

## Imagi-Notes Newsletter

Issue 5 - May 2001

### The official Newsletter for the imaginotionsongs Yahoo! Group

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#### EDITOR'S NOTES

Hi there Everyone!

Welcome to the May issue of your Imagi-Notes Newsletter. It's been such a busy week that I actually had doubts as to whether I would get this issue out on time! Thank goodness for all the wonderful help I get from members who contribute articles!

This month, studio junkies and amateurs alike will benefit from the Gab as Graeme Jaye continues to look at the causes and solutions to background noise in recordings in Part 2 of 'Hummmmmmm'. After reading this interesting article I am thankful that Chris looks after the technical side of our business because I'm sure I would electrocute myself or blow up the neighbourhood if it were my responsibility!

Its great to see new members get involved in the Group and the Imagi-Notes. Last month Simon Read helped out and this issue, Laurie Williams, pitches in with her CD Review on Eva Cassidy's album, "Songbird". Thanks Laurie! I hope we can look forward to more articles from you in the future!

Tim Becker of Class M Multimedia takes the Guest Spot this month with his article 'Creating Your Band Website'. If you are serious about a music career and you don't have a website, or you have a website that needs improvement, this article is a must. Thank you, Tim, for sharing your expertise with us all.

In Site-Seeing, we take a look at the UK musician's resource, Make It In Music. Don't bypass this site just because you don't live in the UK. There's plenty of really good information, contacts and references for everyone, regardless of where you live.

The Time Out article, 'Getting Your Original Songs Heard', is actually a Frequently Asked Question at the Imagination Songs website. We receive so many requests for help and information on this topic that I thought it would be worth using in the Time Out.

As always, article contributions are urgently needed for upcoming issues of the Imagi-Notes, so start putting pen to paper (or fingers to the keyboard) and hit me (with your best shot / baby, one more time / with your rhythm stick!). Yes, the pressure is most definitely showing, but you can help to save your beloved Moderator/Editor from impending insanity by getting those articles in ASAP!

In the meantime, its time to settle in and enjoy your May issue of Imagi-Notes!

Regards,  
Lisa Butler  
Editor

## **SITE SEEING**

### **This month: Make It In Music**

by Lisa Butler

© 2001 Lisa Butler

I found out about this site recently when I received an email about it from another online group. Realising that most of the members in the imaginotionsongs Music Industry Networking Group live in the USA, I hesitated to review [makeitmusic.com](http://www.makeitmusic.com) because it is a UK music resource, but after touring this site, I decided to bite the bullet, not just in deference to our UK members.

This site really is for everyone, regardless of whether you live in the UK or not. Much of the information, ideas and resources are geographically generic so no matter where you are, you will find the content at [makeitmusic.com](http://www.makeitmusic.com) both interesting and relevant.

All the usual resource and contact links are there including labels, managers, magazines, music software and web design, but there are also discussion forums, artist message boards and chat rooms where muso's from all over the world can get together.

There is a great tip sheet on putting together an effective CV (bio, resume etc) and in the section called "How to make it in the industry" you will find a step by step guide put together by the people at [makeitmusic.com](http://www.makeitmusic.com) to assist you with your career.

In "The Complete Music Resource", there is a songwriters guide, links to music industry news and magazines; equipment and software; music, theory and recording instruction; and a lyricists resource which provides a rhyming dictionary, thesaurus, and more.

The Miscellaneous links are pretty good - all the top resource sites are listed and I found quite a few that were new to me. The singers and songwriters amongst you will find lists of publishers and record companies to send your work to (remember to contact them first for permission to send your demo). The list of industry lawyers and law firms is extensive and there is also a comprehensive guide to gigging which includes, not just the UK but also Europe, the USA, Asia and Australia. In fact, no matter where you want to gig, you'll find maps, transport, venue guides and so on.

I'd be interested to know what some of the more experienced members think of the "Web Airplay Rip Off Protection" that [makeitmusic.com](http://www.makeitmusic.com) has come up with. The idea is that artists send in their music to the resource for Internet airplay. A subliminal voice-over ad is inserted into the instrumental sections of the song promoting the artist and giving fraud protection information to the listener. Details of how this works are at the site, though I have to say, I didn't really understand all the points. Perhaps someone could explain it to me via our Message Board at the Group. It would interest me to know what your thoughts are on this method of music protection.

