

# RAIN.

## MUSIC

Prototype Issue • April 2001



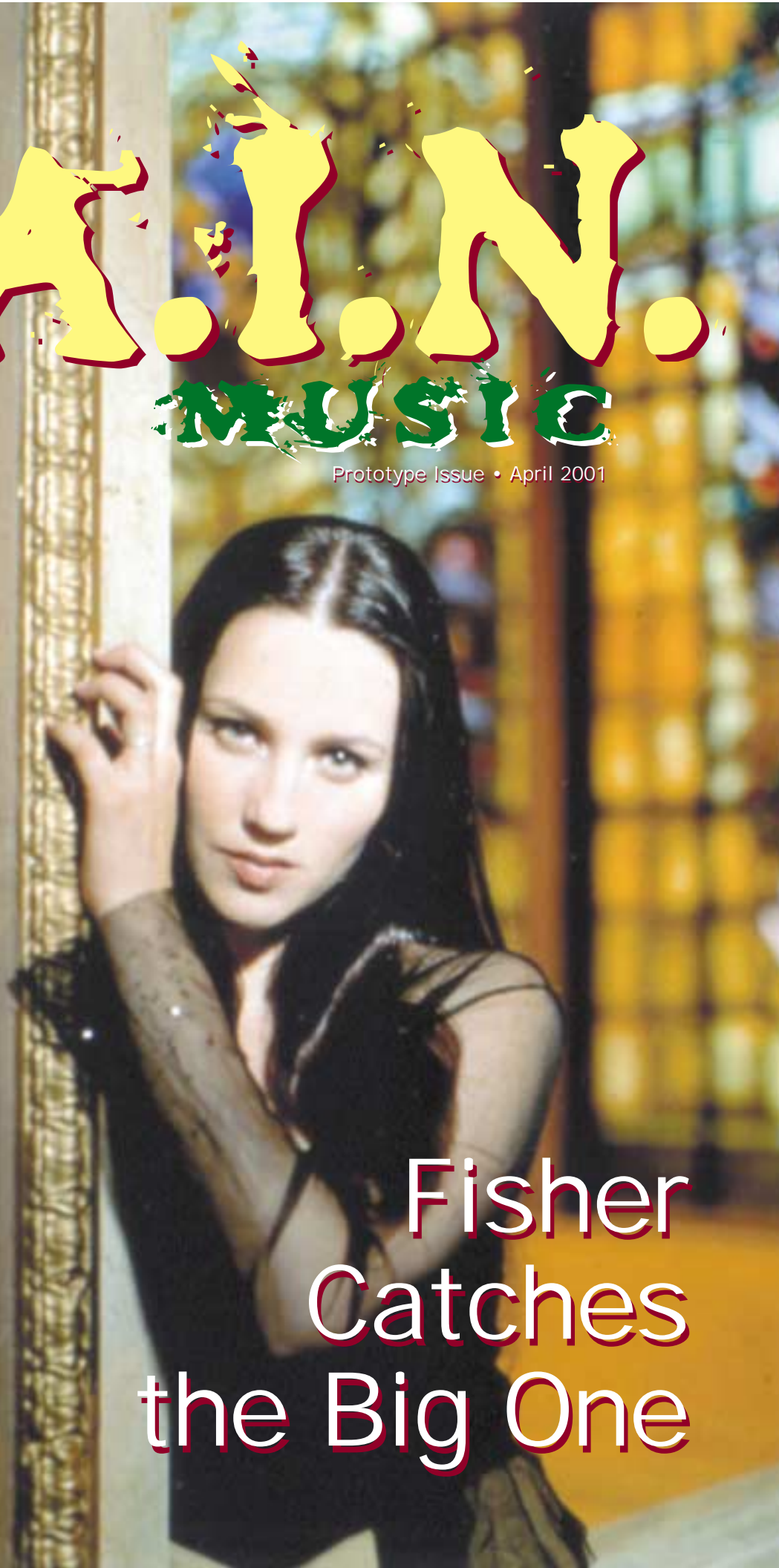
A New System  
Is Coming



Gargantua  
Is Big



Courtney's  
Dream: Eden  
or Walden?



Fisher  
Catches  
the Big One

# P.A.I.N. Music magazine



## WHAT IS ... P.A.I.N.?

First off, P.A.I.N. does not hurt.  
Is that clear?

P.A.I.N. stands for Perfect Alternative Independent Network. We're tuned into alternative and independent music and cover those genres thoroughly. But P.A.I.N. is more than that.

Members of the network are credible companies that have united to bring quality and fairness to the music industry. With the help of our associates all over the world, we sift through sounds and beats of every variety. After finding the best emerging talent, we make it available to readers via the pages of this magazine, through our phone sampling service, and via the Internet.

Forget Britney Spears, Backstreet Boys, and Mandy Moore. You won't find them here.

Put away *Rolling Stone* and turn off MTV.

The world of P.A.I.N. is a world of new-fangled pleasures. This is music with an edge.

## MAKING MUSIC, MAKING MONEY

Our company focuses on the music experience overall—from music making to music listening. For consumers, we offer a new way of finding and hearing music. For musicians, we're their new best friends. We provide services ranging from recording, to distribution, to promotion. If you want to make a living making music—or if you run a company catering to musicians—you belong in the Perfect Alternative Independent Network.

## CIRCULATION & FREQUENCY

Guaranteed press run for each issue is 40,000 copies, primarily distributed for free in New York, Nashville, and Los Angeles. P.A.I.N. Music is published bimonthly.

## ADVERTISING DEADLINES

Advertising space must be reserved by —

■ July 13, 2001

Advertising materials are needed by —

■ July 27, 2001

The first issue will be published—

■ August 2001

## MECHANICAL INFO and FEES

No charge is made for normal typesetting and layout work. However, these charges do apply:

■ **SPOT COLOR** is sold for \$250 per extra color per page (noncommissionable), in addition to regular space charges.

■ **4-COLOR PRINTING** is available for \$750, in addition to regular space charges. Advertisers must provide separations and color key.

■ **FILM OUTPUT** ranges from \$33.00 for a full-page b&w ad to \$27.00 for a half page; minimum charge is \$25.00. A full-page, 4-color ad costs \$275.00 to output, including a color key.

■ **BLACK-AND-WHITE ADS** can be submitted as reproduction proofs, pasteups, film negatives, or in digital form. Screens should be 100-line for screen prints and veloxes, and 100-line for film negatives.

