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Label Reps Reveal

What They'll Sign in 2011



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Vol. 35, JANUARY 2011 • U.S. \$3.95/\$4.95 Canada



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World Radio History

My Playlist

Horace Andy - In The Light

Cragga - Mr Postman Remix

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Cover Stories



COVER PHOTO AND INSIDE BY: NEIL KRUG

My Chemical Romance

MC delivers an exclusive Q&A with frontman Gerard Way and guitarist Frank Iero, whose platinum-selling band is riding high with the success of *Danger Days: The True Lives of the Fabulous Killjoys*, produced by Rob Cavallo. Way and Iero lay bare their extreme convictions about the major-label system and My Chem's role in it.

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VERA

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Rafael Moreira:
The renowned guitarist discusses how he's managing to expand beyond his busy career as a sideman.

By Albert Vega

5 Label Reps: What They'll Sign in 2011

Prominent talent scouts for major and indie labels give you their candid opinions about what they like—and what turns them off—as they seek new artists and bands to sign in 2011.



By Bernard Baur

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Directory Of A&R Reps

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Directory Of Music Attorneys

"Get it in writing!" We've all heard that warning. Using this exclusive, updated directory, you can do the right thing and engage the best legal minds in the industry.

Compiled By Julianna Young



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Always be vigilant of people attempting to make a "fast buck" off musicians. If you encounter difficulty with an individual listed in this magazine, or if you are confronted by a dishonest or "shady" operation, drop us a note to inform us of the details. No phone calls please. The opinions expressed in *Music Connection*, as well as all Directory listings and contact information, are provided by various sources in the music industry. *Music Connection* is not responsible for any business transactions or misadventures that may result from your use of this information.

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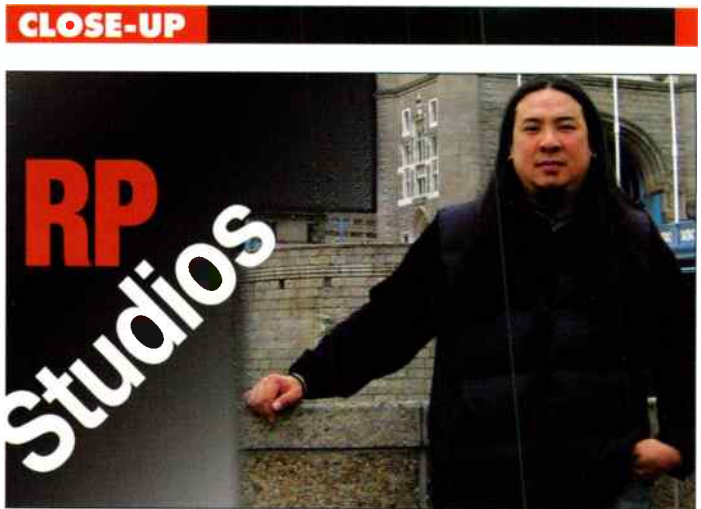
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By Jonathan Widran

Ron Pak

When Ron Pak came to Los Angeles in the late '80s to attend the Musicians Institute, he—like so many other local performers—was surprised and frustrated at the lack of quality, cost efficient rehearsal facilities available for artists and bands looking to develop their chops and hone their acts. He found most of the ones that were available “grungy and not clean or safe.”

In the mid-2000s, the drummer was rehearsing with his latest band in one of these “rehearsal studios” when the mother of his bass player casually suggested that Pak open his own facility. In May, 2007, what started out as a whimsical idea reached fruition with the opening of his RP Studios in North Hollywood, CA, a comfortable, utilitarian facility that, he says, is “a nice clean place, air conditioned and kept up. It’s like a garage for musicians who don’t have garages.”

As simple as that sounds, this makes RP Studios a great environment for musicians to work, compared to so many others around town. His varied clientele includes many independent, up-and-coming musicians and many film and television composers. In a city and industry where so many people are on their guard, RP has developed into a place where regular clients become friends and there’s an ongoing “creative exchange” between former strangers. That and newly enhanced soundproofing—designed to knock down standing waves—have become two key selling points for RP.

“This really grew out of a need I saw developing over a number of years for a superior lockout facility,” says Pak, who has been the daytime manager at SIR, a studio instrument rental company, for over 13 years. “The places I have rehearsed at over the years were always kind of dirty and messy, and I felt it was time to build one that would not have those same problems. What happens after a while with so many of these places is that the owners neglect them and figure musicians need the space anyway so they won’t complain.”

“Dealing with so many musicians over the years at SIR simply reinforced my feeling that it was time to do this,” he adds. “SIR has some expensive hourly studios that they rent out to big name acts like Maroon 5 and Incubus, but not everyone can afford \$500 a day to rehearse. The cost there is beyond the reach of the average up-and-coming musician. RP Studios is not. Here you can spend \$600 a month for a great acoustic environment where you can put your own recording setups and leave your equipment for as long as you’re there.”

A stroke of luck helped Pak zero in on the building at 5716 N. Cahuenga after a lengthy two-year search for a place to lease. His mother sold another rental property she had and decided to buy this building; in turn, Pak is renting from her. He had numerous challenges not only gathering the capital to build the 22 soundproofed rooms in the 8,200 square foot building, but also finding qualified architects and general contractors who could convert an empty warehouse into a state of the art rehearsal studio.

After extensive research on appropriate room size, Pak decided on a mix of 10x10 foot drum rooms and studios that are either 14x20 or 19x20 feet. He states that it has a standard rock kind of vibe, and his main criterion was “utilitarian, yet it had to look nice.” Spaces are rented by monthly lockout, which offers clients the keys so they have access 24 hours a day, 365 days a year. Very competitively priced, RP Studios has several common lobbies and there is covered parking for load in; musicians bring their own PA’s and setup gear. All the rooms are carpeted, and Pak made sure that the carpet runs four feet up the walls to enhance the soundproofing.

“What’s really exciting now is that I didn’t just take over and improve a previously existing rehearsal facility,” he says. “I saw this from the ground up...finding the building, securing the right architect and general contractors, and watching the plans grow and develop. I like providing a good, secure environment for artists and bands to come and play.”

Contact RP Studios, 818-859-0090



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Umut Özaydinli
 Founder & Chief of Possibilities
Deviant Ventures

Umut Özaydinli has recently formed a new endeavor, **Deviant Ventures**. As a seasoned entertainment marketing expert, Özaydinli worked for The Coca-Cola Company internationally in various countries for 10 years before leaving the beverage company to start his own venture. Deviant Ventures is a boutique

culture and entertainment marketing company with the ambition to help brands deviate from the norm using music, art and technology. Current clients include The Coca-Cola Company, Diesel Jeans, MTV and various communication agencies as solutions partners. In his last role, he headed up the beverage giant's global music marketing efforts and strategy as part of the Worldwide Sports and Entertainment team.



Kent Dimon
 Director of Licensing
Aphex

Aphex, a manufacturer of high-quality dynamics and signal processing products for several audio markets, has added veteran audio sales manager **Kent Dimon** to the team as their new Director of Licensing. Dimon, whose resume includes stints at Altec Lansing and Bose Corporation, will look after

the company's rapidly expanding partnerships and collaborations across multiple technology sectors. In his new position, he will work directly with General Manager Rick McClendon, Product Development Manager Jim Bailey, CEO David Wiener and COO Robin Sibucac. For further information on this new hire, please contact getitinwriting@mac.com or visit aphex.com.



Jill Brunett
 Manager, S.W. Regional Promo.
Universal Music Group Nashville

Universal Music Group Nashville has announced the promotion of **Jill Brunett** to Manager, Southwest Regional Promotion. As a Nashville native, Brunett graduated from the University of Georgia in 2004 with a degree in Advertising from the School of Journalism. She was Promotion Coordinator at Capitol

Records prior to joining UMG as Promotion Manager in 2007. Universal Music Group Nashville is a division of Universal Music Group (UMG), a music company with wholly owned record operations or licensees in 77 countries. UMG's businesses also include Universal Music Publishing Group. Contact grant.pavolka@umusic.com for further information about this promotion.



Anastasi Brown
 Music Supervisor
Format Entertainment

Anastasi Brown has announced her newest endeavor; joining L.A. and N.Y.C. based Format Entertainment, a music company specializing in music supervision (*Iron Man 1 & 2*, *Sex and the City 1 & 2*, *The Blind-side*, *Alvin and The Chipmunks 1 & 2*, and *Swingers*), music production and soundtracks

for film. Brown will head up a Nashville branch of the company, act as a music supervisor as well as tap into the enormous amount of musical talent residing in Nashville and the surrounding areas. Having already developed offices in Los Angeles and New York, Format looks forward to the Nashville expansion. For more, please contact Kim Detwiler at teamstrategies@gmail.com.



Jim Steinfeldt
 Vice President
Canoga Village 3D Studios

Jim Steinfeldt has been appointed to Vice President of **Canoga Village 3D Studios**. He will assist in all aspects of the 250,000 square foot studio which includes a large state of the art recording space and several large green screen stages for 3D Film, TV and Music Video production. Steinfeldt,

who is well known for his album cover photography and his stint with Epiphone, will be specializing in high profile clients that include artists, labels and film/tv production companies. For further information on this appointment, please contact Steinfeldt directly by e-mail at steinpix@sbcglobal.net or by phone at 323-828-4651.



Angie Ruiz
 Director of Film and TV Licensing
Razor & Tie

Independent record label and music publisher **Razor & Tie** has announced the hiring of **Angie Ruiz** as Director of Film and TV Licensing. Ruiz is joining the company after her most recent position as Creative Manager of Special Markets at Peermusic Film & TV Licensing. In her new role, she will

be placing songs by Razor & Tie artists and songwriters in television and film as well as movie trailers and video games. Ruiz has five years of experience in synch licensing. Some of her recent placements include spots with video game clients such as Activision, EA Sports and Konami. Ruiz has also successfully secured placements in hit television shows including *Entourage* and *Days Of Our Lives*. jrosen@razorandtie.com



Paul Roberts
 V.P. of Sales and Marketing
Symetrix


Symetrix has announced the promotion of **Paul Roberts** to Vice President of Sales and Marketing. In his new role, Roberts will spearhead worldwide sales management and policy, personally handle all international sales, manage U.S. regional and international sales representatives, develop corporate mar-

keting and promotion strategies, and oversee the shipping and technical support departments. Roberts, who has been with Symetrix for 10 years, was previously the Director of Sales and Marketing. For further information, contact Toni Flosi, by phone at 847-998-0600, or you can e-mail tflosi@aadvert.com.



Lauren Thomas
 Regional Promotion Manager
Arista Nashville

Sony Music Nashville, has announced the promotion of **Lauren Thomas** to Regional Promotion Manager, Arista Nashville. Thomas' responsible territory will be confirmed soon. In October of 2009, Thomas joined the Arista Nashville promotion department as National Promotions Coordinator. Before coming to

the label, Thomas was Associate Director of Promotion for Golden Music Nashville, and, was Promotions Manager for KMLE Phoenix for five years. She will continue to be based in Nashville. For more information, contact Allen Brown by phone at 615-301-4300 or by e-mail at allen.brown@sonymusic.com. 



Propellerhead's Reason 5 and Record 1.5

Now sold as a bundle, Sweden-based Propellerhead has closely integrated *Reason 5* and *Record 1.5* so efficiently that they become an undeniably powerful DAW music production system that will, more than ever, "draw" you into making music.

Using *Reason* and *Record* together, like all modern music software, requires a current computer, some external microphones or your built-in computer mic, a USB MIDI controller and/or set of drum pads, and a little talent. *Reason 5* has all the tools built-in—they are in a virtual "rack" connected in anyway you like—a design mainstay Propellerhead pioneered 10 years ago.

With *Record* running, there is the same instant access to professional recording tools and signal processors without having to call a pro to work them. I found this program not to affect anything I already had running in *Reason* and vice-versa. There was never a situation where I had to print or mute a sequence first before I had enough CPU resources to record audio. I also loved that tempo changes are instant—just tap the large button and tempo changes go across all audio and sequenced tracks together—no separate audio processing is required. *Record 1.5* now scales tempo of individual clips too.

New in the rack are: Dr. Octo Rex, an 8-slot REX loop player, Kong Drum Designer 16-pad drum module, and Neptune Pitch Adjuster and Voice Synth—all au courant necessities for these days' modern music production styles. There are also expanded factory sound banks now 1.5GB large and the new Blocks feature allow you to create sections or grooves in discrete yet freely malleable Blocks accessible with global editing. Live, in-device sampling is now standard for all sample-based instruments (Yes!) and there is the ability to record any sound or music you hear in your computer—even from online sources.

There is way more than I can cover in this space but know that the new *Reason/Record* bundle makes the perfect songwriting collaboration vehicle—everything is saved together. It is compatible with all sample rates, bit depths and formats and will connect to any other DAW via Propellerhead's now standard Rewire protocol. Check propellerhead.se for more.

IK Multimedia AmpliTube iRig™

The immediate future for all computing, media and internet users is going mobile. IK Multimedia jumps in with iRig, a pocket sized guitar/bass interface running the *AmpliTube* mobile app on an iPhone, iPod Touch or iPad.

Currently there are three levels of the *AmpliTube* mobile applications: Free, LE at \$2.99 and the Full version at \$19.99. Full has five amp models: clean, crunch, lead, metal and bass with tone and drive controls. There are also several stomp boxes: delay, flanger, phaser, overdrive, distortion, envelope filter, wah, fuzz, octaver, chorus, noise filter and five speaker cabinet choices. All app versions have both dynamic and condenser mics, a good chromatic digital tuner and a metronome with tap tempo. You can import backing tracks to play along with and save and recall up to 36 presets on the fly.

The lipstick-sized iRig interface adapter has the proper input impedance jack for your instrument and a short pigtail connects it to the ear phone/mic jack of your iPhone/iPad/iPad Touch. The iRig's stereo 1/8-inch mini-jack connector output jack drives your ear buds or connects to your guitar amp or recording system.