All in all, I found the site easy to navigate and from my point of view, as someone who receives a lot of requests for UK resource and contact information, this site is a godsend!

Website: <http://www.makeitmusic.com>

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Quotable Quotes: "The golden opportunity you are seeking is in yourself. It is not in your environment; it is not in luck or chance, or the help of others; it is in yourself alone."

-Orison Swett Marden

<http://www.quoteland.com>

## **GRAEME'S GAB**

### **Hummmmmmm... Part 2**

© 2001 Graeme Jaye

Last month we looked the thorny old problem of hum, how it might be generated by one or more pieces of your equipment and how to isolate the offending equipment.

This month, I'm going to have a quick look at two other hum problems which nearly everyone has experienced at one time or another - and some people never seem to be able to eliminate - induced hum and the earth (or ground) loop. For the American English speakers among us, I'm afraid you'll have to translate 'earth' to ground wherever it appears from hereon - I didn't have a problem adopting 'program' (certainly where computers are concerned) but 'ground' still seems alien to me.

Let's consider induced hum. This is most often noticed on microphone circuits - the additional amplification needed to get the wanted signal to a usable level will also amplify very small amounts of hum to the annoying stage. Guitars can be another problem - as many guitarists have found out the hard way - as the pickups (specifically designed to detect the small electric currents generated by the vibrating strings) will also 'pick up' any other stray electromagnetic variations that are in the vicinity.

The golden rule here is to ensure that there are no signals to be induced. Keep microphone lines (especially unbalanced ones - we'll come back to that in a moment) completely apart from mains cables and other high level signals and as short as possible. If you put a mic line and the mains lead to your amplifier next to each other that is asking for trouble. Guitars are more difficult, all you can do is to try and keep them away from possible sources of induction. This particularly includes monitor screens, as they throw out quite a lot of electrical rubbish and a guitar used in the vicinity of a monitor will make all sorts of unintended noises.

Microphone users (and as most of you are singers, I guess that will be nearly everyone) have another solution to hand - balanced lines. To explain this as simply as possible, the microphone signal is passed to the mixer with two wires plus an earth. Any noise induced on one of these wires is also induced on the other one at the same level, but in opposite phase. When these two lines are added together at the amplifier end, the induced signal is automatically cancelled out. On the other hand, unbalanced microphones only have one wire (plus earth) and any induced noise will then be amplified with the wanted signal.

Studios always use balanced lines and microphones, for this very reason, although there are some other advantages as well - low impedance and the ability to have very long cable runs being two of them. Guitars can be plugged into a DI (direct injection) box which will convert their inherently unbalanced output to balanced and then give the same advantages.

Until a few years ago, microphones fell very definitely into two groups - stage and studio. The former were unbalanced and affordable, the latter were balanced and required at the very least a friendly bank manager, if not a second mortgage. These days the line between these two groups has become less clearly defined and good quality, balanced line, microphones are readily and reasonably cheaply available.

Unfortunately for the home musician, balanced line microphones are unsuitable for plugging directly into a soundcard - nearly all of which only have an unbalanced input - they will work, but all the

inherent advantages of the system are lost as soon as you unbalance the line. The only practical way you can use a balanced microphone is in conjunction with a suitable mixer or pre-amplifier.

Lastly, we will look at the hum problem, which, judging from the mail I receive, seems to be most prevalent - the earth loop.

First, let's have a look at what is happening. Everything checks out individually, but when it's all connected together, there's an annoying hum which you can't seem to get rid of. Frequently, it's even quite easy to nail which piece of equipment is the root of the trouble, but you've checked all the earth connections and there are no problems there. Whatever you do, the hum refuses to go away.

It seems reasonable to assume that if all the earth points are connected to earth, then there is no way this can be an earthing problem, but you would be wrong. The problem is that, like pigs, all earths are created equal, but some are more equal than others. Leaving aside properly installed "technical" earths, the earth lines in the average environment are, in fact, often quite noisy (electrically speaking) and rarely at the same potential across different points of the same circuit.