■ Velox prints prepared from film are an ideal reproduction medium; when PMT prints are used, original screen prints help avoid contrast gain.

■ Film negatives should be one piece, right reading, emulsion side down, and should be accompanied by one positive print.

■ Digitally delivered ads must be designed in

*the perfect alternative independent network*

## 2001 CHARTER RATE CARD

Size	One Time	Dimensions
<b>Full Page</b> (BLEED AVAILABLE; CALL FOR INFO)	<b>\$1,600</b>	<b>7 3/8" x 9 3/4"</b>
<b>2/3 Page Vertical</b>	<b>\$1,200</b>	<b>4 7/8" x 9 3/4"</b>
<b>1/2 Page Horizontal</b>	<b>\$900</b>	<b>7 3/8" x 4 3/4"</b>
<b>1/3 Page Vertical</b>	<b>\$600</b>	<b>2 1/3" x 9 3/4"</b>
<b>1/3 Page Square</b>	<b>\$600</b>	<b>4 3/4" x 4 3/4"</b>
<b>1/6 Page</b>	<b>\$355</b>	<b>2 1/3" x 4 7/8"</b>

BACK PAGE PREMIUM: The back page, when available, is sold for an additional \$250. It may bleed; consult production.

*Send Ad Materials and Payment to —*

**Perfect Alternative Independent Network**

**814 Idaho Ave., Santa Monica, CA 90403**

**Fax: (323) 933-0813 ■ e-mail: ads@painmusic.com**

■ Carlos Garcia (carlos@painmusic.com)

Advertising and editorial questions: (310) 394-8988

■ James Vowell (production@painmusic.com)

Production questions: (323) 933-2433

find us on the web at [painmusic.com](http://painmusic.com)

QuarkXPress 3.32 with all images in TIFF format. Include all printer and screen fonts and a high quality proof (laserprint OK). Film output is not free. A charge will be added to space charges, according to size of ad. Full page: \$33.00. Half page: \$28.00. Minimum: \$25.00.

**4-COLOR ADS:** The preferred form of submission for four-color ads is a set of four film negatives (right reading, emulsion down), using 100-line for screens. A color key or matchprint should be provided (we do no guarantee results when computer-printer proofs are sent). Finer and coarser halftone screens are sometimes acceptable. Four-color ads should be submitted well in advance to allow time for inspection and, if necessary, correction. Digital submission of 4-color ads is acceptable, but we cannot guarantee results. The additional charge is \$275.00.

All ads smaller than full page must be bordered to their exact dimensions. When the border submitted is an incorrect size, we will re-border to fit. Ads smaller than a full page never "float" and never run without a border. The minimum border is a hairline top and bottom, to full width of the ad space requested.

## LIMIT OF PUBLISHER'S LIABILITY

The order or request for all advertisements shall be

deemed to be a representation to the Publisher by the agency and advertiser that they are properly authorized to publish the entire contents and subject matter thereof. It is also understood that when advertisements containing the names, pictures, and/or testimonials of persons, whether living or dead, are submitted for publication, the order or request for such publication shall be deemed to be a representation by the agency and advertiser that they have obtained all necessary written consent for such use. In consideration of publication of an advertisement, the agency and advertiser, jointly and severally, agree that they shall indemnify and save the Publisher, its officers, agents, and employees harmless from and against all damages, losses, liabilities, and expenses whatsoever, including, but not limited to, (l) reasonable fees of counsel selected by Publisher and (ll) losses a) resulting from the acceptance of any advertisement, b) resulting from any delays in publication, c) resulting from all claims, demands, suits, actions, or proceedings arising directly or indirectly from the publication of any advertisement (including, but not limited to, claims or suits for libel, infringement of copyright or trademark, unfair competition, plagiarism, or violation of right of privacy), or d) based upon or arising out of any matter contained in any advertisement.

# What Is P.A.I.N.?

P.A.I.N. is about music. P.A.I.N stands for Perfect Alternative Independent Network. Our goal is to give exposure to music that is really special. Whether the music is on a major label or performed by indie artists in the far reaches of the African jungle, if we can really feel your music and message, you will be covered in P.A.I.N. Music Magazine.

Sorry Britney Spears, Backstreet Boys, N'SYNC, and Aerosmith—this is the only time you will be mentioned here.

This is a call to action for all the parties involved in the new music industry that is gaining momentum now. This is a great place for artists to have their music heard by those who are seeking something other than what they are being told is hot. Now that Warner Bros. and AOL are one company that owns television, radio stations, and, well, half of every media outlet in the world, the public will have a hard time getting credible information any more.

These two advertisements in the same classified section of the *L.A. Weekly* (Vol. 23, No. 19) say it all. The major label industry just wants a pretty face to make money off of. Nowhere in these ads does it mention talent. Be relieved, folks, we are here to save you.

P.A.I.N.'s network is comprised of three parts.

- Music lovers.
- Artists who create the music.
- Companies that supply the tools and information enabling artists to support themselves and continue creating better music.

Our first goal is to connect the artists with passionate music lovers who don't mind paying for their musical pleasures. All this worry about Napster is overblown. Personally, if I love the music, I want to contribute to the artist's survival. The problem is, most of the music we are exposed to is thrown at us by record labels and accountants who don't treat or pay their artists fairly. We will focus a lot on that issue.

If the current "major label industry" doesn't change its ways and treat artists like they should be treated, the system will see a major exodus. Artists no longer have to accept 5

percent to 10 percent of the retail price. Smart musicians—like Prince, Ani DiFranco, and Aimee Mann—keep their dignity and keep ownership of their recordings. We want artists to be paid for what they do, while at the same time providing fresh, high-quality music at lower prices to the music consumer. We're also working on an alternative system for selling concert tickets. The current system allows Ticketmaster and scalpers to make more money than the artists. When all tickets for a show are sold out in five minutes, you know something is wrong with the system.

P.A.I.N. Music will provide a reliable, unbiased source of information about new music, as well as easy access to the music itself. This publication will not cater to the major

labels. Most sources currently available to music lovers—MTV, *Rolling Stone*, and national music newspapers—all have integrated the kissing of asses into their business model. The critics for those publications owe their jobs to the fact that, with a straight face, they can claim Aerosmith is still producing great music, even though they haven't done anything interesting since "Toys in the Attic" and "Rocks" in the '70s.