After installing the Free version into my 16GB 3GS iPhone, I found the output level more than loud enough for my professional in-ear monitors and plenty to drive my mic-pre DI inputs. I liked the tap tempo metronome feature for practicing and the five different cabinet models and two mic choices produce loads of different sonic choices. BPM sync is very handy when using the Delay pedal and storing presets is easy to do on the iPhone's touch screen.

I found the same super low-latency as when using *AmpliTube 3* in my ProTools rig. Even with the Free version, there are plenty of good sounds and you can add more by downloading and buying any of the eight

additional stomp pedals at \$2.99 and/or the four amp modules with speaker cabs at \$4.99 each. For further details, check amplitude.com/irig or ikmultimedia.com/irig/videodemo.



Hoyer Ern Prestige Guitar

Hoyer Guitars have been around since 1874 and many of their instruments are considered collectible—some enjoying a kind of cult status. German guitar designers have come up with a full range of electric guitars and basses with all models sharing a neck-through-the-body design and special Hoyer pickups and electronics.

We received the Ern Prestige and my guitar player and I were struck on how playable this instrument is. We liked its comfortable neck of medium thickness and width, loud acoustic tone and its light 7.2-pound weight made possible by (among other things) its 15-mm thick mahogany top.

We plugged into an old original stock Fender Deluxe Reverb and got sounds ranging from high-gain rock to blues to country and even Smooth Jazz. Plus all these sounds came without feedback or microphonics. This guitar is easy to solo on with good access to the upper frets and great for Les Paul-players looking for a lighter guitar that doesn't play, look or feel cheap.

The 2010 Hoyer Ern Prestige is available with maple tops in natural honey burst (like ours) or in dark red. Our model had a kind of flamed maple bookmatched carved top, mahogany body, ebony fretboard and bone nut. There are 22 medium frets on a 24 3/4-inch scale neck with large reversed cloud inlays, chrome hardware and knobs, Hoyer tuners with pearl buttons, a Hoyer Tune-O-Bridge, a strings-through-the-body design and two splittable Hoyer humbucker HHB-100B and HHB-100 N pickups.

It sells for \$1,749 MSRP. See hoyerguitars.com.



Snark Tuner

I've been using the Snark All Instruments Tuner on both of my guitars since I got it. It clips on the headstock and stays there even when I put a guitar back in the case. The Snark Tuner comes as a chromatic full-range version for all instruments (In red at \$39) and also as a guitar tuner (In blue at \$29). Both models feature easy-to-see full color LCD displays and I found them very precise at reading pitch with sufficient resolution and speed so I can put my instrument in tune fast.

With either tuner, the cute round "eye" display swivels freely 360 degrees to aim back at you, down the neck or whatever direction you require. It runs on an included watch battery and has a large silver button to toggle it on/off easily.

There are two tuning modes: vibration where the tuner is sensitive to your guitars vibration—even decent electric guitars trigger it well and the microphone mode for acoustical tuning.

Features continue with a tap tempo button that flashes the tempo as a pink heart and as a digital readout in BPM. This is a good feature for solo casual gigs to put you in time. Snark is cute and toy-like, but don't let that fool you. It is a worthwhile, precision tool no musician should be without. Check out snarktuners.com.



Royer R-101 Ribbon Studio Mic

Royer's latest ribbon mic, the R-101, is large and in charge—actually it's bigger and a little heavier than their first mic, the R-121 ribbon. Also a side-address mic and with a figure of eight mic polar pattern, the R-101 uses a patented offset-ribbon transducer where the backside produces a brighter sound as compared to the front, logo side. The ribbon is 2.5-microns thick, made from 99 percent pure aluminum and is placed in a magnetic field produced by powerful Neodymium magnets focused so that they increase the mic's sensitivity, yet minimize stray magnetic radiation.

The R-101 has an internal multi-layered windscreen and includes an easy-to-adjust shock mount basket, sexy dust sleeve and foam-line carrying case.

I used a heavier boom stand and put the R-101 to work on my trusty little guitar amp. I also had a Shure SM57 there and it produced the expected sound—a cutting mid-range tone while the R-101 sounded more balanced, warm but not dull. The R-101 gets the sound of the amp as it sounds in the room. I then placed the backsides of two R-101s right over the hammers of my 80-year-old Schiller baby grand piano, as I prefer a bright and percussive sound. Without high frequency hype of condenser mics, I could hear more of the soundboard, the sound of the piano's cabinet and the rich and complex tones of the instrument.

The Royer R-101 is a fine way to vastly expand your sonic recording palette with a single purchase but buy two of these babies and capture it all in stereo! The R-101 sells for \$895 and remember that, like all Royer mics, the R-101 comes with a lifetime warranty logged to the original owner and the first re-ribbon is free. Visit royerlabs.com or call 818-847-0121.



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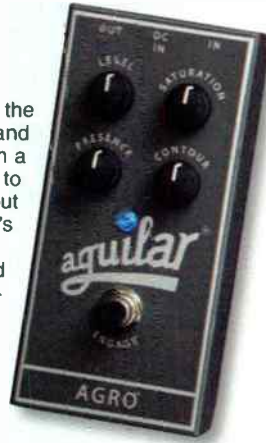
Aguilar Amplification Agro Bass Overdrive Pedal

Aguilar's AGRO stomp box is based on the saturation channel of their AG 500 bass head and features the ability to produce any sound from a super clean boost to warm saturated overdrive to full, over-the-top distortion. It does all this without sacrificing the low end of your bass instrument's sound or losing its musicality.

Bassist/songwriter Jack Conrad and I tried Agro using an early Yamaha prototype four-string bass with passive-style pickups. We connected the bass and Agro to an amp for monitoring and, at the same time, direct for recording into *ProTools*. Agro's four knobs, Presence, Saturation, Contour and Level offer complete control over everything about the finished bass sound.

Saturation sets the distortion amount and Contour, centered at 900Hz, scoops or boosts mid-range for more or less aggression. The Presence knob boosts/cuts (+6dB/-20dB) at 4kHz and is important especially for live stage sound when you're looking for more attack to cut through. But the main plus for this pedal is that even at the most extreme settings, you can still hear the actual notes you're playing. Level and Saturation controls interact—more saturation level means you can turn down the volume and still get the distortion you want.

A great value, the AGRO sells for \$179 MAP and is built in a bulletproof, all-steel box with easy access to the nine-volt battery. We also like the in/out-bypass button with blue LED—in bypass, the pedal passes signal even if your battery dies. For more information, visit aguilaramp.com.



Fender Hot Rod III Series Amps

The new Hot Rod III amps have upgrades and a slightly newer look, all based on comments and suggestions culled from players. There are improved speakers used and modified circuitry changes. If you don't know, the new Hot Rod III series includes the Hot Rod Deville 410 III (60-watt combo with a classic 4x10-inch speakers), Hot Rod Deville 212 III (same amp circuit but with 2 X 12s), Hot Rod Deluxe (40-watt single 12 combo), Blues Junior III (15-watt with single 12) and Pro Junior III (same amp but with 10-inch speaker) amps.

All models include easier-to-read black control panels, new badges, "dog bone" handles, heavy-duty chicken-head knobs and LED jewel lights. The Hot Rod Deville and Deluxe amps feature graduated volume and treble pot tapers, and include new low-profile pedal board-friendly foot-switches. For more information, see fender.com.



Heil Sound PR 31BW Dynamic Mic

Essentially a Heil PR 30 cut in half, the PR 31BW's stubby and diminutive look is only skin-deep—it uses the same large diaphragm as the PR 30 yet is only 4 1/4-inches in total length. Nonetheless, the 2 1/16-inch diameter of the mic's smaller chassis holds all the necessary components to get the great sound of the PR 30. And like the PR 30, this mic works great in any capacity as a solid-sounding dynamic.

Specifications start with 40dB of rear sound rejection and 150dB SPL of maximum sound level. Coupled with the HH-1 rim mount, the PR 31BW might be the perfect mic for under toms or under snare drum use or for any place around the drum kit where maximum isolation from the rest of the kit as well as smaller size is desired.

The PR 31BW sells for \$270 MSRP and for more information, check out heilsound.com.



Westone AC2 Custom Musician In-Ear Monitors

Westone's AC2 In-Ear musicians' monitors are for both musicians and everyday music fans who would like to step up to their first pair of custom-fit ear monitors. You'll immediately hear what all the buzz is about when you get your AC2s; they have the great sound of high end Westones (as previously reviewed in these pages) because they have dual-balanced armature drivers.

The AC2s are available only in clear, full acrylic earpieces that fit so well that you'll forget you're wearing them. Each pair have the Westone name etched on the faceplate, a matching clear cable and a kit that includes a wax loop and soft cloth for cleaning—and it all comes in a zippered crush-resistant carrying pouch.

Important specifications are: 119 dB SPL/mW sensitivity—meaning that even the anemic headphone amplifier inside an iPod will drive these louder than you can take. They have a 27-ohm impedance, a passive crossover, frequency response rated at 20Hz to 18kHz and there is 25dB of average external noise reduction.

With user manual, the Westone AC2s sell for \$399 MSRP. Your visit to a Westone-qualified audiologist for ear impressions will be a separate charge. More is available at westonemusicproducts.com.



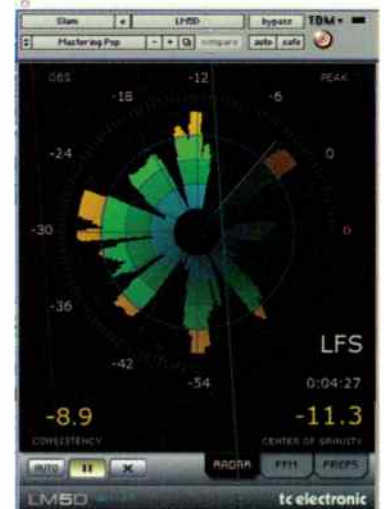
TC Electronic LM5D Loudness Meter Plug-in

The *LMD5 Loudness meter* runs as a TDM plug-in in *ProTools* systems and correlates electrical level with perceived loudness for any mono, stereo or 5.1 surround audio source. Denmark-based TC has been at the forefront of both research, development and the compilation of a database of loudness based on over ten thousand individual measurements.

Perceived loudness depends on a person's environment, playback system (home stereo, movie theatre, iPod, or an in-flight entertainment system), music genre and (obviously) the way the music is produced and mixed. As a music mixer, I've been using the *LM5D* on my stereo bus to assess the loudness of my mixes in addition to measuring the electrical level like any other meter plug-in. It does both these jobs in a whole new way.

For me, the education begins when I import currently popular records into my *ProTools* sessions and read them on the same *LM5D* plug-in. Besides indicating true peak levels on a bargraph display, there is a mesmerizing "radar" display that shows loudness history over an adjustable time period from 1 minute to 24 hours. Since I'm able to set the time period to the length of the song, I save a lot of time seeing at what point(s) I had an over level or when the mix is excessively loud or soft. This is beyond conventional meters with simple peak hold lights can do.

Besides a loudness history, the *LM5D* measures the aggregate short-term loudness and logs long-term information such as "Center of Gravity" or the average loudness of the program and "Consistency"—a measure of loudness variations within a program. These "Universal Descriptors" make the *LM5D* especially indispensable for broadcasters who soon will have to conform to government-mandated guidelines to maintain more consistent loudness levels and ameliorate the vast jumps in volume between commercials and programs we all suffer through. Visit tcelectronic.com.



MICRO-BIO: Barry Rudolph is a recording engineer/producer/mixer with over 30 gold and platinum RIAA awards to his credit. He has recorded and/or mixed: Lynyrd Skynyrd, Hall & Oates, Pat Benatar, Rod Stewart, the Corrs and Robbie Nevil. Check out www.barryrudolph.com for more.

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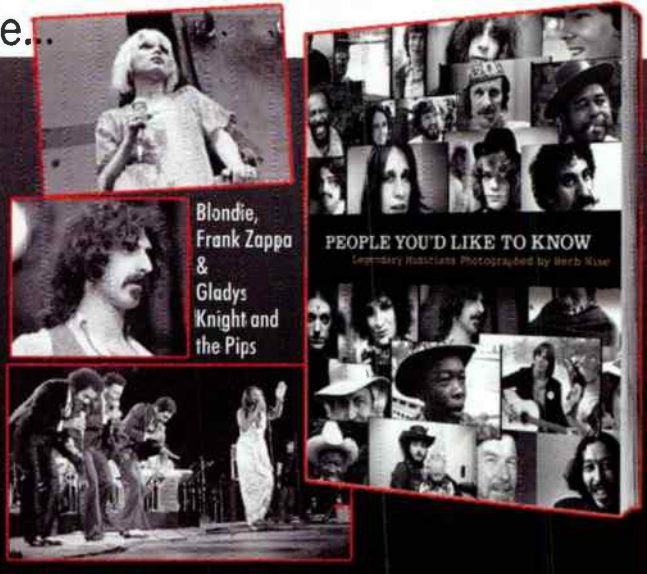
BOOK STORE

For the Coffee Table...

People You'd Like to Know

By Herb Wise (Hardcover) \$34.95

Here's a fascinating variety of blues, folk and rock performers as they appeared at events across North America during the second half of the 20th century. The pictures were all taken by Herb Wise, a man who learned his craft from his friend David Gahr, the revered photographer of American folk performers. Gradually Wise too became a fixture at many music festivals and, over the years, his easy, unobtrusive style resulted in a wealth of revealing and affectionate photographs. Bob Dylan, Frank Zappa, David Bowie, Todd Rundgren, Jackson Browne, James Taylor, Sonny Terry & Brownie McGhee, Joan Baez, Taj Mahal, John Lee Hooker, Ray Charles, Steve Winwood, Lou Reed, Blondie, the New York Dolls and many more are featured, performing or relaxing, onstage and off.



Blondie, Frank Zappa & Gladys Knight and the Pips

PEOPLE YOU'D LIKE TO KNOW

Legendary Musicians Photographed by Herb Wise



MTV Ruled The World: The Early Years Of Music Video

By Greg Prato (Softcover) \$24.99

The first book to focus solely on the channel's important building-block years, specifically from the channel's launch to when MTV's original group of VJs left the channel. Comprised of over 70 all-new interviews with artists such as "Weird Al" Yankovic, Daryl Hall, John Oates, Joe Elliott, Phil Collen, Rob Halford, Stewart Copeland, Rick Springfield, Jerry Casale, Geddy Lee, Ann Wilson, Chuck D, Alan Hunter, Nina Blackwood, etc.



