sound in facilities of all shapes and sizes, from 100 person rooms to 6000 person capacity entertainment complexes. Tom has been in the music industry for the past 18 years. In addition to his work as a live sound engineer he has also managed, booked, and produced several bands. In his capacity as a sound engineer he has traveled all over the northeast and has also done two European tours. Recently, Tom decided to combine all the connections he has made through the years and form Entrapy Music Group (EMG). EMG was born from the concept of putting the pieces of a successful music career together. With EMG, Tom has put together a group of people that can handle every aspect of a successful career from booking, production, management, and more. Tom is also the Philadelphia editor for InterMixx independent music magazine. At IMC/Dallas Tom will lead a hands-on stage preparation workshop which will be held in Universal's showcase room with onstage equipment and sound. Learn from a pro how to make stage set-up and break down as painless and error free as possible, and learn how to get the most out of whatever stage and sound situation you find yourself in.

"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

Rockstar Energy Drinks now sponsoring IMC/Philly! Several IMC performers will be chosen by Rockstar to perform for them in a large-scale promotional concerts at Grape Street! 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

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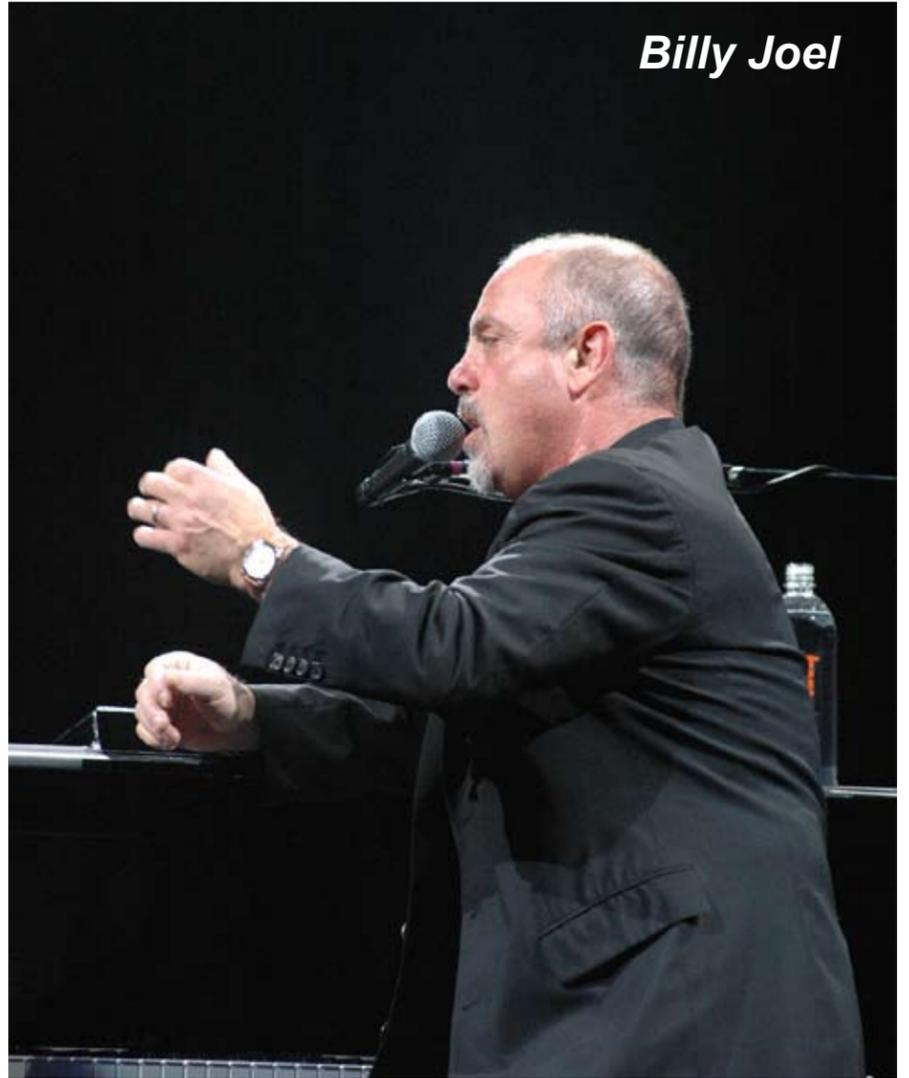
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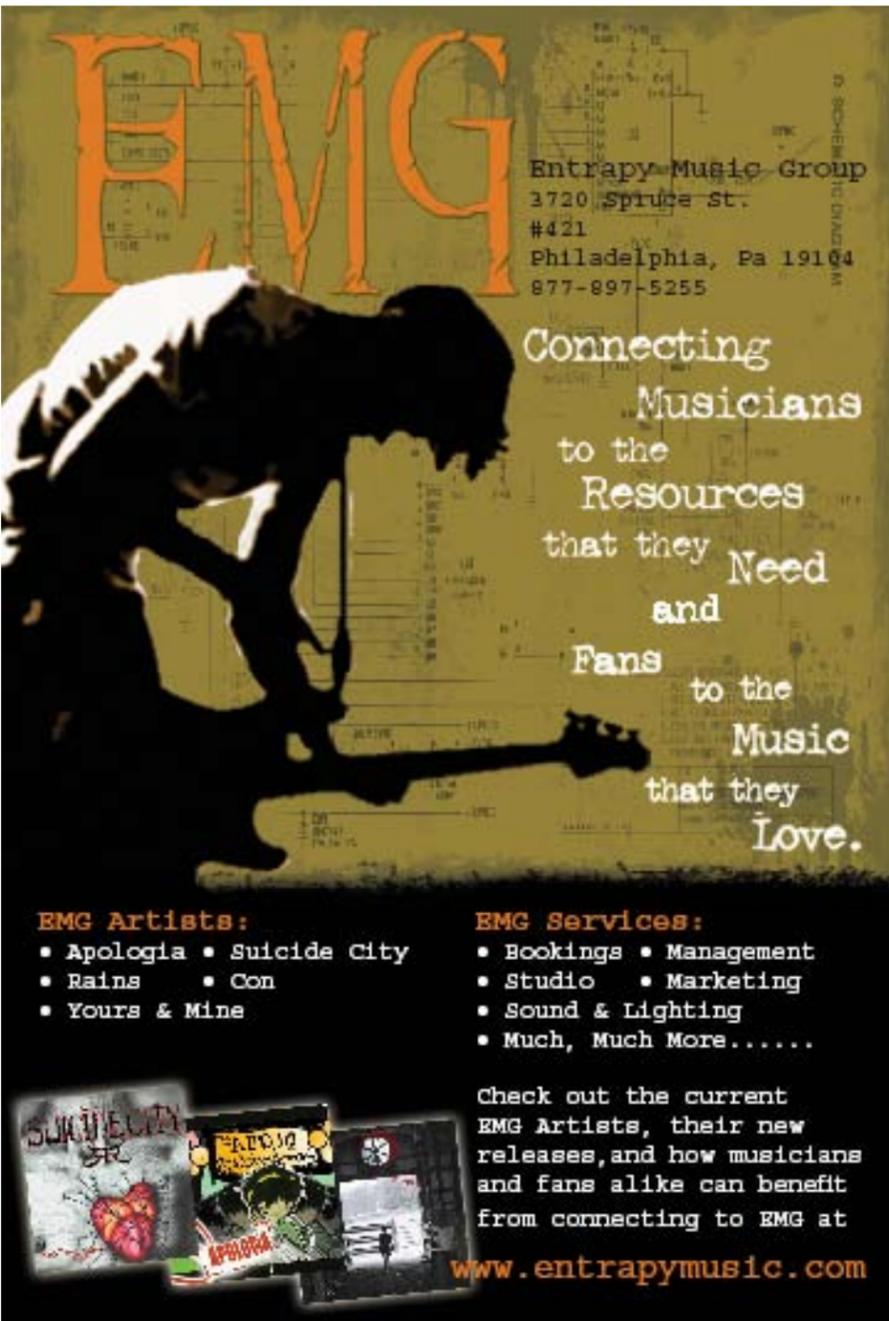