It is this potential difference which is the cause of the problem. Even a very small voltage flying around the earthing circuits is going to be considerably amplified somewhere along the way and this is what you are hearing as a hum.

Actually, there are a number of ways to solve the problem, some of them remarkably simple, but let's consider the professional approach first.

To start with, a professional studio will provide itself with a true earth - there will be no reliance on those bits of wire which run round with the electricity supply, they are almost certainly not going to be good enough. This true earth is also known as a "technical" earth (mentioned earlier in passing) and essentially consists of burying several copper stakes in the ground and ensuring that conductivity is maintained by keeping them moist, etc. Anyone interested in doing this can find details on the net (or they can write to me, since I am in the process of constructing just such an animal for our new studio).

Having got a decent earth installed, the question of how to connect it to the equipment needs to be addressed. Once again, the best thing is to take a leaf out of the professional's notebook.

Since the object of the exercise is to ensure that all equipment earths are at the same potential, each piece of equipment should be earthed at the same point. This is known as a star connection. You have your main earth point and the earth line from every single piece of equipment is joined to it at the same place. This ensures there is no resistance between different earthing points. For those of you who still remember Ohms law from your schooldays, if there is zero resistance, then it is not possible to develop a voltage across it when a current flows.

All the above rather presumes an ideal situation - perhaps building a studio from scratch. But, as we know, things are not always ideal, so let's have a look at other ways of eliminating earth loops.

Obviously, to eliminate a loop one has to break the circuit in some way. However, this has to be done with some care as there are serious safety issues involved.

Let's consider a simple case. An instrument is plugged into an FX unit and then into an amplifier. The FX unit and the amplifier are both mains powered and earthed independently from each other - the result is a hum being generated. Removing the earth from the FX unit will likely cure the problem, since the FX unit is connected to the amplifier using a shielded cable and it is effectively earthed, via that cable, to the same point as the amplifier (similarly, so is the instrument earthed via the same route). You have removed the loop and the hum has also vanished.

However, you have also introduced a very dangerous element into the system since, as soon as you unplug the FX unit from the amplifier, the former is no longer earthed. Should a fault develop in the unit, then the chances of an electric shock become very high, since neither the FX unit nor the instrument plugged into it is earthed.

As a solution, it may work, but only at the expense of the integrity of the system. This might be acceptable in a fixed studio-type environment, where things are permanently connected together, but it would be foolhardy, to say the least, on a live show.

There is another way to break the loop though, which does not affect safety and usually works just as well.

Considering the same setup as before, this time we break the earth connection by disconnecting the shielded side of the interconnecting cable between the FX unit and the amplifier. This can be done at either end and sometimes one end is more effective than the other, you may need to experiment with this. You must only disconnect one end of the shield, else you will be opening yourself up for induced noise, which may be worse than the hum you were trying to get rid of. The beauty of this solution is that each individual piece of equipment remains safe, no matter how it is, or is not, interconnected, while the earth loop is still broken.

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**EDITOR'S NOTE:** Graeme Jaye runs a small business, which is associated with music - but nothing to do with making it. He has spent around 30 years in and around the music and film sound recording business. He's worked as a musician, recording engineer, dubbing mixer, producer, studio designer and owner - and says that he's probably spent as much time under consoles as he has running them! Graeme's also been involved with a number of big AV projects, where all these independent experiences have been pooled together. These days, his only involvement with making music is, in his words, seeing what he can squeeze out of his computer with a fairly minimal equipment list, an even more minimal budget and insufficient time.

Graeme has an enormous amount of experience and knowledge and his contributions to the Imagi-Notes Newsletter are greatly appreciated. Many Thanks, Graeme!

Quotable Quotes: "Music is the wine that fills the cup of silence."

- Robert Fripp

<http://www.quoteland.com>

## **THE GUEST SPOT**

### **Creating Your Band Website.**

by Tim Becker

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It's almost a given today that if you're a serious independent band or musician, you have a web site of some sort on the Internet. Hundreds of opportunities and web sites have sprung up to help us promote our music on the web. Along with the endless possibilities of networking and promotion that the web has brought to musicians, comes the a myriad of confusing tech buzzwords we have to try to understand and sometimes confusing choices we have to make as to what opportunities to take and not take. In this article I'll try to shed some light on the advantages and disadvantages of different ways of creating a web site to promote your music.