I Slept With Joey Ramone: A Punk Rock Family Memoir

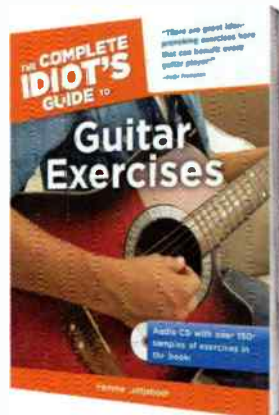
By Mickey Leigh with Legs McNeil (Softcover) \$15.99
Mickey Leigh recreates the '70s punk rock era, finding his brother Joey's musical roots in their dysfunctional family, including their mom's divorce, the death of their stepfather, financial worries and bullies. Leigh and McNeil's mashup of memories with solid research makes for revelatory reading.



Alfred's Teach Yourself Cubase: Everything you need to know to start recording now

By David Terry (Softcover) \$19.99

Completing this course will provide all the information needed to record, edit, mix and send your songs out for the world to hear on the web, on a CD and more. You will also learn how to optimize your PC or Mac, work with MIDI, choose an audio/MIDI interface, select microphones, use loops, edit audio, use VST instruments and create a stunning final mix. In addition, the included DVD features over 110 minutes of video and clearly demonstrates the essential features of Cubase with an easy to understand approach.



The Complete Idiot's Guide to Guitar Exercises

by Hemme Lutjebroer (Softcover) \$21.95

Aims to help new and experienced guitarists build strength, endurance, dexterity and technique via a wide variety of exercises including single note, string-to-string, several scales, chord progression exercises, and melodic patterns. All exercises are written in both TAB and standard notation. Included audio CD features over 150 examples from the book.

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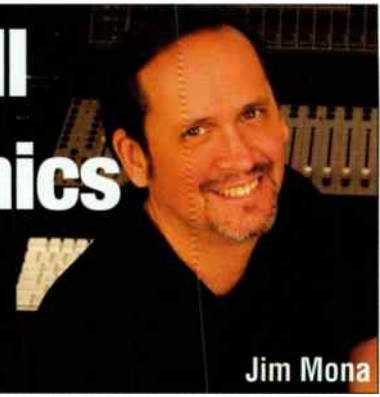
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UP-CLOSE

Marshall Electronics



Jim Mora

By Jonathan Widran

For nearly three decades, El Segundo, CA's Marshall Electronics (marshall-usa.com) has specialized in the development, manufacturing and distribution of leading-edge technology products for a wide range of professional Audio/Video applications. The privately owned American company has four distinct operating units—Broadcast/Multimedia Division, Optical Systems Division, Professional Audio Division and Cable and Connector Division—and operates manufacturing facilities in the U.S., China, Japan, Korea and Russia, along with an additional R&D Center in Portland, OR.

Marshall's Professional Audio Division and Cable and Connector Division are preferred suppliers to the professional audio community. Among the many products manufactured and distributed by these divisions are TAJIMI precision connectors (including Fiber Optics), Mogami (the premier cables for the music recording industry) and MXL Microphones (the standard in affordable music recording technology).

The tag line on the dedicated MXL website (mxlmics.com) says it all about the ever improving quality and standards of its 55 mic product line: "Where Great Recordings Begin." Jim Mora, National Sales Manager of the Pro Audio Division, says, "We're dedicated to creating top quality studio products at world friendly prices. In this tough economy, most companies have downscaled the quality of their products to make things more affordable, but we went upscale to fill a market need that was too important to just roll out the next cheap product."

"While other manufacturers basically copy what's been done in the past," he adds, "selling what amounts to 60-year-old products, our technology has developed in leaps and bounds over the past 10 years and so what we create now works much more effectively in today's marketplace. We've gone upscale to make better live and studio mics, while still maintaining an affordable price point."

The most high profile MXL mics are the Genesis and Revelation studio mics—which are all the rage with producers, record companies and artists alike—and their LSC (Live Series Condensers) which are used by artists in live performances. The Genesis is a vintage mullard tube excellent for vocalists, with a fixed cardioid pattern. The Revelation comes with a variable switch, which can be set to a 360 degree Omni mode or Figure-8. This can be adjusted depending on the specifics of the environment.

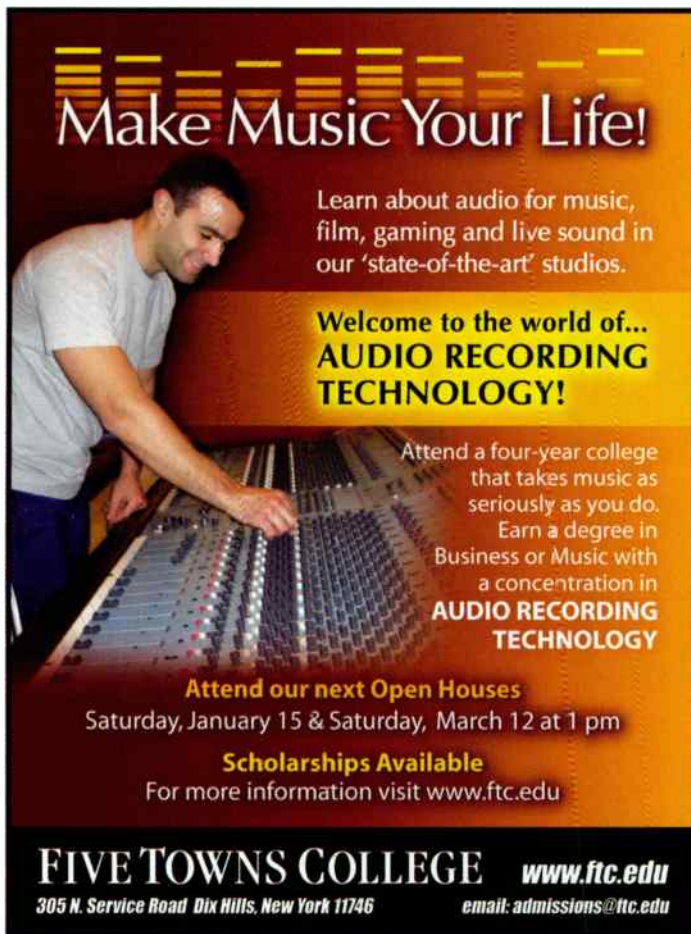
The LSC are also the only live series condenser mics in the world that come with three interchangeable/replaceable capsules: hypercardioid, cardioid and omni. In essence, it's three mics in one. The hypercardioid is useful for a lead singer who doesn't want to have the bleed of the band running through his or her mic. The cardioid pattern is popular to record a guitar amp, acoustic guitar and for backup singers. The Omni is good for bluegrass bands and vocal choirs that want one mic to cover everything.

Among the pros that use MXL mics are drummers Jonathan Moffett and Charlie Waymire, Sean Kingston, Curtis Young and Bootsie Collins.

Marshall Electronics has the Western Hemisphere distribution rights for Mogami Cables (mogamicable.com), which are in the majority of the world's top recording studios, hugely popular with rental companies specializing in live music—and increasingly being used in the home studio environment. "We have a product line called the Gold and Platinum series," says Mora, "with different price points depending on the connectors and wires consumers use. Consumers at all economic levels spend thousands on amps, instruments and recording equipment, and we want them to have the quality they deserve, with transparency of sound that allows for a perfect transfer so you can hear that lovely Les Paul sound you're making."

Known as "The Cable of the Pros," Mogami has been used by everyone from Fleetwood Mac to Foo Fighters to Pearl Jam and is unmatched for accuracy, extremely low noise, ease of installation, flexibility and superior quality. Professionals and enthusiasts alike rave about the amazing clarity and silent background of Mogami. As their website declares, "Technicians swear by it, not at it."

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IRON AND WINE RELEASE FIRST ALBUM IN THREE YEARS: Iron and Wine will put out *Kiss Each Other Clean* at the start of 2011. The album is a follow-up to 2007's *The Shepherd's Dog*, which debuted at No. 24 on *Billboard's* Top 200. Many believe Iron and Wine's success began with their rendering of The Postal Service's "Such Great Heights," which was featured on the *Garden State* soundtrack in 2002. See ironandwine.com for more.

EISLEY GOES INDY: Texas quintet Eisley have signed with New York-based Equal Vision Records. The new relationship with the independent label follows Eisley's departure from Warner Bros. Records in 2010, after two

full-length albums and several EPs. Their third album, titled *The Valley* is set for a March 2011 release. See their "I Believe" feature on our MC Channel: youtube.com/musicconnectionmag.

ANTHRAX, FALL OUT BOY AND EVERY TIME I DIE: The Damned Things, a super-group made up of several genres of rock have just released their first studio album, *Ironiclast*. Featuring members of Anthrax (Scott Ian, Rob Caggiano), Every Time I Die (Keith Buckley) and Fall Out Boy (Joe Trohman, Andy Hurley), this group debuted with Island/Def Jam Records. Caggiano and Trohman also produced the album. Hear, "We've Got a Situation Here," at myspace.com/thedamnedthings. **MC**



"Learn how to read the vibe of the room and know how to adjust it to make it productive. If a vocalist is feeling defeated, you have to change the vibe immediately. If you don't, the whole session will go downhill."

—**Keith Harris** producer/engineer
(Black Eyed Peas, Britney Spears, Flo Rida)

INTERVIEWED IN MC SEPTEMBER ISSUE #9 2010

WESTLAKE LOOKS DOWN THE RHODE



A wrap party for *Down The Rhodes - The Fender Rhodes Story* was held recently at Westlake Studios in Los Angeles, CA. The event was attended by musicians featured in the film including Larry Dunn, keyboardist of Earth Wind & Fire. Monster Cable co-hosted the event. Pictured clockwise, (top left): Troy Morris, Ben Bove, producer; Greg Pederson of Monster Cable; David Rideau, mixer; Gerald McCauley, producer; Shannon Pearson; and Jay Graydon.

NEWPORT BEACH STUDIO GOES WITH SSL



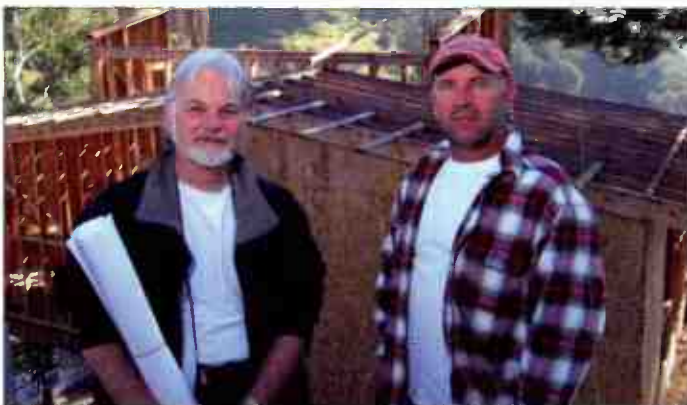
JEL Recording Studios, located in Newport Beach, CA, recently installed a Solid State Logic AWS 900 in Studio A. JEL has worked with clients ranging from Disney, Universal and Warner Bros, to AT&T, Blizzard Entertainment for the popular videogame *World of Warcraft* and punk rockers Green Day. Pictured is Edo Guidotti, partner in JEL Studios and president of Pacific Coast Presentations. Visit solidstatellogic.com for further information.

BRISTOL TO MEMORY CAUGHT HAVING SOUND AFFAIR



Indie band Bristol To Memory were back at Sound Affair Mastering in Santa Ana, CA., mastering their latest release, *Light Up The Fire*. Several of the band's songs were featured in episodes of MTV's *Real World Hollywood*, *Real World Road Rules Challenge* and *The Bad Girls Club*. Pictured (l-r): Mastering engineer Ron Leeper with band members Rory O'Connell, Ken Aquino and Alex Buster. See soundaffairmastering.com for more.

STUDIO BUILT FROM THE CANYON UP



TEC Award winner and 2010 nominee Vincent van Haaff has designed a luxury residential recording studio for musician Timothy "Primal Jaimal" Lovitt. The new eco-friendly studio sits on five acres overlooking L.A.'s famed Laurel Canyon, and will house a vintage Neotek analog console, a 24-track Studer 827 Gold Series (the last one made) and a treasure of vintage outboard gear, as well as a full complement of Avid/*ProTools* hardware, two vintage EMT reverb plates and an EMT 250. Pictured in the Hollywood Hills (l-r): Haaff and contractor Marc Marceill of Marceill Design and Construction.

JERRA WRAPS-UP ALBUM FOR THE HOLIDAYS



Musical artist Jerra (left) is wrapping up mixes with producer/mixer Steve Kravac (Pepper, MXPX, Less Than Jake, Blink 182) at Gourmet Sound Studios, in Los Angeles, CA. Her full-length album features performances from Suicidal Tendencies members Dean Pleasants, (guitar) Ron Brunner Jr. (drums) and Steve Brunner (bass). The album, titled *Whatever's*, will be the sophomore release for the Los Angeles based singer-guitarist. For more info go to Jerra.com and check out *Gourmet* at gourmetsound.net.

SHAROOZ ADDS PRISM TO LONDON STUDIO



DJ, producer, remixer and writer Sharooz (pictured) has added a Prism Sound Drpheus FireWire computer interface to his sound arsenal, which he is using in his central London studio to remix tracks for artists such as Mylo, Moby, Robyn, Craig David and Howard Jones. Alongside his production, writing activities and the launch of his new record label, La Bombe, Sharooz is also co-owner of Sample Magic, a company he established in 2006 with fellow producer, remixer and composer David Felton.

GREENBERG WEARING ALL THE HATS



Multi-Grammy award winning producer Ted Greenberg (pictured at his home studio, The Cottage) has quite a lot on his plate. While currently producing hip-hop/R&B artist Esenz from Iceland, he is also producing, engineering, writing and playing for Bug Music. Greenberg is also working with DJ Axel, Ethan Keller, New Line Cinema (on films such as *True Grit*, *Feast of Love* and *Fanboys*) TV shows *Friday Night Lights*, *Co Ed Confidential*, *One Tree Hill* and mastering clients from around the world. E-mail tedgberg@earthlink.net.