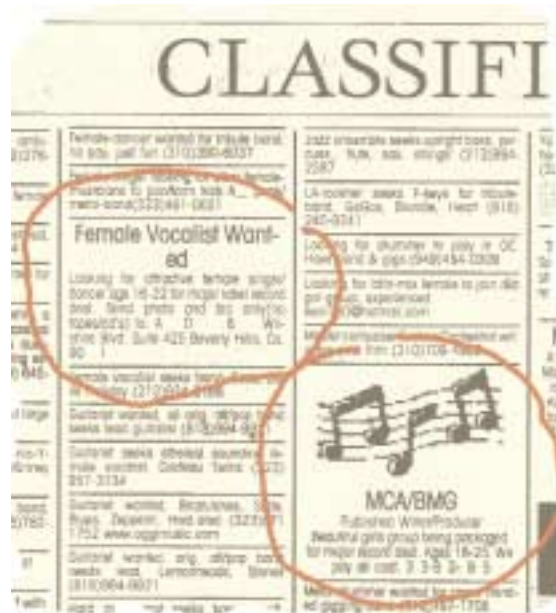
P.A.I.N. music is not just about selling records. P.A.I.N. is about how powerful and emotional the music experience can be. When you become a P.A.I.N. artist, you are original, thought-provoking, powerful, and socially relevant. P.A.I.N. artists have a message to get out. We are their messenger. We do this because we love music. We have to pay our bills, but our objective is to treat artists and music lovers the way we would want to be

treated: fairly. Fair, to us, means earning about 15 percent return on our money (if we are so lucky—publishing ain't an easy business). Is that upfront enough?

Another goal of P.A.I.N. is to provide present and future music makers of the world with great sources of information. We want to help musicians get to the point where they are supported by their music.

P.A.I.N. Music is unlike most new music purveyors. We are selective. Our artists—the best of the best independent musicians—will not find their music reviewed alongside laudatory reviews of CDs by 100,000 mostly sucky bands. You know the services we're talking about (mostly on the Internet). They have absolutely no credibility. They let all artists into their service because it's how they make money—through processing fees, setup charges, etc.

Music lovers, artists, writers, and providers of services to musicians, join us in our quest for credibility and fairness in the music industry.



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**RICHARD BONE**  
*Tales from the Incantina*  
A new ager's delight.

**GARGANTUA SOUL**  
*The First, The Last, The Tribe*  
Orange and blue and heavy.

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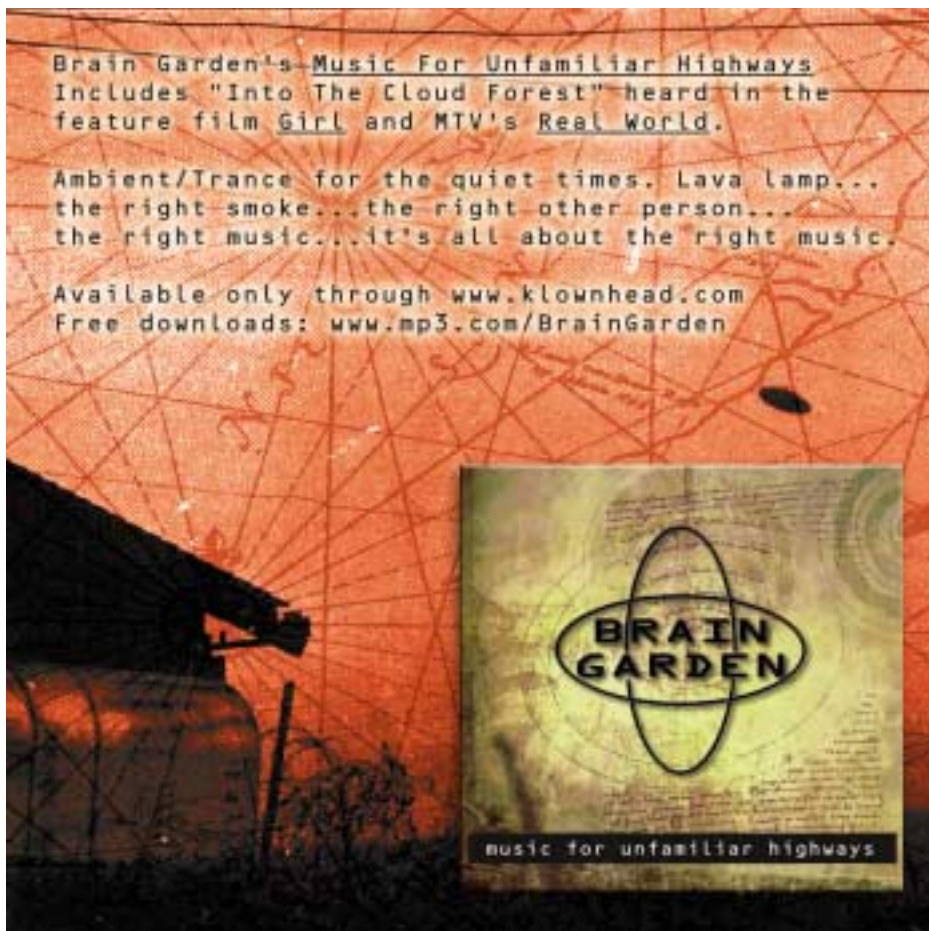
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**P.A.I.N. Music Magazine**

Prototype Issue • April 2001

Editor  
Carlos Garcia

Publisher  
James Vowell

Contributors  
Steven V. Taylor, Tim Sweeney,  
Janet Fisher

P.A.I.N. magazine welcomes manuscripts, queries, submissions, art, photos, CDs, and other materials for consideration. We cannot be responsible for unsolicited materials, however. If you wish something returned, please include a self-addressed stamped envelope.

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e-mail: publisher@painmusic.com.

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# Label Me SCREWED

## The Uninvited's Major Label (Choke) Experience

By Steven V. Taylor

Major labels are sodomizing Whore-Bags who do nothing more than suck money, integrity, and life from your art.

This sentiment, or something harsher, is a common lament in the pages of publications such as this one. Every day another Bono-in-Waiting's Constitutional Right to rock stardom is infringed upon by a tyrannical, godless, career-mangling major label who fails to make Sully JR's whinny twenty-three-minute-post-Seattle-dirge-pop-with-the-E-string-tuned-to-D single into a smash hit.