Probably the easiest and cheapest way to create a site for your band is to take advantage of one of the several major music web sites that offer pages for free. Companies such as mp3.com, iuma.com, or ubl.com allow you to upload your pictures, bio, information, and sound clips, etc. Once you've uploaded your material, a site gets generated for you and can be accessed by anyone on the web. Some will even sell your CD online on consignment (usually taking 30%-55% of the selling price). These major sites spend big bucks in advertising to get people to come to visit them and have invested heavily

in making a name for themselves. They make money from the advertisements displayed on their pages and on your site. Visitors to these sites can find your site and check out your music by entering a search for your genre of music, or by searching for you by name. You have the potential to gain a lot of exposure from the huge amount of traffic that visit these major sites looking for new music and mp3's to download. The set up process is usually very easy (just follow instructions and fill out forms) and the resulting site has a professional layout. Iuma.com even pays you for each time someone views an advertisement on your site (my band just received a check for 75 cents in the mail!).

Using a major site is a great start, and it should probably be part of any online promotion plan because it's free and you have the potential to reach a lot of people. However, these types of sites have drawbacks for independent musicians who are serious about making a big commitment to promoting their music. For one, your page will pretty much look like everyone else's. Even though they are advertised as "customized", they use the same layout to arrange your graphics and text as they do for every other artist. If your goal is to create a unique image or style for your promotions, you should look at either designing your own web site or getting someone to design one for you. Two, they contain advertisements, which tend to detract attention from your music. Another drawback is that whatever URL or link your site has will contain the name of the major site in it (i.e. if your band's name is The Boingers, your url might be theboingers.iuma.com or mp3.com/theboingers). This makes it harder for people to remember your address. If you were in a club listening to The Boingers and the singer shouted out "check us out at www dot mp3 dot com slash the boingers" or saw that address on a poster, would you be able to remember it the next day when you went online? Maybe or maybe not (depending on the number of drinks you've had!). This is the reason why many artists and companies pay to have their own domain name - [www.TheBoingers.com](http://www.TheBoingers.com) .

Having an easy-to-remember domain name is the best way to get people to actually go home and log on to your site. It sticks in people's minds when they see it on a flyer or poster or if they hear it in conversation or announced at a show. Even if someone doesn't know your address, they may just try typing in your band's name plus a dot com to see if it works. If your band's name is already taken by someone, you may have to get creative (i.e. [www.BoingersROCK.com](http://www.BoingersROCK.com) or [www.TheBoingers.net](http://www.TheBoingers.net) ). Domain names are a lot cheaper now than a few years ago, and you can generally expect to pay between \$25 to \$35 per year to register your domain. For a domain name to work, it has to be set up to point somewhere, either to a server with your own web site on it (see later in this article), or to another address. If you register a domain name from a registrar that provides domain name "forwarding" or "redirection", you can have [www.TheBoingers.com](http://www.TheBoingers.com) automatically link to [www.mp3.com/theboingers](http://www.mp3.com/theboingers). That solves the URL problem.

The only way to have a truly "customized" and unique site is to design one yourself, or have someone design one for you. Both Netscape and Internet explorer come with programs that allow you to build simple sites on your PC. Programs such as MS Front Page or Adobe Go Live facilitate more complex designs. You could even learn HTML and JavaScript, the two main scripting codes used to make web pages, and just use a simple text editor to create your pages. You will also need to have a good graphics editor such as Adobe Photoshop or Jasc PaintshopPro to create your images, as well as an adequate knowledge of graphic design and layout. Any of these methods require a certain amount of time and a certain learning curve. You will have to evaluate yourself if it is worth it to spend the time and energy needed to create your own site, and then keep it updated on a regular basis. If you'd rather spend your time on creating music (as most musicians do), you can hire a designer. Just like hiring a studio, be sure to check out examples of a potential designer's work and ask for references. The cost for design work can vary greatly based on the designer's ability and reputation. You may be able to find a great up-and-coming designer who will work for free in order to use you as reference.