RUBBLEBUCKET TRACKING IN N.Y. STUDIO



Lead singer Kalmia Traver is seen working on a melody for Rubblebucket's currently untitled upcoming full-length. The band is recording the album with Eric Broucek (!!!, Holy Ghost, Hercules and Love Affair) at DFA Studios in Manhattan, N.Y. The record should be released in early 2011. For more info on the band visit rubblebucket.com.

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ENGINEER CROSSTALK

Ken "Pooch" Van Druten

*Slash, Linkin Park,
Ozzy Osbourne*



By Rob Putnam

Live sound engineer, studio producer and multi-Grammy nominee Ken "Pooch" Van Druten has been immersed in music for virtually his entire life. In 1984 he spent two days in an L.A. studio and fell in love with audio engineering. Ultimately he graduated from Berklee College of Music with a degree in Music Production & Engineering and moved into front-of-house (FOH) sound when hair-band Warrant asked him to step into the role on short notice. He's since worked with many big names including Ozzy Osbourne, Beastie Boys and—the band that he records and mixes every live show for—Linkin Park.

As with studio work, FOH has seen dramatic changes in recent years. What passed for a good show sound-wise a few years ago would not make the cut today. With improvements in technology, Van Druten now has far greater power and control. "Five or six years ago a successful show meant that you could understand the vocal and the overall sound was OK," the engineer explains. "Now it's come full circle with digital desks and Virtual Sound Check. It's kind of taken me back to being a recording engineer: spending time in a studio in front of near-fields and getting all of that stuff right. I want the guy in the nosebleed seats to have as great a show as the guy in the front row."

When you spend as much time on the road as Van Druten has, you get to know which sites have good acoustics and which do not. "I'm one of those guys that walks into a venue and goes 'Oh, *this* place,'" he says. "In America there are still a lot of old arenas that were designed to excite when you put information into the room. The problem is that when you put 103 dB-weighted in, it gets bigger and nastier. There are some rooms in which I've never had a good show. Luckily, as new arenas are built, they're taking acoustics into account."

Perhaps the biggest difference between studio work versus FOH is the luxury of time. In the studio there isn't a horde of 20,000 ticket-holders clamoring for admission at the appointed hour. Has there ever been a time when the show didn't go on due to a sound issue? "I did a Kid Rock show around 1999 with a newer digital console," Van Druten recalls. "The hard drive died. We spent the entire day trying to transfer data. An hour before the show, there was no way we were going to get it to work. We ended up having somebody [working monitors make] a mix to send to me at front-of-house. I sat with cleared com—a telephone—to that person so I could direct it. I knew that it wasn't as good as it could have been, but people enjoyed it. The term that the roadies use is 'The rock never stops.'"

Van Druten has devoted much of this year doing FOH for multiplatinum outfit Linkin Park. The resulting shows are made available to fans via the band's website. "They're pretty adamant about the shows being high quality," he says. "They didn't want it to be just a FOH mix. We spend the time with audience mics making it sound like a live record. The job ended up being a lot bigger than I thought it would be. We've gotten pretty fast at it and have built a template, so getting the initial sound is already done. At that point it's getting balancing and doing effects while mixing. It took us twice as long when we first started. We now spend about 15 hours working on each show."

The three most important things he's learned as a FOH engineer are:

- This is a people business. Before you have any skills as an engineer, you have to learn how to communicate your needs and how to determine what someone else's are.
- Put yourself in places so that you can be discovered.
- Have skills and hone them. Learn as much as you can from anyone. I've spent a lot of time learning from others what *not* to do.

Currently Van Druten is doing FOH for Linkin Park. Earlier this year he worked with Slash and may work with him again next year.

Contact Ken Van Druten, poochresume.evilentertainment.net,
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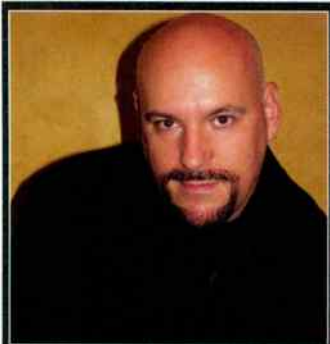
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For a full list, see a2im.org

BACKGROUND: *The American Association of Independent Music, alternatively known as A2IM, is a non-profit trade organization dedicated to improving the health and survival of small labels. Vice President Jim Mahoney has toiled to advance issues like fair trade, technology and media access in favor of the struggling indie. Mahoney chatted with MC about his role in fostering a fair and egalitarian playing field for everyone.*

Path2IM:

When I was in college, I worked in radio and thought that was my future. Then I ended up getting into distribution. Right after, I got a job doing marketing and promotions at Profile Records. From there, I went to work at Roadrunner Records and then got an opportunity to help create the Fat Beats record label, which was born out of their stores and distribution company. I'd heard about A2IM; several of my friends were involved and it seemed like a great idea. I met Rich Bengloff, who became the President in January of '07. I was looking for new opportunities, getting to be the old guy at the young, hip rap label. Bengloff stoked the fire and got me interested in joining.

The Mission:

We provide advocacy for the entire independent label music community. In some instances, that has us going to Washington, D.C.

“Independents for so long have been isolated and at the mercy of their own ideas. We want people to have resources.”

or speaking out on behalf of issues from the independents' perspective, but moreover we're an advocacy group that also provides member services, education and a portal to voice the independent label sector.

Everyone Should Join:

Independent labels or anyone who's acting as their own label should at least be added to our mailing list. We're a 100 percent members-due driven organization. We're governed by our by-laws that were written by independent labels, owners and CEOs. There are nine seats on our Board of Directors and they're all independent label owners or senior level executives elected by our label membership, so this is really an organization that's run by labels for labels. We invite everyone to join, but we get that dues can become a hurdle, so like us on Facebook or be added to our mailing list so we can keep you up to date on issues that affect the entire independent community.

Not Just Labels:

We invite anybody who works with or relies upon independent music for their business to become associate members. We have associates who are distributors and marketing companies and digital platforms. Pandora's a member and Myspace Music's a member and Microsoft is a longtime member. Those folks join because they get access to our members and can promote the things they're working on. They also get direct contact and feedback from our community, which helps them tend to independents better.

Setting the Bar:

We take very seriously the people who pay money to support and join our organization, so we make ourselves very available. We set a floor rate to make sure that people who join aren't going to be asking us, "How do I start a record label?" Or, "Where do I go to incorporate my company name?" Those are legitimate questions, but that's not what A2IM was created for. We want to be inclusive, but the financial realities of covering overhead and staying in business make it necessary to charge this minimum amount and maybe have a smaller membership than charging \$100 a year and having thousands of members, but not having time to speak to any of them.

Strength In Numbers:

We're here for general advice and business questions. If one of our staff members doesn't have an answer to a question, we admit we don't know rather than guessing. Our password-protected website has a forum where members can ask questions to the rest of the membership.

Your Third Eye:

We try and keep relationships with all the companies out there and ask questions on behalf of our members, then share those answers with the independent community. We start the morning by looking at the news, seeing if there's anything we need to act upon. We regularly field calls or e-mails from members asking specific questions. We bill ourselves as our members' extra employee.

Diversify:

We have over 350 members: 250 labels and about 115 associate member companies. Many join for different reasons. Member A is all about networking opportunities. For member B, it's all about advocacy and being involved in discussions about the future of the business. Member C could be all about the discounts that we offer or for conferences. And member D could be about the education and presentations and white papers.

The Industry's Referee:

When the webcasting royalty rate issue was a hot button, A2IM helped as the central voice on behalf of our members. We kept everybody at the table, finding a way for SoundExchange representatives to negotiate with each individual webcaster or satellite radio provider a unique deal that would allow them to stay in business but also compensate our members and the performing artists who make the music they use.

When the copyright royalty boards set the webcasting royalty rates, there was a big cry from the webcasting community that these rates were too high and would put webcasters out of business. Our members were up in arms. We said, hey, does that mean you don't want to be compensated? This could be an important royalty stream.

Oh no, we want to get paid; we just want it to be fair. We took our marching orders from our members.

Royal Battle:

Performance royalties are a big issue. AM/FM radio has this special loophole that they don't have to pay performers, only songwriters, and that's unlike anywhere else in the world. People who use music for their business need to understand they're using someone else's property. Businesses need to recognize that, if music's driving their business, they have to find a fair level of compensation for people who create the music and invest in that creation.

Max Rev:

Areas of growth are licensing income, performance royalties and the as yet still not perfected ad rev splits and subscription models. I think those are areas that need to be cultivated and looked at as areas to fertilize. We try and teach our members ways to directly engage with fans, offering levels of products. We want our members to look at ways to maximize their revenues.

Don't Fight Windmills:

Piracy is a big deal, make no mistake. But we spend more of our time trying to educate our members about ways to maximize their income given the realities of the marketplace than we do telling people they should be sending DMCA takedown notices and trying to stamp out piracy, because that has to happen at a governmental level.

Net Neutrality:

We've written the FCC on behalf of our community regarding net neutrality. A free and open internet has leveled the playing field for independents and helped remove gate keepers at AM/FM radio who used to tell us our music wasn't good enough to air. At retail, there's limited shelf space. Well, at digital retail there's unlimited shelf space. It's created open access to our fans and, when fans can make the choice, independents do well. A2IM isn't anti-major label, but the majors have resources that our communities don't. So if the ISPs are allowed to charge content creators to put up websites, the folks at Def Jam and Sony would have the money, but I worry if any independent label would. Our position on net neutrality is that we're in favor of it, but for legal content and inasmuch as it creates free access for content creators. **MC**

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

OPPS

• **RRadio Music** wants you to get internet airplay. Via "Intro to Indie Artists," you can get your songs played on a variety of net radio programs. Currently, 123 programs running on 51 internet radio stations are playing music from acts who joined RRadio. **Audio Graphics** designed the system to actually create programs in an effort to help the online radio community get away from its jukebox-on-steroids sound. A recent survey of online radio listeners, conducted in association with **Borrell Associates**, show that people have a craving to hear new music. It's that void that RRadio hopes to fill. Submission information can be found at radiomusic.com. A waiver giving internet radio stations permission to play the music for free is required.

• One of MTV's founding fathers (Lloyd Simon) has announced the launch of **The Tap Music**. It's

a digital music platform that helps to empower new and underground artists. The website TheTapMusic.com is a music-centric social hub for exposing independent artists from all over the world. With over 15 years experience, Simon aims to add value by connecting artists not just with fans and the industry, but also with brands for a variety of opportunities. To learn more, log on to TheTapMusic.com, or contact **Shea Warnes** at shea@thetapmusic.com.

• **DBZ's** has launched its "Win It All" Guitar Giveaway. This contest is open to everyone. You just have to join the **DBZ Guitars Official Facebook Group**. The lucky winner will receive one of every body style in the **DBZ Premier Series Electric Guitar Collection**. This prize package, with a retail value of \$10,000 will be awarded in a drawing held on **March 29, 2011**. **Company CEO Dean Zelinsky** stated, "Most contests are to win a single guitar...imagine **FedEx** pulling up to your house with a truck load of **DBZ Guitars**." Zelinsky added, "Years ago, a young "Dimebag" **Darrell Abbott** won one of my guitars and later became one of the most iconic guitar players in rock history. So the winner will be in good company." To learn more about the contest and official rules, visit dbzguitars.com/guitar-contest.

• **Motörhead** wants you to remix their songs. Calling on 35 years of classic rock & roll, the **Motörhead Remixer app** allows fans to create remixes of their favorite **Motörhead** tracks on their **iPhone, iPad, or iPod Touch** and share them with friends via **Facebook**. A dedicated microsite at remixmotorhead.com will feature fans' mixes along with a demonstration video, information on the app and the latest **Motörhead** news. The launch of the remix app

EVOLVE MOVES FROM "MC'S HOT 100" TO LABEL ACT



One of *Music Connection's* "Hot 100 Unsigned Artists of 2010," will no longer be eligible for that honor. **Evolve** have signed a record deal with **Beverly Hills, CA, based Planet LA Records**. Fronted by fiery pop-rock siren **Lucy Levinsohn**, and managed by **Gretchen Landau**, the band showcased for the label in early 2010. That started a courting period that lasted

almost a year. One of the hardest working acts on the scene, **Evolve** have been previously featured in *MC* articles due to their work ethic and accomplishments. **Planet LA** builds artists' brands on a global level via strategic partnerships. Visit myspace.com/evolovetheband and myspace.com/planetlarecords for more information.

coincides with the band's 20th studio album *The World Is Yours*, the documentary *Lemmy - The Movie* (released by **E1**, the company behind the *Twilight* series) and a European tour.

• **Music Source** is offering free studio time to exceptional singers. If you have the vocal power and stage presence it takes to make fans worldwide here's a chance to prove it. **FAME** will showcase the hottest unsigned vocal talent on stages throughout Southern California. You can sing a song you wrote or cover someone else's hit. If you impress everyone with your performance you could record your song for free. This competition is open to ages 21 and over only. Your performance will be videotaped and judged online by the public. There is no fee to enter and the top 12 artists will be featured

on a 2011 album compilation *FAME!* in **Los Angeles**. Royalties from sales go to the artist via a standard production deal. If interested, go to musicsourceus.com for details.

LABELS ~ RELEASES ~ SIGNINGS

• **Justin Timberlake** has signed **Danny Lifted** to his label, **Tennman Records (Interscope)**. **Timberlake** claims **Lifted** is "the artist of the future." The first single, "**No Curfew**," has just been released and was produced by **Timberlake** himself. **Timberlake** claims, "A new pop star has been born." For additional information, you can go to tennmanrecords.com and **Lifted's** website, auditorymusic.com.

• **Michael Grimm**, season five winner of **NBC's America's Got Talent** will release a new album on **Epic Records** in early 2011. Winning with a record number of votes, **Grimm** was awarded \$1 million as well as the headline spot on the first ever *America's Got Talent* live tour. He is currently touring with fellow **AGT** cast mates in cities throughout the U.S.