My band, The Uninvited, was on a major label. Have you seen us exchanging pithy chit-chat with Carson Daly on MTV? Have you heard our song a mind-numbing thirty-spins-per-hour on your local modern rock station? Have you read interviews with us in supermarket tabloids as we contribute our thoughts to the Britney Spears breast augmentation controversy? Have you *ever even heard* of The Uninvited? Of course not. Why? Because our label dropped the ball.

Nothing is more entertaining than hair-raising tales of incompetency, ineptitude, and downright evil on the part of a major label, so come warm your hands over the wreckage of our smoldering dreams while I share with you our tragic story.

It started several years ago at a sold-out show at the House of Blues in Hollywood, where The Corporation's Evil Minions met us backstage after the gig. The Heartless Bastards proceeded to buy us drinks and tell us how great we were until we agreed to come see them in New York. Maliciously, they flew us to the Big Apple where the Dirty Sons-of-Bitches forced us to ride around in limos and eat at the trendiest restaurants in town. Finally, with guns to our heads, they forced us to sign their filthy recording contract.

From there, it only got worse. Suddenly, we were hustled

into a state-of-the-art recording studio with a top-name producer, where the Money Grubbing Whores continued to feed us anything we wanted while providing all the best equipment money can buy. The Stingy Crap Weasels spent a mere quarter-million dollars on our record, offending our frail artistic sensitivities by putting a dollar figure on our music.

Following the nightmare of making a great CD, the Scum Sucking Crack Mongers put us on the road with top-name acts. Night after night we were forced to play in front of thousands of screaming fans across the county, and, sometimes, the venue would screw-up the fruit selection on our deli tray. To this day I still wake up in the night screaming, "CANTALOUPE??!! WHAT THE FUCK??!!"

In-store record signings, radio promotion, more dinners, more people telling us how awesome we were—the band was nothing more than slaves to the Malevolent Overlords of Darkness. But the true horror was yet to come.

### We. Were. Dropped.

They mumbled some crap about other artists outselling us, but we knew that the real reason was the fact that they were Syphilitic Commie Heretics attempting to usurp the One True God who, in His infinite wisdom, had ordained at the beginning of Creation that we would be rock stars. We told our A&R guy to watch out for lightning bolts and burning bushes and left the his office to begin our new life as a high-integrity indie band with lots of Street Cred and no food.

Yes, life on a major label was a harrowing experience and the scars may never heal. Ironically, major labels have once again started sniffing around The Uninvited camp. But with experience comes wisdom, so now we have only one thing to say:

Where do we sign?



John Taylor and Steve Taylor of The Uninvited

# Fisher

## *What a Difference Persistence (and the Internet) Can Make. That's True for Musicians, and Maybe Even for New Magazines*

By Carlos Garcia

Five years ago Kathy Fisher and Ron Wasserman, collectively known as Fisher, were just two of the thousands of artists playing the Los Angeles club circuit.

Then, in 1999, they discovered the Internet. Actually, and more to the point, the Internet discovered them.

But I'm getting ahead of myself. This is a story of persistence.

**B**efore Wasserman hooked up with Fisher, he and I were in a band together, and we've remained friends since.

When we played together, we went to great lengths to self-promote our group. We'd print 20,000 free or discount tickets to each of our shows. We'd put them on the tables in every club we could get in, pass them out on the streets, stick them surreptitiously into alternative newspapers. All that work, and we were happy when 300 or 400 people would show up. That's a bit more than 1.5 percent return on our effort.

It was the near-futility of that kind of strenuous effort that drove me to create the original P.A.I.N. magazine, which I edited and published in Los Angeles in the midnineties. I have been seeking alternative ways for artists to succeed in the music industry for many years. As I was preparing to relaunch this publication—talk about persistence—I searched for an artist who has the most interesting Internet story about striving for that honest success in the music business.

The best example turned out to involve

my old friend Wasserman and his friend Fisher.

Unless you've been hiding under a rock for the last two years, you've probably heard of Fisher. For years they have been plugging their songs wherever they found a good opportunity—movies, television, soundtracks, etc. Over and over they composed, practiced, played out, and tried to attract the music industry's attention. Like most artists seeking a record deal, most of the time representatives of the labels never made it to the show for whatever reason. With growing frustration, they searched for something better. They turned to the Internet

**T**o tell the rest of the story, let me borrow from Fisher's web site ([www.fishertheband.com](http://www.fishertheband.com)):

Fisher is the first music success story of the Internet. The duo's songs have been streamed and downloaded from various Internet sites nearly 2 million times in the last year, and they are the first artist signed to a major label because of its New Media success. [They signed a record deal in March 2000 with [Farmclub.com/Interscope](http://Farmclub.com/Interscope).] But it is not technology but rather a deep, intense emotion heard in its songs [that] promises to take Fisher beyond its status as a bona-fide web phenomenon.

When [a San Diego radio station] downloaded "I Will Love You," a piano ballad/classic love song, from the Internet and played it during afternoon drive-time—seemingly foolhardy for Fisher's sensual moodiness—its phone lines lit up with listeners so touched they were weeping. The response prompted [Fisher to push the release of its debut

album] *True North* [back to fall 2000 from Spring 2001] and "I Will Love You" [became] its first single.

"People tuning in traditional radio do the same thing as people pointing and clicking at their computers—they're making a choice about the music they want to hear," says Kathy. "There's nothing accidental about people listening to your songs 2 million times." Yet until Fisher was signed by [Farmclub.com/](http://Farmclub.com/) Interscope, she says, "We would go to labels and they'd say we sounded great but they didn't know how to market our music, which we call 'artistic pop.' They'd tell us to come back when we had a fan base. I knew it was out there somewhere but we just had to find it—and it was on the Internet."

The number and intensity of those fans has surprised, no, shocked, even Fisher. "I Will Love You" has brought heart-wrenching e-mails and phone calls during radio appearances. "The happy ones are about the song being perfect for someone's wedding," says Kathy, "but we've also gotten calls from people about how the song speaks to them about the worst tragedies of their lives and that gets me crying. I'm a very honest and open person and I write about relationships. But I didn't expect this to be such an incredibly emotional experience."

Her ... collaborat[ion] with Wasserman began with writing and performing songs for film and television. From the start, she says, "He was the perfect missing link for me; he's both left and right brain. He's my secret weapon." They worked on the theme song and other songs for the TV series "Sweet Valley High" and landed songs on various soundtracks, from small independent films to 1994's *Dream Lover* with James Spader.