Once you have a site designed, it needs to be uploaded to a server. A server is a computer that stores you web pages and makes it available to other computers on the web. There are some companies that offer free storage space, such as [xoom.com](http://xoom.com) or [geocities.com](http://geocities.com). These companies will require advertisements to appear on your pages, which of course detracts from the focus on your music. There are many companies that will store or "host" your pages for a small monthly fee without any advertisements. Typically, hosting companies will also register your domain name for you. Fees are usually dependent on the amount of storage provided and generally start at around \$10 per month. Some hosting plans at the low end of the price range may not support Real Audio files, so be sure to check the details of the plan before you sign up. Generally, an average web site with a bio, lyrics, news, some photos and six or so sound clips in Real Audio and mp3 will use under 10MB so don't feel you

have to get "the best" hosting plan that may have 500MB of space and cost \$50-\$70 a month unless you really need it.

A well designed, unique site with an easy to remember domain name will be the most effective foundation for your web promotion efforts. Creating sites on highly advertised sites such as mp3.com or iuma.com, etc., will also help to bring in new fans who you might not have been able to reach through your own promotion efforts. Promoting your web site is the critical next step, but that could fill a whole other article! I hope this information helps you to plan the best method for creating your site. If you have any questions, please email me at <tbecker@classm.net>.

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**EDITOR'S NOTE:** Tim Becker runs Class M Multimedia <http://www.classm.net> , a business that provides web site design, hosting, domain registration, and e-commerce for musicians. He also plays keyboards for Aztec Jade, an upstate NY progressive-rock band.

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Quotable Quotes "Most successful men have not achieved their distinction by having some new talent or opportunity presented to them. They have developed the opportunity that was at hand."

-Bruce Marton

<http://www.quoteland.com>

### **TIME OUT**

#### **Getting Your Original Songs Heard.**

By: Lisa Butler

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Imagiontion Songs is not a publishing company though we are happy to help you locate one in your area if you email the city/state/country in which you live. A good publisher will do all the hard work of selling you and your work leaving you free to write.

If you choose to do it yourself, here are some tips on getting your songs 'out there' to the public, the artists, recording companies and music publishers.

Set up a web site. This is the best way to make your work available to millions of people around the world, especially in the early stages of your career. There are plenty of web site designers available who will build your site for a fee or you can design you own site as we did. Simply go to any number of sites like Yahoo!, Tripod, or Fanspace where you can have your site for free (supported by advertising), and there are instructions on building your site too. (Don't forget Tim Becker's company, Class M Multimedia at <http://www.classm.net> can help with all your website design and hosting needs).

Advertise you web site and your work in online classifieds sites such as [www.musesmuse.com/museads.html](http://www.musesmuse.com/museads.html) as well as industry magazines and newspapers. Join some of the hundreds of email-based music sites such as Yahoo! Groups, MSN Communities or Yahoo! Clubs where you can promote yourself, network with others in the industry and advertise your work

Cruise the ads for singers who are looking for songs and email/write to them about your work. Invite them to visit your web site and listen to your music.

Get hold of one or all of the following top industry directories: Polstar's Record Company Roster, the Australasian Music Industry Directory, the U.S. Recording Industry Sourcebook, the UK Music Week Directory, and send your work to the appropriate labels, managers and publishers. If you have

favourite artists that you'd like to send your work to, find out who their manager/agent is and phone for permission to do so. Never send work out unsolicited unless you know for certain that the company accepts unsolicited material (very few companies do).

If you are not a member of a copyright collection (royalties) society such as BMI or ASCAP in the USA, PRS in Great Britain or APRA in Australia - join. Also, you should register your songs with the U.S. Copyright Office (or equivalent in your country) to protect your work. This is especially important if you are sending your work out to companies and placing your music on the Internet.