While touring, **Grimm** is working on the album, which will feature both original music as well as some classic covers. **Grimm** promises to stay true to his **Americana-meets-blue-eyed soul** sound. Visit michaelgrimmusic.com for further details.

• **Jefferson Airplane** honed their chops and made their name playing in **Bill Graham's Fillmore Auditoriums**. Well, **Wolfgang's Vault** archivist **Katherine York** has painstakingly compiled the music and imagery of the band's rise in a limited edition box set that will lead fans through their incredible story. The box set contains a book showcasing **Jefferson Airplane's** poster art and

MUSIC BUSINESS GRADS SHARE SUCCESS STORIES



The Music Business Program at the Musicians Institute in Hollywood, CA, recently held its Third Annual Alumni Reunion Party. At the event, graduates shared their feelings for the program and the success they achieved. Many are not only employed in the music business; some also formed their own companies. The program, established by Director **Kenny Kerner**, has an impressive record of placing students in key positions via internships handled by **MBP's Cbris Fletcher**. Pictured are the happy grads along with their instructors. To learn about the business program, go to mi.edu/ programs.

photography, and a USB drive containing 30 standout tracks culled from their performances in Graham's venues. You can purchase it at wolfgangsvault.com

• **Bright Eyes** will release *The People's Key* on Feb. 15, 2011, via Saddle Creek. It is the band's seventh studio album and the follow-up to 2007's acclaimed *Cassadaga*. Since 2006, the once revolving cast of Bright Eyes players has settled around permanent members **Conor Oberst**, **Mike Mogis** and **Nathaniel Walcott**, with additional musicians joining them in the studio and on tour. Recorded in Omaha, NE, at the band's own **ARC Studios**, the album was produced by Mike Mogis and engineered by Mogis and **Andy LeMaster**. You can find out more at conoroberst.com.

• **Grammy winners Val Garay** and **John Kosh** have partnered with attorney **George Woolverton** to launch **Red Red Records**. "Our label will have a roster of proprietary artists, but other musicians will also benefit from our expertise in making and marketing music," says Garay, who also said that the label/production company hybrid takes its inspiration from another pioneering source. "Our model is the original **Asylum Records** (co-founded in 1971 by **David Geffen**). That label was built on artistic freedom, which is our guiding principle." For additional information, e-mail **Deborah Radel** at deborah@drpr.us.

PROPS

• **Gift of Destiny** recently won a contest sponsored by **98 KUPD radio** in Arizona. The band submitted music for a charity event

hosted by **KUPD** and won by a landslide of listener votes. As a result they played a radio-sponsored event at the **Tempe Market Place**. To check them out, go to myspace.com/giftofdestiny.

• **Two-time Grammy winner Ozzy Osbourne** has received a Grammy nomination for "Best Hard Rock Performance" for the "Let Me Hear You Scream" track from his June 2010 release **Scream** on **Epic Records**. The song, co-written and co-produced by Ozzy, was a No. 1 single on both the Active Rock and Mainstream Rock charts. This Grammy nod marks the fourth nomination for the Prince of Darkness. Go to ozzy.com and/or myspace.com/ozzyosbourne for the latest dish.

• **Unsigned band Turbowolf** signed a major sponsorship agreement with **Relentless Energy Drinks** that allowed them to fund an extensive European tour with U.S. rock giants **Korn**. In addition to tour support the company supplied Turbowolf with a Relentless Energy Drinks tour bus. **Les Seddon-Brown** of Relentless Energy Drinks said, "We don't particularly look at the genre or size of a band when looking to get involved in this type of project. We support the attitude behind the music and the people involved." You can check out the lucky act at myspace.com/turbowolfband.

• **Boston singer-songwriter and producer Bleu** has finished his fourth album of new material, titled **Four**, thanks to fans. It happened due to a DIY fundraising project via **Kickstarter**. Launched with the goal of collecting \$8,000 for the recording, pledges reached four

RICHARD ASHCROFT INKS NEW DEAL



Richard Ashcroft, best known as the leader of the **Verve**, has signed with **Razor & Tie**. His latest work, *The United Nations of Sound*, will be released in the United States in 2011. Hip-hop producer **No I.D.** (**Kanye West**, **Jay-Z**, **Common**), assisted Ashcroft in creating a sound that makes use of live orchestration, big beats and a wide range of influences. Songs from the album are already enjoying worldwide exposure through television and film placements. The lead track "Are You Ready?" is featured in **Volkswagen's** new **Jetta** campaign, and was heard in promos for the **2010 FIFA World Cup Finals**. For more information, visit richardashcroft.co.uk/us.

times that, with over \$30,000 raised in a mere 20 days. "It's changed my whole world," says Bleu. "I have a completely new outlook on my career and life." Visit myspace.com/bleutopia to hear the result.

• **Brooklyn-based singer-songwriter Amber Rubarth** wins this year's **Mountain Stage Contest**. Now in its ninth year, the contest is a performance and songwriting competition that spans all genres of music, and is regarded as one of the premier showcases for emerging artists in North America. As with all former grand prizewinners, Rubarth will perform on an international broadcast of **NPR's** venerable **Mountain Stage** radio show. For the first time this year, a major career-propelling grand prize was added to the purse: the opportunity to record a five-song EP with Grammy-winning producer, mixer and engineer **Jacquire King** (**Kings of Leon**, **Norah Jones**, **Cold War Kids**). Rubarth's appearance on the radio show will be coordinated with the 2011 commercial release of the EP. For additional news, go to amberrubarth.com.

THE BIZ

• **Willie Nelson** has been charged with **pot possession**. The U.S. Border Patrol says country singer Willie Nelson was charged with marijuana possession after pot was found aboard his tour bus in Texas. Border Patrol spokesman **Bill Brooks** says Nelson's bus pulled into the **Sierra Blanca, TX**, checkpoint, and when a door was opened an officer smelled the unmistakable fragrance of the gentle weed. A search turned up about six ounces of marijuana (is that all?).

Nelson admitted the grass was his and was briefly held before being released.

• **Spotify is under pressure over its U.S. launch**. The company wants to launch its "digital jukebox service" in the U.S. without having all four major record labels signed on. Spotify's board sees a successful U.S. launch as critical to the company's success. But, auditors warned of a "material uncertainty which may cast doubt about the group's ability to continue as a going concern" because losses outstripped sales last year. Nevertheless, Spotify said it has "ambitious growth plans and further funding is currently being negotiated to support them".

• **CD Baby** has partnered with **Ariel Publicity**, giving its network of artists access to promotional services at a discount price. With this partnership CD Baby's 250,000 independent artists can get a quick, affordable and guaranteed album review by professional music writers. **Ariel Publicity** is a New York-based digital PR firm whose cyber PR campaigns connect artists to blogs, podcasts and internet radio stations, while empowering them to take control of their own social media strategies. **MG**

ONE-EYED DOLL LOVES VAMPIRES



Austin punk rockers One-Eyed Doll, who garnered numerous **SXSW Music Awards**, debuted a new music video for their latest single "You're A Vampire." The dark comedic lyrics and catchy hook have fans and newcomers awaiting the release of their newest project slated for the first quarter of 2011. The act also landed features in *Revolver* and *Guitar Player* magazines, which will hit the streets in early 2011. The Dolls teamed up with filmmaker **Patrick Kendall** in **New York City** to shoot the music video. Since its viral release, it has received over 35,000 views on the **One-Eyed Doll's YouTube** channel. To learn more about this eccentric ensemble, visit oneeyeddoll.com.

MICRO-BIO: Voted one of the "Top Music Business Journalists" in the country, **Bernard Baur** is the connection between the streets and the suites. Credited with over 1,200 features in a variety of publications, he's a Contributing Editor at **Music Connection**.





“I’m on a CD with Amy Winehouse Because I Joined TAXI.”

Anj Granieri – TAXI Member
www.anjmusiconline.com

My name is Anj and I’m 26 years old. Thanks to TAXI, I’ve recently signed a 5-year contract to compose for a publisher that supplies music for the #1 highest-rated daytime talk show in American television history.

Myth: Living in N.Y. or L.A. is a Must

I moved to NYC when I was 23 to “make it big” in the music business. I ended up living in a shoebox-sized apartment with broken windows and cockroaches all over the place. Not *quite* as glamorous as the movies make it out to be. I was frustrated and deflated.

That’s when a friend told me about TAXI. She said it would provide me with the ability to make valuable connections that would advance my career. I was so intrigued that I called and signed up that day.

Myth: Cold Calls Work

Imagine that you’re a busy music executive. Are you going to listen to

the song a trusted source sent, or one from the pile of unsolicited stuff from people you don’t know?

I used to spend countless hours trying to make connections, let alone the *right* connections! With TAXI, when my music is on-target and great, it’s placed in the hands of people who need exactly what I have to offer. The results have been nothing short of amazing.

My music has been sent to more than 15 major record labels by TAXI, and my single, *Former Stranger* was released on a Universal Records compilation with Amy Winehouse and Duffy in Europe and Asia. It’s also been placed in a prominent publishing

catalog that features music on the CW network. All because I joined TAXI.

Myth: All Music Executives Are Cutthroat

My biggest success yet came from TAXI’s annual free, members-only convention, the Road Rally. I met the decision-maker from a prominent publishing company that provides music for the #1 highest rated, day-time talk show on the air. I performed for him at TAXI’s open-mic and he signed me on the spot.

The Road Rally is loaded with insightful seminars and the nicest executives you could ever meet. It’s the *only* convention I’ve ever been to with a true “family feel.”

Reality: Dreams Can Come True!

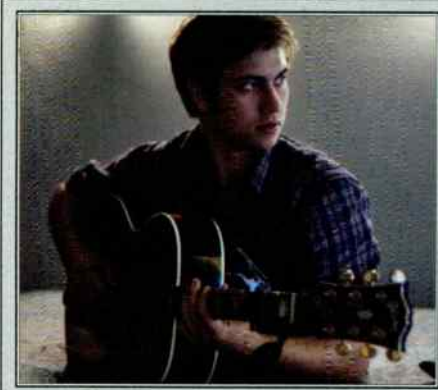
There are two types of people in the world: those who *dream* of what could be, and those who make what *could* be into their *reality*! So which are you? Call TAXI and do something with your music!



TAXI®

The World’s Leading Independent A&R Company

1-800-458-2111



Bobby Long

Date Signed: May 2010
Label: ATO Records
Type of Music: Acoustic/Folk

—CONTACTS—

Management: Phil Taylor, phil@upallnightmusic.com
Booking: Scott Clayton / CAA, 615-383-8787
Legal: Peter Button / Clintons, 20-7379-6080 (London)
Publicity: Sharon Weisz / W3 Public Relations, 323-934-2700, W3PR@yahoo.com
Web: bobbylong.info
A&R: Will Botwin



IAMMEDIC

Date Signed: August 2010
Label: Authentik Artists
Type Of Music: Electronica/Rock
Band Members: Andre Harris, Aj De Leon, Enik Lin, Danny Park

—CONTACTS—

Management: Andrew Brightman; Andrew@BrightmanMusic.com
Booking: NA
Legal: NA
Publicity: Bob Bradley, Press@AuthentikArtists.com
Web: iammedic.com
A&R: Scott Austin; SPA@AuthentikArtists.com



Sharron Kraus

Date Signed: May 2010
Label: Strange Attractors Audio House
Type of Music: Dark Folk

—CONTACTS—

Management: NA
Booking: Strange Attractors Audio House, contact@strange-attractors.com
Legal: NA
Publicity: HowlingWuelf@aol.com
Web: myspace.com/sharronkraus
A&R: Chris Scofield

Englishman Bobby Long had laid enough groundwork that when ATO Records came to call he could brag of substantial touring on both sides of the Atlantic, admirable sales of his self-released *Dirty Pond Songs* and a fresh record in hand. He also penned the song "Let Me Sing" for the *Twilight* soundtrack, which found its way onto the record through his friendship with the film's star Robert Pattinson.

Along the way, Long had met a number of connected people: his manager, a friend with label connections and Grammy-winning producer Liam Watson, who produced Long's forthcoming album *A Winter Tale*. With the help of his manager, he also scored a publishing deal.

"I met Chuck Morris, the head of [entertainment presenter] AEG," Long recalls of his signing experience. "He'd heard about me through a friend. He brought the ATO guys to see me at Arlene's Grocery in New York. [ATO] is independent, but they've got real clout behind them. The label believes in the artist and lets them do their job while the label people concentrate on theirs."

Being discovered by ATO with a newly minted album in his pocket didn't hurt his signing prospects either. "I started recording my album before I'd even signed the deal," Long says. "It just seemed like the right thing to do. I didn't want to wait around while lawyers spoke about contracts. I wanted to keep moving forward."

Landing "Let Me Sing" on the *Twilight* soundtrack also made for prime exposure for the singer. "I went from about 100 plays a day to two or three thousand," Long observes of the traffic spike to his Myspace page. "Plus people started telling me to come play the States. I started doing six or seven shows a week. I think that's the kind of thing everyone has to do early in their career."

A Winter Tale drops on Feb. 1, 2011. Interestingly, it was recorded completely on tape absent even a whisper of *ProTools*. "We did it the old fashioned way," Long explains. "I wanted to do it raw; I didn't want to hide behind anything."

Check out Long's "I Believe" video statement at musicconnection.com/amp.

—Rob Putnam

Orange County, CA's electronica/rock quartet, IAMMEDIC, is the latest project spearheaded by frontman, Enik Lin. After spending seven years with his first band, Burning Tree Project [BTP], Lin is returning with a different sound and overall approach to the music business.

"When you're in your first band, you spend a lot of money and energy on things that aren't productive," says Lin. "Now, I'll focus on what people want to hear and how they want to hear it. I feel like kids relate to what technology can do, rather than what guitars can do."

Having begun writing electronic songs toward the end of BTP, Lin decided to dedicate himself full-time to the project. He saved enough money to have material recorded at his home studio mixed by Mark Needham (the Killers, Metro Station), which, in turn, sparked the connection with Needham's (and now IAMMEDIC's) manager, Andrew Brightman.