In fact, Fisher's first big break arrived via a soundtrack. The gold album for *Great*



**FISHER ON WASSERMAN:**

*"He was the perfect missing link for me; he's both left and right brain. He's my secret weapon."*

*Expectations*, the 1998 film starring Ethan Hawke and Gwyneth Paltrow, included Fisher's "Breakable" alongside tracks from Tori Amos, Scott Weiland and Iggy Pop, among others. Fisher put up a modest Web page and linked it to the film's site. The song was not in the movie but when Amos fans, in particular, bought the album, they fell in love with Fisher and the fan mail started pouring in.

When Amos' site linked to Fisher's, the next question from fans became "Where can I get a Fisher CD?"

There was none because the soundtrack's record company had an option on the band for nine months during which time it wasn't

allowed to release anything else. There was nothing to offer fans even after performances at several subsequent Lilith Fair dates, highlighted by Kathy singing Marvin Gaye's "What's Going On" with Sarah McLachlan and Sinead O'Connor.

Finally, Fisher self-released a nine-song EP, *One*, through internet retailers only in April 1999 and, with the MP3 mania taking hold, Wasserman made sure the songs were available for downloading on every possible site. Overcoming preconceived notions about marketing and music, *One*, containing songs such as "I Will Love You" and "Any Way," became a Net sensation. One week in March

2000, for example, three of the Top 10 requested pop songs on MP3.com were Fisher's.

Considering the unique route Kathy and Ron have traveled, it was only appropriate that Fisher ultimately sign to Farmclub.com, with its unique web site ([www.farmclub.com](http://www.farmclub.com)) and eponymous USA Network television show which offer unsigned artists opportunities for exposure. "For so long people said, 'We love you but ...'" says Kathy. "Getting a record deal became such a big hurdle."

Now there's *True North*, produced by Wasserman, featuring the new songs "Human" ("about not becoming a victim," says Kathy), the darkly amusing "Miseryland" and the cheatin' tune "Simi California."



**T**hat's the story of Fisher, per its web site. For everyone who ever wondered if the Internet can break an artist, Fisher has provided the answer: Persistence pays.

And we intend to make persistence pay with P.A.I.N. music magazine. The Internet is not the only way to get a message across. Pavement pounding with free tickets and distributing magazines about great new music—these and other ways of promoting music can also pay off. Persistence pays. For magazines too.



By the way, Fisher's music is much more "commercial" sounding than the average P.A.I.N. Music artist. It's commercial because it's good and not because it was created to be a Top 40 hit to sell records. What makes Fisher special is that it is the artistry of its creation and performance. The lyrics are simple but powerful.

The story of Fisher will be an interesting one to follow because the group has the timeless, radio-friendly songs, the determination, the look, and the musicianship to succeed in the business. They are currently on tour dates with David Gray and Duncan Sheik. With an NBC Nightly News feature, a *Time* magazine article, countless other press pieces, and an appearance on the "Tonight Show," everything is in place.

Will Interscope's accountants drop the ball after they don't sell 2 million copies in the first five minutes?

Log in. Stay tuned. Keep reading us.

# our not-very-P.A.I.N.ful ORDER FORM

Please mail your order to P.A.I.N., 814 Idaho Ave., Santa Monica, CA 90403.

If paying by check, make check payable to P.A.I.N.

For credit-card orders, please include your credit-card number and expiration date,  
and sign where indicated below.

You may also fax your order to P.A.I.N. at (323) 933-0813

Band or Artist	CD Name	Code No.	Price
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
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Name \_\_\_\_\_ Day Phone ( ) \_\_\_\_ - \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Credit Card No. \_\_\_\_\_

Expiration Date \_\_\_\_ / \_\_\_\_

Signature \_\_\_\_\_

VISA

MasterCard

American Express

Discover

Subtotal \_\_\_\_\_

CA Sales Tax \_\_\_\_\_

Postage and Handling (first item) \_\_\_\_\_ \$2.50

Add \$1.00 per each additional item \_\_\_\_\_

ORDER TOTAL \_\_\_\_\_



**P.A.I.N.'s Catalog of the Best in Indie Music**



Glampire  
**The Soft White Ghetto**  
 P.A.I.N. Code #1001  
 CD \$11.99  
 www.glampire.com

Creating his own sonic realm, composing his own music, and playing all the instruments, the ambitious and audacious Glampire has merged elements of glam and goth, generating a

soundtrack of what he terms "glambi-ent." Affirming his edict that "there are no rules in the game of music," the outspoken Glampire continues to give fans magnificent albums with his very own catchy dark-pop signature sound.

Glampire has power but is not heavy. Not only does he play all his own instruments, he has more feeling and emotion expressed through his voice than

probably all of the artists in the Top 10 of *Billboard* magazine at any moment. Most likely one of New York's most original artists.

Glampire told *Outburn* magazine, "Hey, look, I could have a crew cut and be in 'N Sync ... I could do all those dance moves. I would just beat them up and be like "I'm taking over."

We're so glad he's glam.



Richard Bone  
**Tales From the Incantina**  
 P.A.I.N. Code #1002  
 CD \$11.99  
 www.richardbone.com

Bone introduces us to "... a lost world ... a spiritual people ... a forgotten mythology. The Gods of the ancient Toltecs were, at once, benevolent and unforgiving. These elegant idols demand-

ed sacrifice and passion, prayer and submission. In return they promised a life everlasting, a night of eternal stars and a dreamtime of immersurable wonder. *Tales from the Incantina* is a musical expression of those mystic people in quiet communion with their imperious Gods."

Richard Bone has consistently released album after album of great

music independently with no regard to major labels. He's a true artist whose music makes you feel like you're getting a massage while on a mind-enhancing drug trip.

He draws you in and goes on and on, but the sound is endlessly fascinating and haunting, beautifully and marvelously orchestrated and played.

A new ager's delight.



Gargantua Soul  
**The First, The Last, The Tribe**  
 P.A.I.N. Code #1003  
 CD \$11.00  
 www.gargantuasoul.com

With all that Gargantua Soul has done you'd think they would already have a record deal. They have performed on USA Network's 'Farmclub,' have independent distribution deals,

songs in movie soundtracks, tour all over the country, and get airplay in many markets.