There are lots of songwriter's resource sites on the Internet. My opinions of the best of these are:

[www.writingsongs.com](http://www.writingsongs.com)  
[www.lyricalline.com/](http://www.lyricalline.com/)  
[www.irenejackson.com-tips.html](http://www.irenejackson.com-tips.html)  
[www.tonos.com](http://www.tonos.com)  
[www.songpro.com](http://www.songpro.com)  
[www.musesmuse.com](http://www.musesmuse.com)

Check your phone book for an arts bookshop in your city or state or check out sites online such as: [www.musicbusinessstore.com](http://www.musicbusinessstore.com). You should be able to find some excellent resource material regarding music law, understanding how the music industry works and song writing manuals and courses.

Above all, BE PROFESSIONAL. Design a letterhead and business card. Think up a logo and use it on your cassette and CD labels and covers (stick-on cassette and CD labels are readily available from most office supply outlets, as are the computer programs to help you design and print them).

Presentation is as important as the product itself. If the packaging is lousy your tape/CD will find its way very quickly into the A&R trash can. Many a great song has never seen the light of day because of this. It's sad but true.

We decided that to stand out from the crowd we should have a business name - and so 'Imagination Songs' was born. We have registered our business in Australia for tax purposes and have registered a worldwide Trademark on our name and logo to protect it from being stolen from us.

Sounds like a lot of hard work - and it is - but if you really want to make song writing your career, you have to do it right because in such a competitive market you must not only have the goods, but be prepared to go the distance to promote yourself and market your work.

They are probably hundreds of other ways to get your songs 'out there'. If you think of something and it works - we're all ears!!

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**EDITOR'S NOTE:** This article is actually a Frequently Asked Question at the Imagination Songs website. We receive so many requests for help and information on the topic of getting songs heard that I thought it would be worth using in the Time Out, as there were no submissions this month for this section of the newsletter. Members are always welcome to check out the helpful FAQ page at our website <http://www.imaginationsongs.com>

Quotable Quotes: "Hold fast to dreams, for if dreams die, life is a broken winged bird that cannot fly."

-Langston Hughes

<http://www.quoteland.com>

## CD REVIEW

### **Eva Cassidy: "Songbird"**

Review by Laurie Williams

© 2001 Laurie Williams

Every once and a while, a shy singer who is known only on the underground circuits, will emerge to become a wildfire talent to be reckoned with. Eva Cassidy was one such artist. I say was, because Eva died of cancer in the 1990s.

Cassidy was born and raised in a home filled with the music of Ella Fitzgerald and Louis Armstrong, was influenced by gospel music and the music of Buffy Ste. Marie. All these influences appear in her unique renditions on her CD. Cassidy sings with the purity of an Emmie Lou Harris, the guts of a Judy Garland and the passion of any of the Jazz, Blues or Gospel female greats.

"Songbird" is one of 3 CDs put together from live recordings at clubs she frequently appeared, as "Blues Alley" where she was a regular. On this CD, Eva takes Sting's, Fields of Gold" and stamps her unique, haunting sound to it. The result is a beautiful, lyrical version sung with such simplicity it brings the listener to tears.

"Wade in the Water," a gospel piece is sung with feeling and spirit as is "People get Ready," and the folk "Wayfaring Stranger." Her arrangement of "Autumn Leaves" soars.

My personal favorite is "I Know you by Heart" written by Diane Scanlon and Eve Nelson. It is a powerful love lost ballad that holds appeal for anyone, any age that holds the memory of love.

Her rendition of Pete Seeger's "Oh, Had I a Golden Thread" is soulful and moving. "Somewhere Over the rainbow" has never sounded so wistful. It always makes me want to be a bird when I listen to her sing it.

As you can tell, this reviewer is much taken with this gifted, shy young woman who left her mark in the music field and then left us all too quickly. Her CDs, "Songbird," "Eva by Heart," "Live at Blues Alley" and "The Other Side" are available from on line vendors and in the R&B sections of the larger music chains. I highly recommend this songbird of a singer to anyone who appreciates blues, gospel, or "from-the-heart" talent.

Eva Cassidy has a sound that will appeal to all age listeners who enjoy such genre of music.