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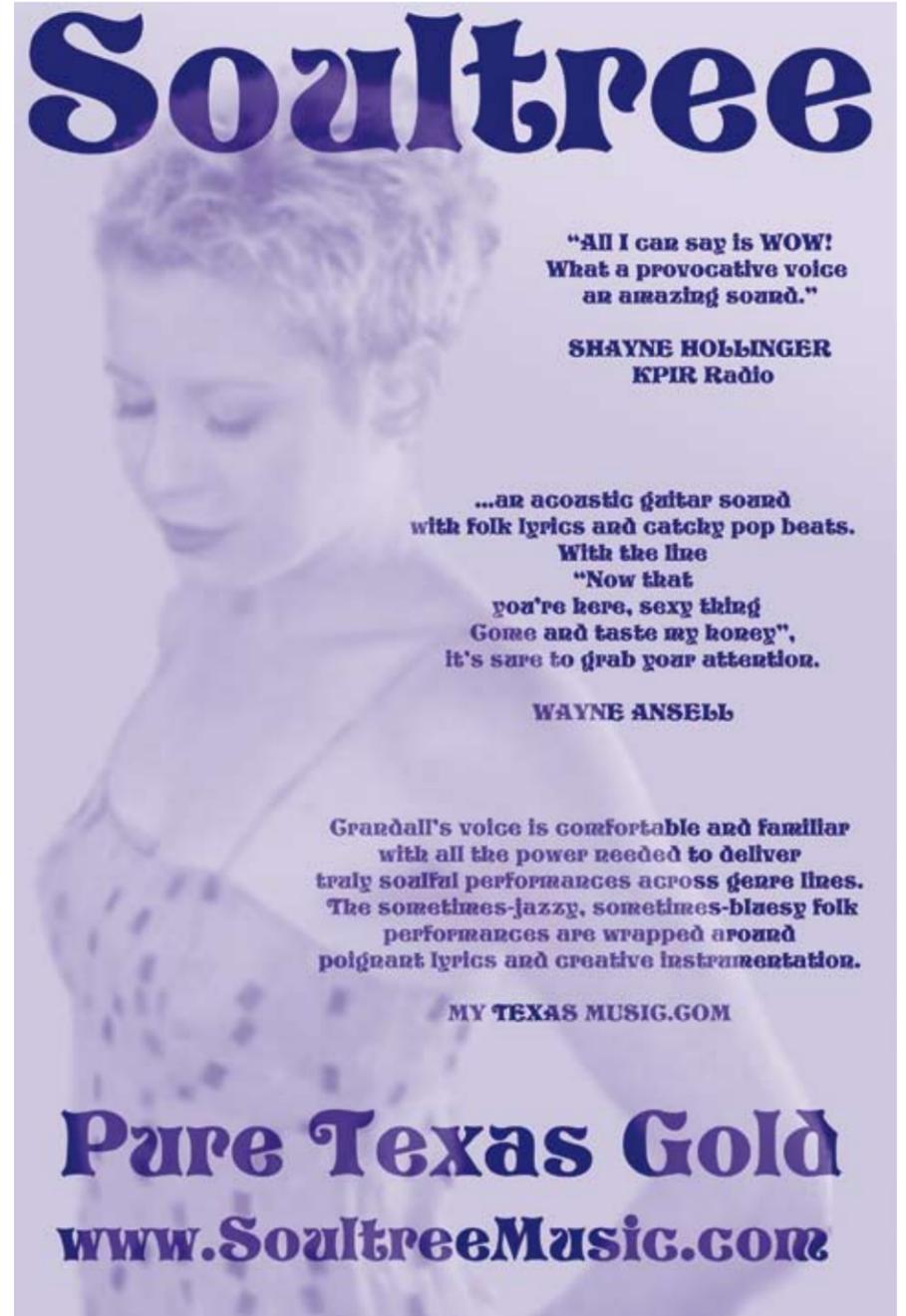
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Fake H, FOR REAL

by Tom Quinn

I met Henry Scardaville (guitar) of **Fake H** a couple months back at a Suicide City show. Since listening to their self titled debut, it has been in steady rotation at my house. The best way I can describe Fake H's debut EP is thunderous drums, pounding bass, in your face guitar and smooth vocals. With Billy Graziadei (Suicide