From New Haven, Connecticut, their music is hard to categorize because it covers a huge range of influences including Heavy Rock, Rap-Metal (not limp), and World Beat for a start. It's powerful, tight, emotional, percussive, and keeps your attention. They blend

that with Kris Keyes's highly melodic, soulful vocals, something hard to find in Heavy Music these days, and you start to get the idea. Add to that that Kris covers himself with orange and blue body paint and they are etched into your brain forever.

A bunch of A&R guys will be slapping their heads soon sorry they missed the boat on G-Soul. One will be really happy.



These pages represent a sample of how the catalog pages of P.A.I.N. will look when in full production. The music of the various bands will be categorized

by style: Rock Heavy, Rock Medium, Ambient/Electronic, World Music, and new categories when the originality of the artists compels us to make one.



Name of Band  
**Title of CD**  
 P.A.I.N. Code #nnnn (we supply)  
 CD \$nn.00 (you fix the price)  
 www.whatever.whatever (if available)

When you send your CD, we will give it an initial review for suitability. If it passes the first test, the CD will be sent to a music reviewer, who will provide

P.A.I.N. music will a 150-word review of the CD. The artist does not know the exact content of the review until it appears in print and online.

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exact content of the review until it appears in print and online.

When you send your CD, we will give it an initial review for suitability. If it passes the first test, the CD will be sent to a music reviewer, who will provide P.A.I.N. music will a 150-word review of the CD. The artist does not know the exact content of the review until it appears in print and online.

CD IMAGE is slightly less than 1.5" x 1.5". You provide a 266 dpi scan.

Your band's latest offering can appear in this space, too. Send your CD to—

P.A.I.N. Music  
 814 Idaho Ave.  
 Santa Monica, CA 90403

If we like it, we'll call to discuss the workings of our catalog, phone sampling, and Internet site. (We stock, sell, and ship CDs for you — that's how we both make money.)

If we don't like your CD, you can't buy your way into P.A.I.N.

By **TIM SWEENEY**

<http://www.tsamusic.com>

As the music industry quickly evolves into a more digital and virtual world, Amazon.com and CD Baby have taken the lead in selling the greatest number of independent artist's CDs.

According to researchers, Amazon.com is responsible for approximately 94 percent of all independent artist sales online. CD Baby garners approximately 3 percent and the artist's own web sites bring in the remaining (almost) 3 percent. This means that besides your site, Amazon and CD Baby are (practically) the only online retailers music fans will buy your CD from, if you are a true independent artist.

# How to Increase Your Sales at Amazon.com and CD Baby

What does that mean to all the others? Not much. Most of the other major music sites focus on selling well known past or current major label artists. Often their largest percentage of sales are Greatest Hits CDs of well-established past or current artists. Most of the most popular sites are not interested in carrying independent artist's CDs because of the lack of sales.

Which brings us to our key question. If Amazon.com and CD Baby.net, are the two biggest sellers of independent artist's CDs and they want to obviously work with you, how do you sell a lot of CDs through them?

From my own interviews with key people at Amazon and CD Baby, it is clear that they almost see identically to what sells

CDs through their sites and what doesn't. So let's clue you in, on where you should focus your promotional efforts in the future (that means in the next 5 minutes!)

## 1. Live shows and the promotion of them.

As you know, live shows now bring in more than 75 percent of all independent artist's CD sales around the country. Obviously, people who come to your shows are interested in your music. If you do a good job selling your CDs to them after you have played great show, you will see the sales results you want. If people don't have the money to buy one at your show, push them online with a reminder card and e-mails the next day.

As we have talked about before, the

## 2. Pushing sales to Amazon & CD Baby through your own site.

Let's face it. Dealing with merchant accounts is not only costly early in your career, it be a pain in the neck. If you are not getting a lot of direct sales (25+ per week), you may want to consider placing a link on your order page to send people to buy your CD at Amazon or CD Baby. For thousands of artists, it has been easier to deal with. Plus some people just like shopping there.

Even in my own case, even though we get thousands of direct orders for the books and audio workshops I have written, Amazon get thousands of orders simply because some people just normally shop there.

## 3. Free standing Internet radio stations

While live shows and the promotion of them, motivate the greatest percentage of online sales, free standing Internet radio stations have moved up to third place.

For those of you who may be confused with the term, a "free standing Internet radio station" is one that does not just "simulcast" what the commercial or college radio stations (which they are part of) is playing. They are Internet only and make up their own playlists of what they are playing.

Obviously, music fans have been frustrated by the fact that they have to sit in front of their PCs to hear the station. But as technology keeps developing, we will take Internet radio wherever we go. We have already seen it come into the car and the cell phone.

Internet radio stations offer a great advantage in that, if people hear something they like, they will look further online for it and possibly buy it right then. A great advantage over having to drive to the store to get it or even just look for it.

While there are hundreds of Internet stations out there, most are fans of or a band themselves, primarily promoting their own music. Look for Internet stations that "personalize" the station to the individual music fan who listens to them. Make sure they have a CD sales program with Amazon or CD Baby. My personal favorite is TuneTo.com.

## 4. Online magazines—The future of CD reviews

While the sales percentages are still small, there is increasing optimism about CD sales through online publications. Many, including myself, feel that online magazines could possibly replace most printed music magazines, simply because

of their ability for someone to read the review or article and then instantly hear the music.

This is very important. As I have said for years, no one can hear your music on a piece of paper. Even if the reviewer tries his or her best to describe your music, it's still not the same as hearing the songs. So your job is to search for online publications that you feel best appeal to the right audience for your music. E-mail and mail them your Artist Profile.

Now that you know what generates sales on Amazon.com and CD Baby.net, let me share with you those promotional strategies that basically do not generate any sales.

- **College and Commercial radio airplay.** While it seems odd even to say it, college and commercial radio airplay, does not generate any real sales online for independent artists. That's not to say there aren't a few sales here and there, but we want to focus on what is going to bring us the greatest amount of sales.

Basically, people who listen to traditional radio stations will instinctively look for the CDs at record stores. Unfortunately, if they don't find it, most do not look for it online. Their interest just fades away. This is why online radio stations provide you with more value. When someone hears something he or she likes, they can easily push a few buttons and buy it!

- **Reviews in the print media.** Again, no one can hear your music on a piece of paper. Amazon and CD Baby will get copies of print reviews from bands who are all excited about the reviews until they see it has done nothing to sell CDs.

My suggestion: Traditional media publishers are waking up to the fact that they can't just "reprint" online what's in the paper version of their magazine. They need to put more material online to make their web site more valuable. Look in your home market to start with and see if this is the case with, your major daily newspaper and alternativeweeklies.