"I just wanted to do the things I didn't have the chance to do in [BTP], like getting professional mixing done. Out of that, we ended up signing with the right management." He adds, "Things happened quickly once we decided to make a career out of what began as an artistic project."

Posting the material on Myspace and building off the initial buzz from old BTP fans, IAMMEDIC's material found its way to Authentik Artists, who were close with Brightman. Authentik (which specializes in digital-only format) offered them the deal they were looking for and signed them for the debut EP, *The Tale of Abigail Withers*.

"We couldn't hook up with an indie label, but that's not what we were looking for. Authentik is a great platform to start building your career. Because of their model, they aren't going to shove a bunch of dollars into touring or marketing, but we didn't want a label taking control of that. It's a one-off deal which allows us to get where we want to go without being tied down by contractual obligations. It's perfect for us."

IAMMEDIC are currently working on a full-length; their digital EP is available now.

—Albert Vega

Wales-based dark-folk artist Sharron Kraus' road to a label deal could have been paved in 1950 just as well as in 2010. She had no Facebook friend requests, no random surfers to her Myspace page, no e-mail blasts in her story. Rather, she made a connection with a fellow artist while touring the States a few years back. When that artist went on to launch his own label, skin-and-bone social networking came into play.

"I'd met Chris [Scofield] during a tour of the [U.S.] West Coast about four years ago," Kraus recalls. "Chris is in Oregon, based in Portland, so he came out to my Portland show. He said that he'd love to work with me at some point. Later when it came time to think about a deal for my current album, my first choice was a U.K. label. But the labels I wanted to work with were all struggling with CD sales and the economic climate. I'd temporarily forgotten about Chris, when I was listening to some music that reminded me of him. I decided to get in touch."

Only after the initial groundwork had been laid was modern technology called upon: Kraus sent Scofield some mp3s. The response was enthusiastic. "When I asked questions like, 'Would it be possible to release my record on vinyl as well as CD?' he wanted to do it," the singer recounts. "Any questions that I had, he had the perfect answers."

"So far it's all been going smoothly," she continues. "For me it's a great label because the artists he releases are either friends or musicians I admire. It was a very easy thing to move into."

Kraus hopes to tour the U.S. next spring with label mate Glenn Jones in support of *The Woody Nightshade*, which was released last month. A vinyl version of the album also dropped on the same day.

But why the interest in vinyl in this CD and mp3-mad age? "The combination of vinyl being my first introduction to music and wanting to recreate the experience of opening a record and listening to it; you read the sleeve notes; you devour the whole thing. That's the appeal."

—Rob Putnam

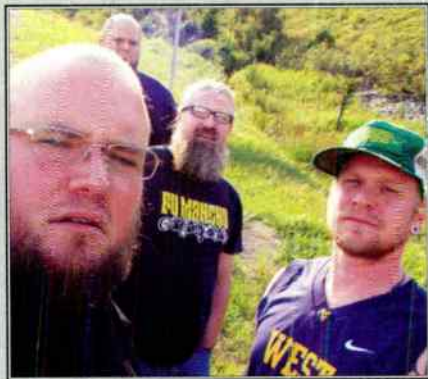


True Widow

Date Signed: August 2010
Label: Kemado Records
Type of Music: Downtempo Hardcore
Band Members: Dan "DH" Phillips, vocals, guitar; Nicole Estill, bass, guitar; Slim Texas, drums

—CONTACTS—

Management: Reynold Jaffe, 267-972-7414
Booking: Todd Cote, Leafy Green, 415-642-6062
Legal: Reynold Jaffe
Publicity: Monica Seide, monica@speakeasypr.com
Web: myspace.com/truewidth
A&R: Keith Abrahamssen / Kemado Records, 347-294-4285



Lo-Pan

Date Signed: April 2010
Label: Small Stone Records
Type of Music: Rock
Band Members: Brian Fristoe, guitar; Jesse Bartz, drums; Jeff Martin, vocals; Skot Thompson, bass

—CONTACTS—

Management: Jesse Bartz / JBartz@lopanemic.com, 614-579-8823
Booking: Michelle M. Temple, michelle@lechuzabooking.com, 919-259-5569
Legal: NA
Publicity: Ilka / Fly PR, flypr@flypr.net
Web: lopanemic.com
A&R: Scott Hamilton



Colette Carr

Date Signed: 2010
Label: Ncredible/Cherry Tree/Interscope
Type of Music: Pop/Hip-Hop

—CONTACTS—

Management: Cole Group, sa@colegroupinc.com
Booking: Ray Brown
 Rbrown@ncredibleinc.com
Legal: Cole Group
Publicity: Shannon Donnelly / Levine
 Communications, sdonnelly@lcwonline.com
Web: colettecarr.com
A&R: Nick Cannon (Ncredible); Shawn Hoiday (Interscope); Martin Kierszenbaum (CherryTree)

Some bands spend decades touring hard, promoting and sweating it out on stage before they are noticed by a label. Not so for True Widow out of Dallas, TX. Success for this "stone-gaze" trio came unexpectedly from across the country.

After the demise of his original band, Slow Ride, Dan Phillips spent several years in Boston and then moved back home to Dallas. During his East Coast sojourn, Phillips composed numerous songs, and upon his return to Texas he asked two friends to jam with him. As the group's sound solidified and their skill improved, they decided to record several rough demos for their own purposes. Another friend, who had his own studio and had created the EndSounds label (currently of Austin, TX), asked to hear the demos, and was so impressed that he offered to produce an album for True Widow.

This first self-titled debut album made its way to an employee of Aquarius Records in San Francisco, who gave it a fantastic review in late 2009. Phillips related, "A lot of people read their stuff, and they made it the record of the week; they ordered a ton of records and sold them all."

Aquarius' readers included Reynold Jaffe of Philadelphia, who contacted the band and expressed an interest in their future. When Phillips informed him that "we had demos for another record, but that EndSounds wasn't able to do it because it's a one-man operation and they don't have a ton of money," Jaffe offered to pitch their material to his contacts in the recording industry, obligation-free. "He just knows everybody, and he has since then become our manager."

Jaffe sent the record to Kemado, who made a fully financed one-record offer to True Widow with an option for a second album. "When I found out that it was going to happen, I booked time in the studio because they get really busy."

The band finished recording with Kemado in October, and announced the deal in November. The album will hit stores in March 2011, with a tour to follow its release.

—Sarah Whited

Columbus, OH, rockers Lo-Pan took a less than direct route to their eventual home with Detroit, MI label, Small Stone Records. Geographically they're separated by 200 miles. But their connection was made via Hamburg, Germany and a freelance illustrator that creates much of the label's CD art. Like many Signing Stories of recent years, it's a relationship that wouldn't have been possible without the internet.

"We were touring a lot and pushing our CD," drummer Jesse Bartz recalls of the start of Lo-Pan's path to a label. "We'd actually gotten a lot of people from Europe interested in us. A friend in Germany, Alexander von Wieding, who found us through the internet grapevine, passed our CD along to his friend Scott [Hamilton], the president of Small Stone. We'd only known him about a week until he put us in touch with Scott."

But hectic schedules on both sides of the table precluded a speedy meeting. "We were touring so much and he had things going on, like South By Southwest and other business," Bartz explains. "When things settled, we got to sit down and talk about what we wanted to do, what we wanted to accomplish with Lo-Pan."

"We live and die on our touring," the drummer continues. "We hit the road a lot and try to make that our regular schedule. We're fortunate that we've been able to succeed at touring. Not a lot of bands are pushing to be successful on the road. We manage it from our merchandising and playing a killer live show every chance we get."

A term of the band's deal was that Small Stone remix, remaster and re-release Lo-Pan's last CD *Sasquanaut* (slated to drop on Jan. 25 as *Sasquanaut (Remixed & Remastered)*), of which they'd sold approximately 1,400 prior to signing their deal. Their second (as yet untitled) release will follow sometime in April. Recently the band launched a tour that took them from hometown Columbus all the way to Labrie's Lounge (formerly The Scene) in Glendale, CA.

—Rob Putnam

Colette Carr has a terrific work ethic and a very raunchy release with *Sex Sells Stay Tooned* on the Interscope imprint Ncredible. The Malibu, CA, native was initially an aspiring tennis pro who sidelined her court aspirations for an entertainment career due to a back injury. After studying improvisational acting, Carr took up music and created a video that won an MTVu (MTV's website that streams exclusively to colleges and universities) contest and got the attention of YouTube and artist/producer Nick Cannon.

Cannon shopped the video directly to Jimmy Iovine at Interscope. Carr later showcased at the Knitting Factory in Hollywood where she freestyled a couple of songs, and was signed by Iovine's Ncredible affiliate. "I wanted to make a music video," Carr says. "I had no idea where it would take me!" Carr notes that her business managers were integral to boosting her confidence with the deal. "It's essential to have people who you know and trust behind you."

The CD release features songs about having sex with Justin Bieber, which, of course, are fictional. "His people were cool with it," she says. "I think he's really cute and it was funny."

Carr admires Dr. Dre and Gwen Stefani, drawing inspiration from both. She had multiple producers on her CD release, which she enjoyed because it made her work with a variety of professionals who have different styles.

The busy Carr has also teamed up with her label mates Far East Movement on their new album *Free Wired*. After the buzz generated by her single "Back it Up," the young rapper was approached to team up with the band and Lil' Jon for an exclusive new track entitled "Go Ape." Since her "reflip" of Far East Movement's platinum track "Like a G6" (currently the No. 1 song on iTunes), she's appeared with the group at the official Release Party for *Free Wired* in N.Y.C. Expect Carr's debut album sometime this year.

—Brett Bush

LEGENDARY TRAXSTER MEETS TWIST



Kobalt Music client Sam Lindley, a.k.a. The Legendary Traxster, (left) and Kobalt's VP Creative East Coast celebrated the release of Twista's new album, *The Perfect Storm* (GMG Entertainment). Traxster produced seven songs on the record including the first single, "Make A Movie."

THE FULL MONTY FOR SESAC



The aforementioned ole publishing/SESAC-affiliated songwriter Monty Powell stopped by the performing rights organization's Nashville headquarters to celebrate his new publishing agreement. Pictured (l-r): ole Publishing's Gilles Godard, SESAC's Tim Fink, ole Publishing's Michael McCarty, Powell, SESAC's Shannan Hatch and ole's Robert Ott.

Guthrie Fellowship Call for Submissions

The opening of the 6th Annual Woody Guthrie Fellowship Program has been announced by Ralph N. Jackson, President of the BMI Foundation, Inc., and Nora Guthrie, Executive Director of the Woody Guthrie Archives (WGA) and Foundation.

In recognition of the Woody Guthrie Centennial in 2012, the BMI Foundation, Inc., in cooperation with the Woody Guthrie Foundation, offers short-term fellowships. These support scholarly use of the Woody Guthrie Archives Research Collection for research work related to Guthrie's life, work and contribution to American music and world culture. The postmark deadline for applications is Jan. 3, 2011 for projects beginning in 2011. Applications and information are available at bmfoundation.org.

Kelly Assists Jackson Resurrection

Hit-making songwriter and Song Biz profile subject Claude Kelly co-wrote the new Michael Jackson single "Hold My Hand" with Akon. "The King of Pop" is set to resurface with a new album titled *Michael* featuring 10 songs that were

completed after the singer's death in 2009 at the age of 50.

Kelly is known for penning hit tracks across genres for the likes of Britney Spears, Kelly Clarkson, Fantasia (the Best R&B Grammy-nominated "Bittersweet"), Whitney Houston, Jason Derulo, Ke\$ha, Lil Jon, Miley Cyrus and Leona Lewis. Most recently Kelly has crafted songs for Bruno Mars ("Grenade") and David Archuleta ("Falling Stars") as well as tracks for upcoming projects by Flo Rida (lead single "Who Dat Girl?" feat. Akon), Fefe Dobson (lead single "Stuttering"), Christina Aguilera (lead single "Express" for the feature film *Burlesque*) and Lee DeWyze ("Stay Here" and "It's Gotta Be Love.")

Additional artists who have recorded Claude Kelly-scribed songs include T.I. featuring Jazmine Sullivan, Chrisette Michele, Jennifer Hudson, Adam Lambert, Brandy, R. Kelly, Jesse McCartney, Backstreet Boys, New Kids on the Block, Charice, Melanie Fiona and Jordin Sparks.

Visit claudekellyonline.com.

Brassy, Bold Burlesque

Speaking of *Burlesque*, the Christina Aguilera/Akon camp fest features over the top production numbers with words and music from a retinue of stellar songwriters. Cher's tour de force, "You Haven't Seen the Last of Me," is a

prophetically titled big ballad penned by the indomitable Diane Warren. The theme song is a collaboration between a team of writers that includes past Song Biz Profile subjects Charlie Midnight and Mathew Gerrard. Aguilera also wrote for RCA soundtrack, as did Christopher "Tricky" Stewart, who produced with Linda Perry, Ron Fair and Samuel Dixon.

For further information, log on to burlesquethemovie.com.

Chrysalis in Cocoon with BMG

As rumored in last issues Song Biz, German media giant Bertelsmann and private equity firm KKR are paying \$169 million for London-based Chrysalis Group. According to *Billboard*, this latest deal could make BMG Rights the world's fifth largest music publisher.

Chrysalis signings and alliances include: Bon Iver, Black Rebel Motorcycle Club, My Morning Jacket, Dinosaur Jr, TV on the Radio, Dan Wilson, Underworld, Joe Henry, Page Hamilton, Richard Marx, Randy Jackson, the Low Anthem, No ID, Ray LaMontagne, Andrew Bird, the Bravery, Paul Oakenfold, All Star and the Sword.

Throughout its history, Chrysalis has built a storied catalog encompassing the hit music

FELDMAN AND SHRUT ELEVATED AT BMI'S FILM/TV OPERATIONS



Broadcast Music, Inc. (BMI) has announced that Lisa Feldman has rejoined the company as Senior Director, Film/Television Relations, and that Philip Shrut has been promoted to Associate Director, Film/Television Relations. Both will be based in BMI's Los Angeles office, 310 659-9109.