Available through Blix Street Records (© 1992,1996, 1997, 1998)

11715 Blix Street, N. Hollywood, CA 91607

Email: Blixstreet@aol.com

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**EDITORS NOTE:** Laurie Williams is an accomplished lyricist and journalist and along with her singer/songwriter husband, Rick, writes country, pop and adult contemporary music. She holds a degree in English from the University of Denver and has won nationally acclaimed awards (i.e., Rod Serling Writer's Competition, New Writer's Award, Trailblazers Literary Magazine) for her creative writing and has been frequently published for her editorials and essays in such magazines as Newsweek, Women's Health, and other rags and mags. Involved with music since childhood, Laurie pursued studies both nationally and internationally (The Royal Academy of Music, London, England) in musical theatre and opera and has found her true niche in lyrical composition. Laurie and Rick live in northern New York where they write and record in their "Farmhouse Studio." Several of their songs are now being considered by name artists. For additional information or to obtain a demo of their work, please contact:

Laurie & Rick Williams  
The Farmhouse  
438 Old Potsdam Parishville Road  
Potsdam, NY 13676

Email: IwriteSONGS2@aol.com  
Phone: (315) 265-3285

## MEMBERS CLASSIFIED ADS

This section of the newsletter is for advertisements by members and article contributors. It's completely free. Advertise gigs, buy/sell musical instruments/equipment, advertise for band members, songwriters, musicians, pen pals. Advertise your business or your latest CD - anything music related is welcome. Email your ads (please try to keep them under 50 words if possible) to [lisa@imaginotionsongs.com](mailto:lisa@imaginotionsongs.com).

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CLASS M MULTIMEDIA provides affordable web site design, hosting, maintenance and e-commerce geared toward independent musicians. Add a secure credit card ordering system to your existing web site with the MCD System or get a full-featured web site and domain name for \$19.95/month for 12 months. Go to <http://www.classm.net> for more details.

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ARE YOU LOOKING for well-crafted country (and other genre) songs with strong melodies and meaningful lyrics? Then please visit my Internet listening post where you'll find an abundance of high quality, original material 'ready to go'.  
<http://www.mp3.com/SimonsDemosBand>.

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SONG SHOPPER PRO provides a shop window to passing artists, music publishers, and record labels looking for original songs. If you would like to listen to some wonderful songs looking for a good home, please pay a visit to Song Shopper Pro at: <http://www.mp3.com/stations/SongShopperPro>

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SEEKING ORIGINAL SONGS to suit any of the Impersonators on my site. Please send demos of suitable material and I will put you in touch with that performer for the purpose of recording your song(s).

Curtis Cowan (Elvis performer + agency owner)

Legendary Rockers Promotions.

Email: [ccowan@cableregina.com](mailto:ccowan@cableregina.com)

Phone: 604 322 1393

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## **IMAGI-NOTES PUBLISHING SCHEDULES, CONTRIBUTORS & CONTACTS**

Imagi-Notes newsletter is exclusive to members of the imaginotionsongs Yahoo! Group. The publication is emailed to all members and article contributors on the 20<sup>th</sup> of each month.

All intellectual property and reprint rights remain with the contributor. This newsletter claims no such rights to the material herein.

If you wish to contribute to the newsletter please email the Editor with your article and include your name, contact details and permission to print the completed article. Article submissions and classified ads should be received no later than the 15<sup>th</sup> of each month for inclusion in that month's newsletter.

It is the right of the Editor to hold over articles for future issues. All articles appear at the discretion of the Editor but are not necessarily the views of the Editor or Imagination Songs. Imagination Songs accepts no responsibility for the accuracy of information contained in any part of the Imagi-Notes Newsletter publication.

You are receiving this publication because you are a member of the imaginotionsongs Yahoo! Group. If you do not wish to receive future issues of the Newsletter, send an email to [unsubscribenewsletter@imaginotionsongs.com](mailto:unsubscribenewsletter@imaginotionsongs.com).

Back issues are available upon request via email to the Editor.

The next issue of the Imagi-Notes Newsletter will be on the 20<sup>th</sup> of June 2001.

Editor: Lisa Butler: [lisa@imaginotionsongs.com](mailto:lisa@imaginotionsongs.com)

Many thanks to the contributors in this month's issue: Tim Becker, Laurie Williams, Graeme Jaye.

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