So now that you know what to focus your efforts on and what to take your attention off, there are 3 key points to leave you with.

1. **Your web site is key.** Having one that is built upon the proper elements of your Artist Profile, will generate sales. Do not use your press kit for a foundation. Your web site is should be designed to provide information and a means through which fans can contact you, but its main purpose is to generate sales. If you are not

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*Exploring the Boundaries of Music through Technology!*



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# Courtney Love's Association of Recording Artists—Eden? Or Walden?

By JANET FISHER

[MusicDish \(www.musicdish.com\)](http://www.musicdish.com)

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In a recent appeal to the artist faction of the music industry, Courtney Love suggested forming an “association” approach to organizing recording artists in order to create a more balanced dividing of record label profits of those artists’ works ... sort of an Eden, where the rules are set to be equitable to all.

But, as in most plans that rely on success based on its members’ cooperation, she may have a much harder task than persuading labels and management to support this new group. People in general, and musicians by reputation, are prone to take what they believe is easiest and most immediately profitable road for themselves, not basing many decisions on what is good for all (or even for themselves, many times). The most difficult part will be convincing the Indy artist faction to honor the rules.

**W**HY DO I SAY THIS? Let me sum it up in a few short words ... Napster, MP3.com, gnutella. Many of the usurpers of content and copyrights, those who download (and upload) material that does not belong to them, to and from these sites, are a part of the group that Ms. Love is trying to organize. They have no inclination to respect nor defend any rights, but rather cater to their own immediate needs and

wants without effort or compensation to fellow artists. Every file that is stolen by a musician is stolen from a fellow musician.

It takes courageous household names to bring forth public awareness. The names Ms. Love has gathered in addition to her own (R.E.M., the Dixie Chicks, U2, Alanis Morissette, Bush, Prince, and more) will continue to bring more highly visible artists to the arena, create consistent headlines and thereby help educate those outside the industry, as well as the newcomers within it. In short, tell your friends.

But without teaching your friends (and/or their fans) to honor the associations and protection societies that have taken a century to put in place, I believe it optimistic to think they will honor one for artists. In short, they will make your Eden a Walden ... something that was a perfect idea will be ruined by the imperfect who feed off the dream, rather than contribute to it.

It's true that record companies are run somewhat like banks, with an artist's collateral being their talent and potential earnings from which payback and “interest” is due. Just as one might sign a really bad car loan, one might make a very bad record deal. The sad truth is that many artists choose not to read the paper work, let alone argue the points that might be important to them or clarify what the conditions are. (Check most online licensing agreements accepted by

artists before an upload of their own material.)

An organization for artists’ rights would be able to educate their members with points to look for in any contract, much as the SGA does now with songwriters, and hopefully create the basic initiative to read the contract or have it read by an association-approved attorney. There would quite probably be a “basic minimum” contract that would become more standard if offered by the organization on behalf of their members.

The generic music problem in America is one of educating the populace as to the worth and ownership of intellectual property, whether it is a song or a master recording. The more specific problem in the music industry is feeding everyone enough from the same pie to keep them alive

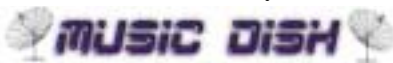
**W**HEN LOOKING AT ARTISTS competing in a record market, several realities need to be examined:

1. All business, music or not, depends on numbers—yes, the old supply-and-demand rule.

2. The greatest number of label dollars are spent in the promotion and advertising arenas. A worldwide advertising campaign in today's market, especially including stocking all available record bins and radio stations simultaneously, is truly what separates the “major labels” from the Indies. It's distribution and promotion (coming from budget, not talent).

3. Other than that, indy or major, it's a question of having upfront funding for the cost of a competent staff and office; access to a state-of-the-art studio, art department, printing, and manufacturing staff and plant; rehearsal and preproduc-

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photograph by Ellen von Unwerth

their earnings to cover the costs of being signed by a major. I don't know of many unknown artists who would take a bank loan to finance their own project, even if they could get a nice 200-500k to make it somewhat of a distribution reality, not if it was their own 200k on the line. I know of even fewer who could command that kind of return without a huge network of support.

If we could figure a way to tier the profits and costs, so that perhaps:

1. At a certain label-profit level, the artists' return rate increases until they become a "partner (equal shares)" or better, on their own material. and/or,
2. The material reverts to them at a certain point in time. and/or,
3. They are allowed a "buyout" of their material, at a figure that is set before the project even starts. If both parties can agree on a number at which one might buy the other out upon their contract conclusion, then the door is open.

Millions of points need to be considered on all sides—these are a few simple ideas. If we all came to the table with our best, with the idea of educating each other and discussing the realities from all sides, we could get somewhere. An organization capable of representing those (and other) concerns facing artists would be very welcome.

Most pensions are based on earnings (although in some countries, just contributing to the artistic system nets you a pension). Unless a person is drawing a reliable paycheck over a period of years or earning above a certain line in any industry, he or she usually has no pension. It would be a wonderful concession to any earning artist to have a pension plan that is untouchable and reliable. As a sidenote, several organizations with whom I am affiliated offer insurance plans, but few are as good as the SAG plan, or even basic Blue Cross. I'd push for improvements there all 'round.

COURTNEY LOVE SAID, "We need to come together quickly and present a united front to the industry. Your managers and attorneys will probably tell you not to rock the boat and not to risk your 'relationship' with your record company by taking a stand."

Let us extend this to songwriters, publishers, producers, and all creative contributors to the arts—to show support for an artists' rights organization, as well as the other guilds formed to protect intellectual property. I would like to visit Eden. I've already been to Walden.

If we all came to the table with our best, with the idea of educating each other and discussing the realities from all sides, we could get somewhere.

tion costs, housing, all miscellaneous; tour planning and managing; and financing charges connected with those funds. Even if it's one act, one album, those are a few of the considerations.

4. How many CDs need to be sold to

hit profit? How many people must be paid from the profit? How many people should be rewarded for any extras?

Artists are left with either a small operation that they can control, or they are faced with relinquishing profits from

# Selling Online

From Page 11

selling at least 50-100 CDs a month through your site, contact me through my site at <http://www.tsamusic.com>

## 2. Deal with Amazon and CD Baby directly.

Both agree that it is a great disadvantage to have your distributor try to place your CD on their sites. In the case of Amazon, if your CD comes from a distributor, it will be listed as "special order" and they won't stock it. If someone places an order, it could be 4-6 weeks before they it arrives.