City, Biohazard) and Danny Schuler (Biohazard) producing their debut, they are definitely not a band to take lightly. You should pick up the CD at fakehmusic.com



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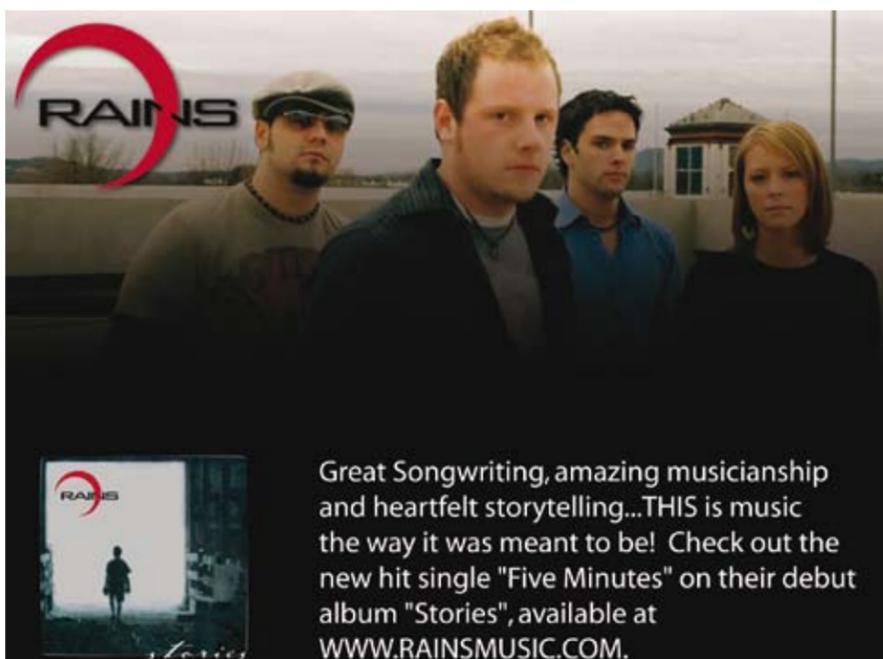
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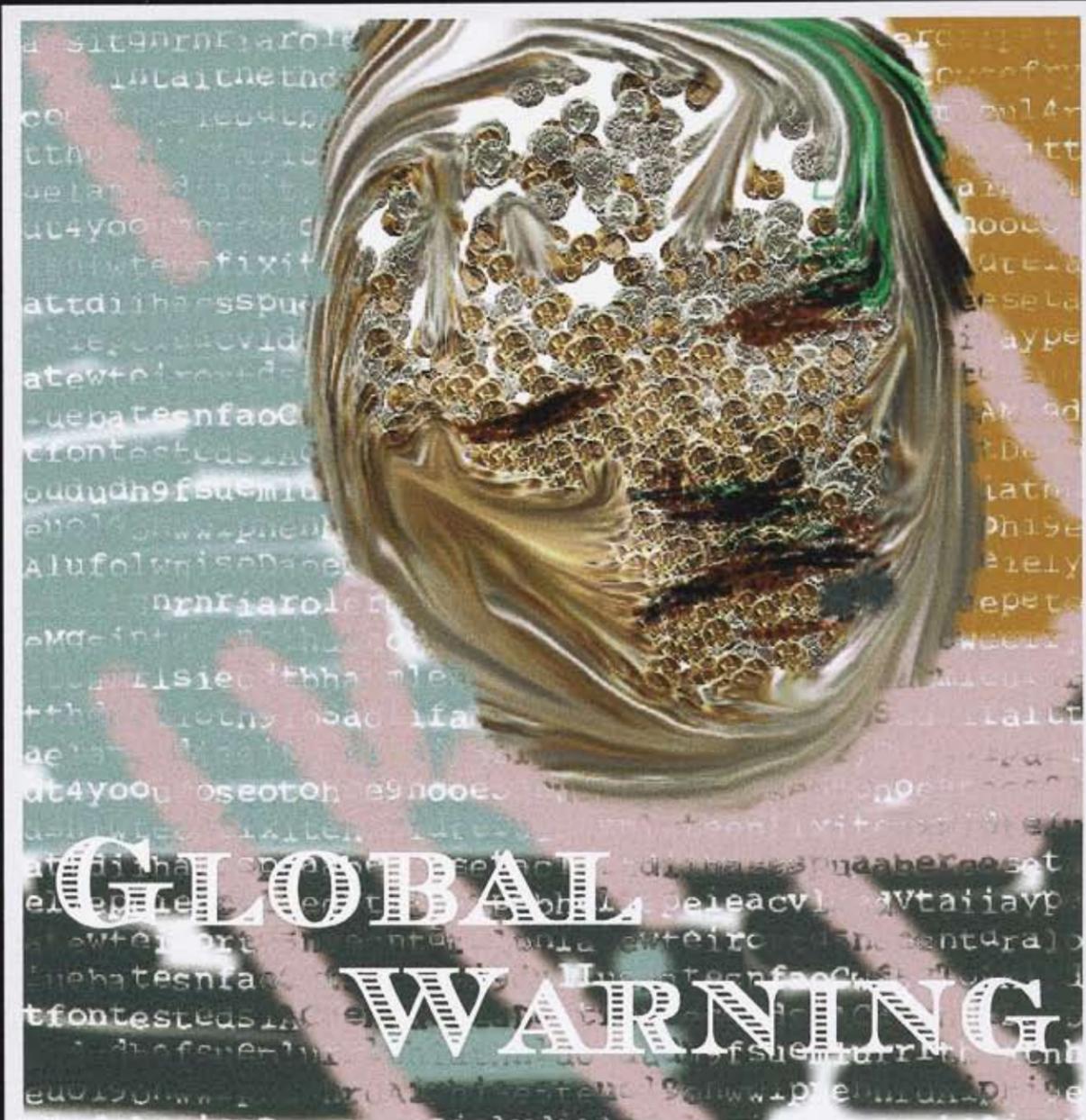
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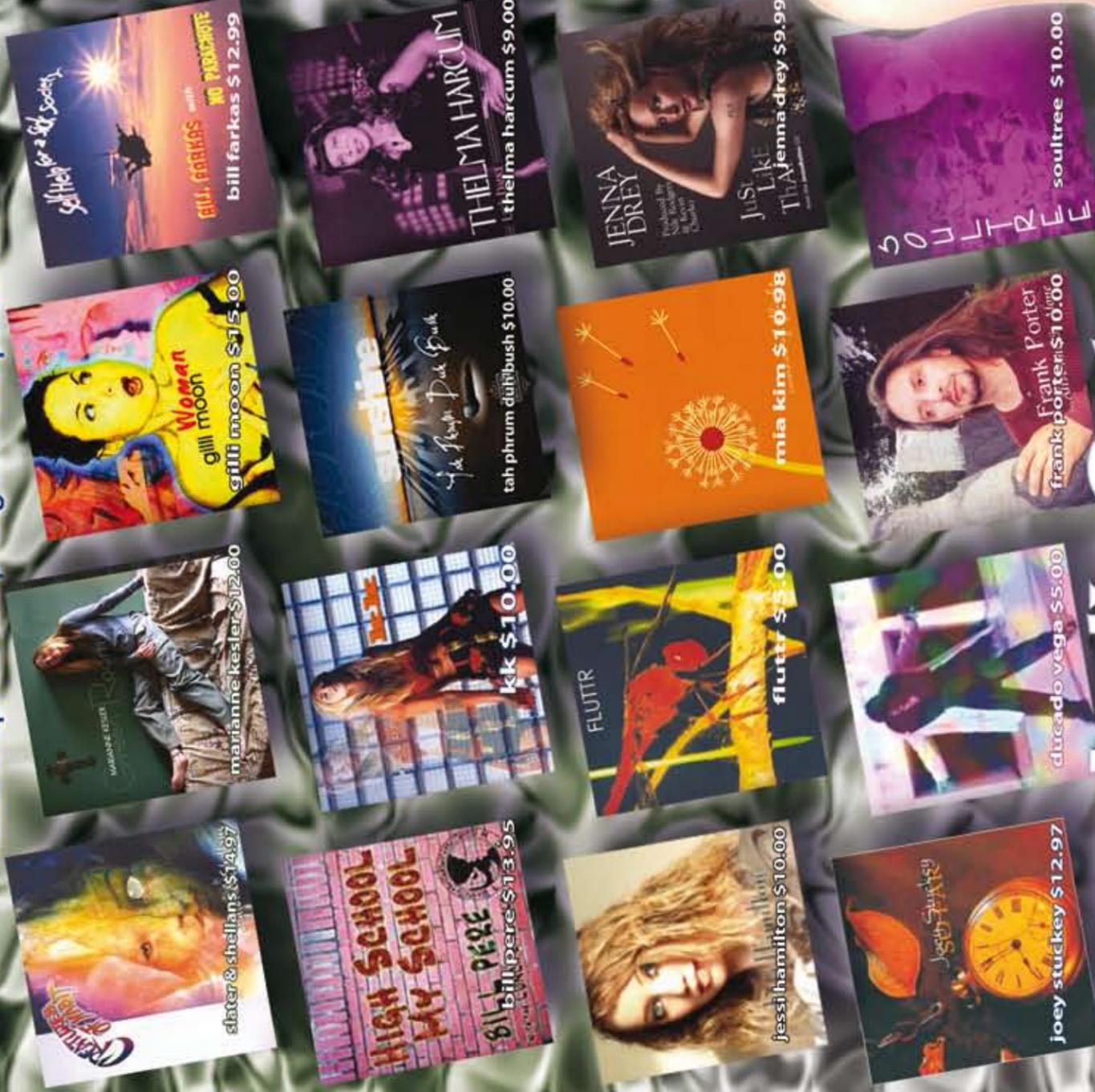
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★ Lauren Hart ★

★ Crystal & the Wolves