B-B-B-BABY! RANDY BACHMAN HONORED



BMI honored Randy Bachman of the Guess Who and Bachman Turner Overdrive with Million-Air certificates in recognition of the million-plus performances of several of his songs, including "American Woman" (six million) and "These Eyes" (five million). Pictured (l-r): BMI Assistant VP, Key Accounts/Licensing Dan Spears; Bachman; BMI Senior VP, Writer/Publisher Relations Phil Graham and BMI Vice President, Writer/Publisher Relations Charlie Feldman; and manager Gilles Paquin.

of Blondie, David Bowie, Jethro Tull, Cy Coleman, Paul Anka and Roy Ayers.

For additional details about the company, log on to chrysalismusicusa.com.

"Sleigh Ride" Tops ASCAP List

Yes, Christmas 2010 is history. But here is a quick Yuletide fact: ASCAP (the American Society of Composers, Authors and Publishers) has named "Sleigh Ride" as the most played song over the Christmas holiday season. Written by Leroy Anderson and Mitchell Parish, "Sleigh Ride" has been played more than 43,000 times since October 2010. The track was written by Leroy, and is the only holiday song on the list written originally as an instrumental piece for a symphony orchestra with Parish adding lyrics in 1949.

Recent recordings include Wilson Phillips for their new *Christmas in Harmony* CD; the song got a Grammy nomination for Bela Fleck & the Flecktones in 2008 and has been recorded and performed globally from Ella to the Chipmunks.

The song's publisher is EMI Music Publishing. "Sleigh Ride" is also considered the only Christmas song that never mentions the word "Christmas."

For more details, contact Vivien Friedman Public Relations, vfpr@aol.com.

ole Active in Music City

ole, one of the world's largest independent music publishers, was honored with a slew of awards during CMA Week in Nashville. At the 44th annual CMA Awards ole was repped by Carrie Underwood's "Songs Like This" (Marty Dodson) and Rascal Flatt's current *Billboard* hit, "Why Wait" (Jimmy Yeary).

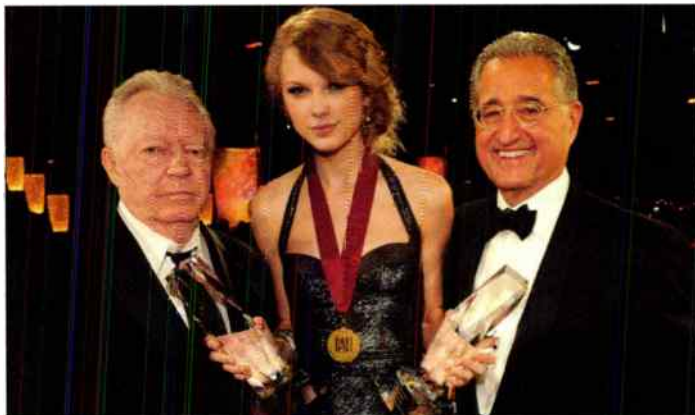
At the 58th annual BMI Country Music Awards, ole picked up an award for "White Horse," co-written by ole legacy writer Liz Rose and the song's performer, Taylor Swift.

At the SESAC Country Music Awards ole's Monty Powell took honors for three Keith Urban songs: "Til Summer Comes Around," "Sweet Thing" and "Kiss A Girl." Powell, who took home Songwriter and Song of the Year honors at the SESAC Awards in 2009, was also paid tribute to recently with the CMA's prestigious Triple Play Award for this same trio of hits co-written and recorded by Keith Urban.

Powell currently has a couple of co-writes, "Stars Tonight" and "If I Knew Then," on Lady Antebellum's triple-platinum CD, *Need You Now*.

Contact Bobbi Marcus PR and Events, Inc., 310-889-9200, bobbimarcuspr@gmail.com.

THE RACE IS TO THE SWIFT AT BMI COUNTRY



BMI's 58th Annual Country Awards honored the songwriters and publishers of the top BMI country songs from the past year. Pictured (l-r) at the gala event: BMI Icon Billy Sherrill; Taylor Swift with her awards for BMI Songwriter of the Year and Co-Writer of BMI Song of the Year; and BMI President Del Bryant.

Avon Song Competition

Avon has launched a global online singing talent search for women and a songwriting competition for men and women in celebration of the firm's 125th anniversary. Both women and men can enter the songwriting competition by writing an original song and submitting a digital file and lyric sheet via the site between May 20 and July 1, 2011.

Up to 10 winners of the Avon Voices Songwriting Competition will be offered a music publishing contract, have their song appear on a professionally produced album, or performed by one of the finalists in the Avon Voices Singing Talent Search.

The judging panel is comprised of international music industry professionals including the six-time Grammy award winner Fergie, multiple Oscar-nominated songwriter Diane Warren, and the Grammy-nominated singer-songwriter Natasha Bedingfield, among others.

More details are at avonvoices.com. MC

MICRO-BIO: Dan Kimpel's newest book, *It All Begins with the Music*, is penned with legendary A&R exec Don Grierson. Hear Dan's audio interviews worldwide on Delta Airlines.

SCHLITZ JOINS THE SONGWRITER AGENCY



Two-time Grammy-winning singer-songwriter Don Schlitz, whose credits include "The Gambler" for Kenny Rogers, "Forever and Ever, Amen" for Randy Travis and countless more, has joined the roster of The Songwriter Agency. For booking, contact: Randy Harrell, randy@thesongwriteragency.com, 904-437-8463. For publicity, contact Craig Campbell, Craig@campbellentgrp.com, 615-210-3602.

COLLINS AND STILLS ENTWINED AGAIN



On the new *Paradise*, out now from Wildflower Records, Judy Collins pairs up with former lover Stephen Stills on the Tom Paxton song "Last Thing on My Mind." The material on Collins' latest is drawn from sources such as Jimmy Webb, Tom Paxton, Joan Baez, Tim Buckley and Stan Jones. Listen and learn at wildflowerrecords.com.

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SONG BIZ SONGWRITER PROFILE



by Dan Kimpel

"I've been blessed to run into the best situations," says songwriter-producer Malay. "I always meet good people. I don't have a lot of relationships, but there are those who I have worked with for years. I trust them."

Malay has been in Los Angeles just under one year, but after living and working in New York City and Atlanta, he is in the major collaboration loop. Now signed to publishing powerhouse Bug Music, he is comfortable with a variety of genres. As such, his role is variable. "I'm working with a rock band producing old-school style, but we have other projects where I play; I might work with country writers where I'm just writing, or there could be instances when I might be making hip-hop beats."

Of course this willingness to parlay any situation into the best song possible is a major advantage for a collaborator. "As a musician I can play, record and manipulate. Maybe I'm not the best player, but I'm a good contributor. The artist can be present or not, but my job is to give the artist a song that's *their* song."

In configuring tracks for the high drama diva Fantasia, Malay worked in an old-school soul vibe. His three tracks from the artist's latest release, *Back to Me* including "Thrill is Gone," (featuring Cee-Lo Green) pay homage to classic Memphis and Philly R&B. "She loved disco and Aretha and said, 'Let's do something like that, that old soulful thing,'" Malay recalls.

Along with co-writers Andre 3000 Benjamin and Rick Nowels, Malay was honored with a 2010 ASCAP Rhythm & Soul Award this year for "Green Light," by John Legend featuring Andre 3000. Malay conveys that Legend's work ethic is enviable. "John is focused and his schedule is so tight. If he has four hours to write a song, he'll do it. It might not be a party, but at the end of the day he gets things done."

Malay—as his name might indicate—has familial roots in Malaysia. Immigrating to the Pacific Northwest in the mid-'70s, his father celebrated the new culture with a prize possession: a massive, brushed chrome Pioneer component system. "He'd cut a little slit in the plastic and take his records out. He had tons of records: America, Bread, Marvin Gaye, Bobby Womack—everything I got into was from his collection," Malay notes.

Saving up \$100, young Malay purchased an electric guitar, but he failed to realize that he'd need an amp to replicate the sound of Jimi Hendrix. Once he had the proper equipment in place, he studied guitar-based bands like Hank Marvin & the Shadows and the Ventures. Playing with seasoned musicians in a soca/reggae band with an impressive regional following revealed the power of arrangements. "I became obsessed with parts. Everything had a specific job; that groove, that pocket. That's when I started getting into writing for real."

Holding down corporate jobs, Malay relegated music to his off hours until he moved to New York City and opened a recording studio. It was not a glamorous beginning, "I lived in the studio and showered in the sink," he says. When EMI Music Publishing booked the studio out for their songwriters, Malay had a steady source of income and entrée to the best writers in town. A working relationship with executive, producer and songwriter KP Prather led Malay to Atlanta where he worked with recording artists like Yelawolf and Danity Kane.

Now working out of his well-appointed studio in Los Angeles, he notes positive changes in the business. "It feels like everyone at the label level is starting to take chances. Everyone became caught up with chasing the singles and forgot about the essence of building artistry and careers. It was like a kid eating candy everyday who is missing the meat and potatoes."

The culinary metaphor is apt, because other than music, what Malay enjoys most is cooking. "The music I love gives me goose bumps, certain songs and voices. Food is the same way." And cooking dinner for close friends is a way to communicate. "Creativity and good food, I think about the friendships and conversations that happen at those times. That's living. That's my high."

Contact bhambboo.music@gmail.com, [Twitter.com/producedbymalay](https://twitter.com/producedbymalay) 



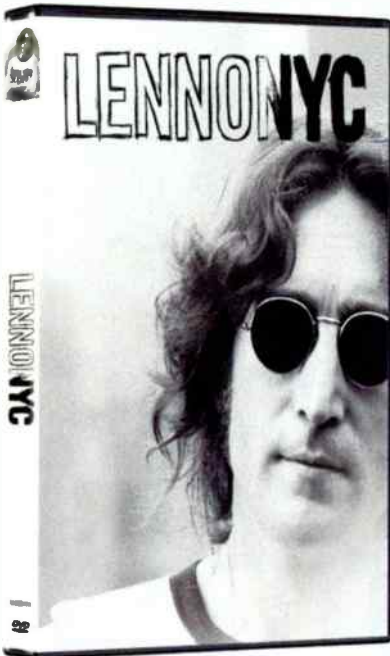
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DROPS

▶ Marking the 30th anniversary of **John Lennon's** tragic death and what would have been his 70th birthday, **A&E Home Entertainment** presents the DVD premiere of **LENNON NYC**, a singular documentary telling the definitive story of Lennon's post-Beatles career. Produced with complete support from **Yoko Ono** and featuring never-before-heard studio recordings from the **Double Fantasy** sessions, never-before-seen outtakes from Lennon in concert, as well as home movies that have only recently been transferred to video, **LENNON NYC** captures Lennon in a pivotal moment in his creative life.

For additional information, reach out to **Suzanne Dobson**, Foundry Communications, sdobson@foundrycomm.com.

On Jan. 11, **Shout! Factory** will release the long out-of-print documentary **PUNK: Attitude**. Directed by **Don Letts**, the film and its extensive bonus features, chronicle the origin of punk music and its socio-cultural and musical impact through interviews with key figures such as **Henry Rollins**, **Thurston**

Moore, **Jello Biafra**, **Chrissie Hynde** and more. The two-disc set is a must-have for fans of punk music, documentary aficionados and DVD collectors. For further information, contact **Mitzye Ramos** at **Shout! Factory**, 310-442-5013.

The new **Brian Wilson Songwriter 1962 - 1969** is a documentary film investigating the rich tapestry of music written and produced by this brilliant 20th century composer. The songs Wilson wrote for and recorded with the **Beach Boys** during the '60s are re-assessed throughout the main DVD feature which runs over three hours in length across two discs.

There are exclusive contributions from fellow **Beach Boys**, **Bruce Johnston** and **David Marks**; **Wrecking Crew** musicians **Carol Kaye** and **Hal Blaine**; friend and **Beach Boys** manager **Fred Vail**; producers **Russ Titelman** and **Bill Halverson**; Wilson family friends **Billy Hinsche** and **Danny Hutton**, biographers **Peter Ames Carlin** and **Domenic Priore** and many others.

To order, log on to mvd2b.com or contact **Clint Weiler** at **MVD Entertainment Group**, 800-888-0486 ext. 115.

It's hard to imagine multi-talent **Bill Mummy** being defeated by anything. It would have been just as hard to anticipate his new CD, **Glorious in Defeat**. As a musician, the former child actor probably best known for his role in the classic TV series **Lost in Space** hit radio as half of **Barnes & Barnes** during the days when freeform FM radio still existed. **Glorious in Defeat** is the antithesis to "Fish Heads"; intimate and serious, this is Neo Bluez at its finest. There's a little bit of catharsis here for everyone. To order, visit **Global Recording Artists** at gragroup.com.

▶ The World Premiere of **EXIT 10** launches a work of classic Americana by actor-poet-singer-songwriter-inventor road warrior **Daniel Dean Darst** (aka **Danny Darst**), longtime collaborator and confidant of legendary director **Robert Altman**. **Michael Altman**, eldest son of the late film icon, makes his theatrical directing debut. The tale of a man born to follow the call of the freight train, **EXIT 10** includes eight original songs written and performed by

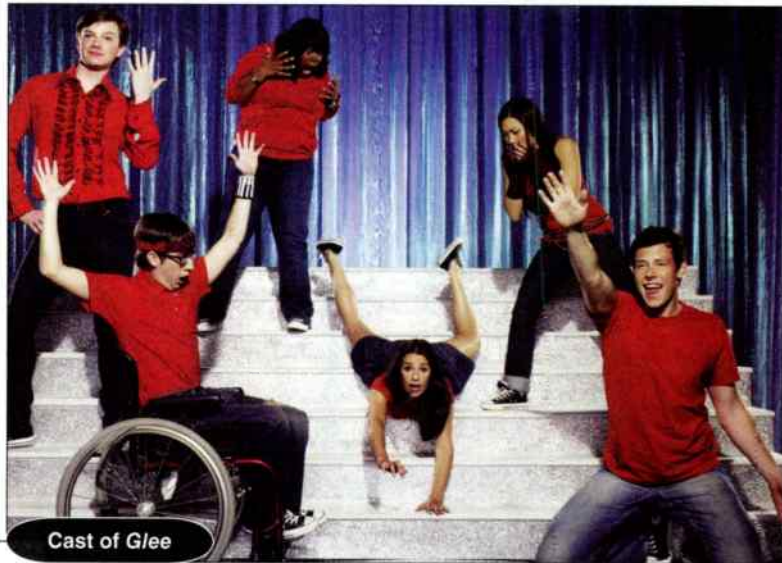
Danny Darst. **EXIT 10** runs through Sunday, Jan. 23, at Theater 68 in Hollywood. For reservations and information call 323-501-0511 or visit exit10theplay.com.