Explore the Amazon Advantage Program. Amazon will stock your CD, list that it ships in 24 hours, and pay you directly in 30 days! Plain and simple. They have it and ship it to the person who gets it in the mail in 2-3 days and you get paid shortly after. CD Baby works almost the same way. They stock it, ship it in 24 hours, and pay you in a week! The distributor isn't going to pay you the full amount for 3-6 months.

## 3. Think creatively when promoting your shows online.

Don't make the same everyday mistake, thousands of bands do when sending out e-mail announcements for their upcoming shows. Bland doesn't work. Do it in a charming and personal way that continues the "bonding" feeling your fans have.

Visit sites and fan clubs of larger established artists who are your influences. Let them know how that artist has influenced your music and invite them to check it out for themselves through your site.

One point that should be obvious but commonly forgotten. As I have noted in *The Complete Guide to Internet Promotion For Musicians, Artists & Songwriters*, every page on your site should have the "order" link on it. Don't be humble; your site is there to sell CDs.



*Tim Sweeney is the author of The Complete Guide to Internet Promotion For Musicians, Artists & Songwriters. It has an excellent outline of exactly what a web site that generate sales should look like and what you should have in it. You can read the first chapter at <http://www.tsamusic.com>.*

*The book is available from P.A.I.N., 814 Idabo Ave., Santa Monica, CA 90403. Price is \$29.95 plus \$5 shipping and handling.*

# The Artists of P.A.I.N.

## and where to find them online

### ROCK-HEAVY

[www.gargantuasoul.com](http://www.gargantuasoul.com)  
[www.systemofadown.com](http://www.systemofadown.com)  
[www.shovelbarn.com](http://www.shovelbarn.com)  
[www.sevendust.com](http://www.sevendust.com)  
[www.kittie.net](http://www.kittie.net)  
[www.disturbed1.com](http://www.disturbed1.com)  
[www.pitchshifter.com](http://www.pitchshifter.com)  
[www.pantera.com](http://www.pantera.com)  
[www.battershell.com](http://www.battershell.com)  
[www.puya.net](http://www.puya.net)  
[www.godbelow.com](http://www.godbelow.com)  
[www.foofighters.com](http://www.foofighters.com)  
[www.holemusic.com](http://www.holemusic.com)

### ROCK-NOT HEAVY/ NOT FLUFF

[www.toriamos.com](http://www.toriamos.com)  
[www.glampire.com](http://www.glampire.com)  
[www.righteousbabe.com](http://www.righteousbabe.com)  
[www.seal.com](http://www.seal.com)  
[www.theuninvited.com](http://www.theuninvited.com)  
[www.npgmusic.com](http://www.npgmusic.com)  
[www.fishertheband.com](http://www.fishertheband.com)

### AMBIENT/ELECTRONIC

[www.mp3.com/richardbone](http://www.mp3.com/richardbone)  
[www.enya.com](http://www.enya.com)  
[www.klownhead.com](http://www.klownhead.com)  
[www.epicrecords.com/  
deepforest](http://www.epicrecords.com/deepforest)  
[www.ambientvisions.com](http://www.ambientvisions.com)

### WORLD BEAT

[www.petergabriel.com](http://www.petergabriel.com)  
[www.santana.com](http://www.santana.com)  
[www.hedningarna.com](http://www.hedningarna.com)  
[www.shakira.com](http://www.shakira.com)

# Artist Resources

## and where to find them online

### CD SALES

[www.cdbaby.net](http://www.cdbaby.net)  
[www.cdstreet.com](http://www.cdstreet.com)  
[www.besonic.com](http://www.besonic.com)  
[www.vitaminic.com](http://www.vitaminic.com)  
[www.theorchard.com](http://www.theorchard.com)  
[www.iuma.com](http://www.iuma.com)  
[www.mp3.com](http://www.mp3.com)  
[www.joesgrille.com](http://www.joesgrille.com)  
[www.sellyourmusiconline.com](http://www.sellyourmusiconline.com)

### CD MANUFACTURING

[www.cdmanufacturing.com](http://www.cdmanufacturing.com)  
[www.diskmakers.com](http://www.diskmakers.com)  
[www.neato.com](http://www.neato.com)  
[www.rainborecords.com](http://www.rainborecords.com)  
[www.nutunes.com](http://www.nutunes.com)

### MUSIC STORES

[www.marsmusic.com](http://www.marsmusic.com)  
[www.musiciansfriend.com](http://www.musiciansfriend.com)  
[www.umanovguitars.com](http://www.umanovguitars.com)

### MISC. ARTIST SERVICES

[www.indiemusicbiz.com](http://www.indiemusicbiz.com)  
[www.indiegate.com](http://www.indiegate.com)  
[www.mi2n.com](http://www.mi2n.com)  
[www.garageband.com](http://www.garageband.com)  
[www.indiemusicforum.com](http://www.indiemusicforum.com)  
[www.4frontmusic.com](http://www.4frontmusic.com)  
[www.mosesavalon.com](http://www.mosesavalon.com)  
[www.musicconnection.com](http://www.musicconnection.com)  
[www.communitymusician.com](http://www.communitymusician.com)  
[www.indiebiz.com](http://www.indiebiz.com)  
[www.thebuzzfactor.com](http://www.thebuzzfactor.com)  
[www.indiecontactbible.com](http://www.indiecontactbible.com)  
[www.aandronline.com](http://www.aandronline.com)  
[www.allindie.com](http://www.allindie.com)  
[www.tsamusic.com](http://www.tsamusic.com)  
[www.indiefilter.com](http://www.indiefilter.com)  
[www.awal.com](http://www.awal.com)  
[www.futureofmusic.org](http://www.futureofmusic.org)  
[www.gigamerica.com](http://www.gigamerica.com)  
[www.netjammer.com](http://www.netjammer.com)  
[www.newmediamusic.com](http://www.newmediamusic.com)

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- Worldwide, non-exclusive distribution. Includes TONS of members-only benefits. Check it out!



## CD Baby!

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- We sell independent music ONLY. Your CD will get noticed, NOT buried behind major label releases.
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email: [cdbaby@cdbaby.com](mailto:cdbaby@cdbaby.com)  
web: [www.cdbaby.com](http://www.cdbaby.com)

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