OPPS

▶ **Oxygen Media** and **Robert Ulrich**, the casting director of the hit **Glee**, are searching the nation for a new face to join the cast. They are seeking performers 18+ who can nevertheless pass as teens with strong vocal, acting, dancing

its own reality TV show. They are seeking females with loud and crazy personalities, including singers, models and actresses between 20-29 years old to join the cast as employees of **Millions of Milkshakes**. To join the team, send an e-mail to milkshakescasting@gmail.com with pictures, video and a bio of yourself.

Beginning Jan. 10 **Berklee Music** is offering an online course promising to teach students the skills of music supervision from the artist and the supervisor standpoint. Understand the tools and practices essential for



Cast of Glee

abilities and big personalities. To be considered, interested parties must attend an open casting call and sing 16 bars acapella from a list of approved songs. The song list and upcoming casting stops are both found at gleecasting.com.

The **True Talent Management** firm is offering an affordable service to musicians seeking film/TV placements. The company's continuously updated list includes opportunities for music of all styles. Recent placements include **MTV** and a national campaign for **Stride Rite**. Sign up for their list at twitter.com/needfilmtvmusic, or send an e-mail to mc@truetalentmgmt.com for full instructions.

Sales and marketing company **MXandFX.com** is looking for original audio in all categories for use in film, TV and advertising. The company's services are geared toward post-production professionals (film, television, commercials, internet, etc.) actively searching out content for media placement. The company is stocking its library before opening its doors to the public. Accounts are free. Content is licensed with artists retaining copyright ownership. To sign up, visit MxandFX.com.

▶ West Hollywood, CA's trendy spot **Millions of Milkshakes**, where drinks are named for celebrities such as **LaToya Jackson**, is about to film

generating income from film or TV placements and for having a career in music licensing. Course author and instructor **Brad Hatfield** is an Emmy winning composer and one of Boston's most prolific musicians.

For complete information, call 866-BERKLEE (U.S.) or 617-747-2146 (International). You can also visit the site, berkleemusic.com/welcome/music-supervision?pid=3519.

If you live in a world where 60 seconds is a luxury and 15 seconds the norm, **Lake House Sound** has the answer. The company has just released **Song Bits Sampler**, with 20 excerpts of brand-friendly songs from independent recording artists. All tracks are available for one-stop licensing and all artists are available for custom work. In the U.S., contact **Pat Weaver**, pat@lakehousesound.com or 323-363-2297.



Danny Darst



LaToya Jackson



Winifred Phillips & Winnie Waldron

PROPS

► Music composed by **Winifred Phillips** and produced by **Winnie Waldron** has won a 2010 Hollywood Music in Media Award in the category "Best Original Song - Video Game." The winning song is "With Hearts Sublime" from the *Legend of the Guardians* video game (Warner Bros. Interactive Entertainment). The official soundtrack album of the *Legend of the Guardians* video game was released on Oct. 26th by **WaterTower Music**, a Warner Bros. label. Contact Winifred Phillips for more information, winifredphillips@comcast.net.

► **Caesar Pink's** film *Shibari* won the award for best short film at the **Fetisch Film Festival** in Kiel, Germany. Caesar Pink is best known as the lead singer and evil genius behind the often-controversial music and arts collective known

as **Caesar Pink & the Imperial Orgy**. Experimental video art is an important element of the Imperial Orgy's multimedia performances. The *Shibari* film is part of a series of films titled *Meditations*. The series was inspired by **Andy Warhol's** earliest black and white silent films. *Shibari* is a motion portrait of a Japanese artist demonstrating the ancient art of rope tying from where the film gets its title.

For additional information, visit caeserpink.com.

► **Robert Lauri's** song "Obsession" will be the opening number on the soundtrack for the movie *The Last Gunfight*, an historic epic Western scheduled for release in 2011. In anticipation of the film hitting theaters, Lauri's album *New Face* has been released for download from the main download sites. Learn more about the artist and his music at robert-lauri.com.

Berlin based **BMG** songwriter **Greg Becker** has placed his song "Words I Couldn't Say" in the musical drama *Country Strong* starring **Gwyneth Paltrow** and **Tim McGraw**. In the movie, Becker's number is performed by **Gossip Girl's** **Leighton Meester**. *Country Strong* is the tale of a young singer-songwriter who gets involved with a fallen country music star, embarking on a tour to resurrect her career. The movie was produced by **Spider-Man's** **Tobey Maguire**. For more information, contact **Dalia Das** at **BMG Berlin**, dalia.das@bmg.com.

► **Danni Rosner's** song, "In The City," from the album *Piano Actress*, has just had its national debut on the A&E network show *Teach: Tony Danza*. The song placement on television was serendipitous. "I sent a **Charlie Brown** greeting card along with my album to a music supervisor in L.A., I guess he liked **Peanuts**," she explains.

For complete information about Rosner, upcoming shows in London and the U.S. and to download music, log on to her website at dannirosner.com.



Robert Lauri

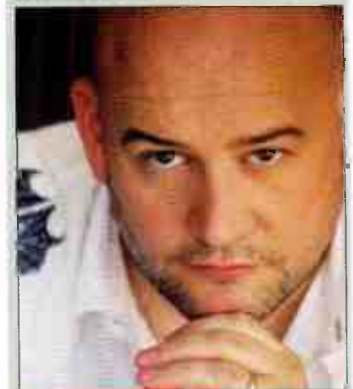
F3 Technologies, Inc. has announced that the song "Hurricane" by **Coles Whalen**, an early content partner with F3's **FargoTube** music and entertainment service, was featured in *Venice: the Series*, one of the internet's most successful "soap opera" dramas. Whalen and her label, **Strange Records**, began using FargoTube as their primary channel for direct online sales with the platform's launch in June 2010. FargoTube is a platform that monetizes music and video while allowing fans to interact directly with their favorite artists and other fans. Artists pay nothing to upload their content, and receive 70 percent of the revenue that their content generates. To learn more about the service, visit fargotube.com.



Danni Rosner

MICRO-BIO: In a 20-year career that includes extensive experience as an artist, producer and performer, **Tom Kidd** has promoted, marketed and developed Emmy- and Oscar-winning composers. He is President of **Pres Pak Public Relations**.

outTAKE



Trevor Morris

Phone: 310-889-4438
E-mail: trevor@trevormorris.com
Web: trevormorris.com
Breakthrough: *The Tudors*
Most Recent: *Chase*

Things were going well for composer **Trevor Morris** back home in Toronto, Canada. He began working as a composer during his mid-20s, eventually working his way into the world of jingles. That's the life's blood of a Canadian composer's work, Morris says, giving each young composer the chance to gain experience with lots of live recording using choirs and strings.

Though he was getting regular work as a composer in Canada, including for a TV show in Toronto, Morris had to rebuild his career once he went to Hollywood. That meant doing what any less-schooled young composer would do: composing for student films and working for bigger composers including **James Newton Howard** and **Hans Zimmer**.

Using what he'd learned in the world of advertising, Morris was able to make his mark on the bigger U.S. market, eventually amassing credits on 25 major film projects while employed by Zimmer. Working for a bigger composer was a good move for Morris, who received the 2007 Emmy for Best Music Composition for a Television Series Main Title for *The Tudors*. He recommends becoming an assistant or apprentice because, "Writing music is 1/3 of the job. The rest is getting to know what it takes to be a composer."

Being a composer means working the crowd. Hollywood wants to hire people they like. It also means not becoming too attached to any piece of music. That's something working in advertising taught him. The composer is really just a cog in a larger group effort.

This is what Morris calls applied arts. The composer's job is to do the best job possible in the time allotted. Morris sums his role up nicely when he says, "You can be as good as **Brahms**, but if you're not able to meet deadlines, it doesn't work."



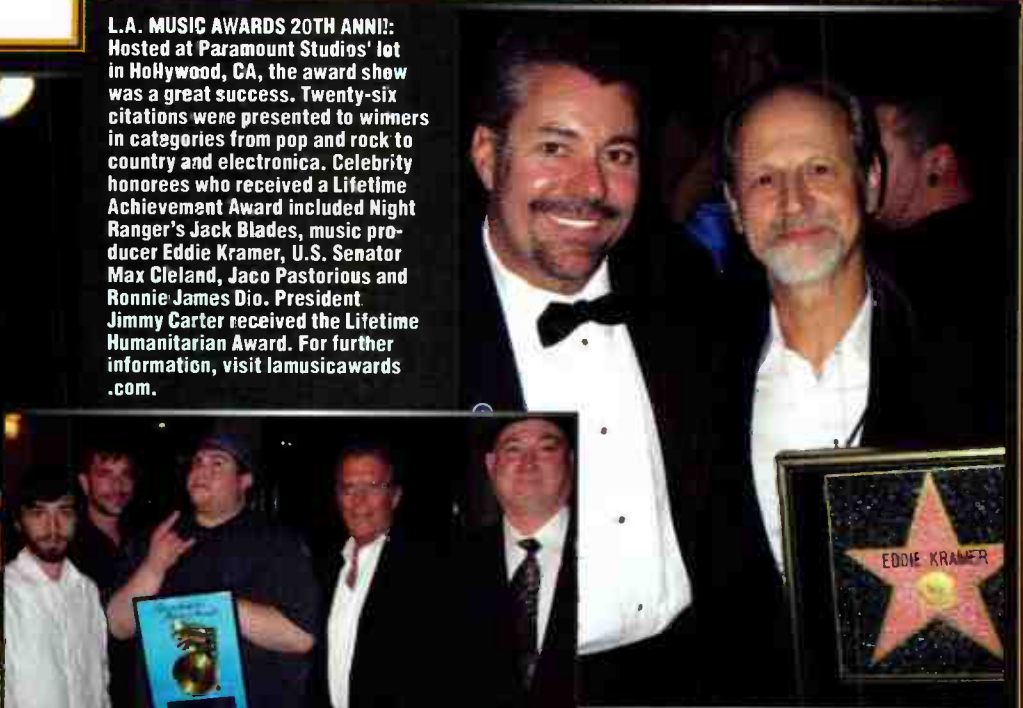
MC AND LIKE ZEBRA
JAM PACK KEY CLUB:
Music Connection and likeZebra hosted a concert at the Key Club in Hollywood, CA. Artists from MC's Hot 100 list as well as likeZebra artists performed for a packed, enthusiastic house. The night included a charity raffle, a red carpet that hosted stars from Hollywood and performances from (a) Everclear, (b) Amy Heffernan, (c) Culprit, (d) Leftover Cuties, (e) After Midnight Project and (f) Starving For Gravity. For more about this event, head to likezebra.com.



L.A. MUSIC AWARDS 20TH ANNI:
 Hosted at Paramount Studios' lot in Hollywood, CA, the award show was a great success. Twenty-six citations were presented to winners in categories from pop and rock to country and electronica. Celebrity honorees who received a Lifetime Achievement Award included Night Ranger's Jack Blades, music producer Eddie Kramer, U.S. Senator Max Cleland, Jaco Pastorius and Ronnie James Dio. President Jimmy Carter received the Lifetime Humanitarian Award. For further information, visit lamusicawards.com.



▲ John Enghauser is pictured performing at the pre-show. Enghauser was nominated in three LAMA categories and presented the Posthumous Hollywood F.A.M.E. Award to the family of the late Jaco Pastorius.



▲ A tuxedoed Al Bowman smiles for the camera alongside LAMA Lifetime Achievement Award recipient Eddie Kramer.

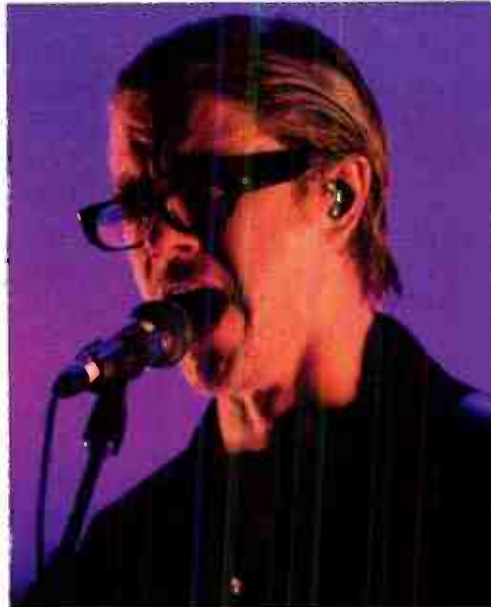


▲ The Feisty Piranhas (winners of "Producer's Choice: Live album of the Year") alongside Ron Nevison. Drummer Peter Lust Jr. of the Piranhas was also awarded "Drummer Of The Year." (l-r): bassist Ned Gardner, guitarist Dave Fox, lead singer & guitarist Peter Alex Lust IH, Nevison and Lust Jr.

► **RECORDING EXPO IN FULL SWING:** West L.A. Music's 2010 Recording Expo drew thousands of producers, engineers, composers, musicians and recording enthusiasts for two days of product exhibits by the industry's leading manufacturers and seminars by award-winning experts. Pictured (l-r) are: composers John D'Andrea, Charles Bernstein, Corey Lerios and West L.A. Music's Mark Spiwak. See westlamusic.com for more.



▲ **WHOLE LOTTA ZEP AT THE PANTAGES:** The man who could have been named John Bonham Jr. has been playing the Led Zeppelin catalog since he was a little tyke. Having performed with the remaining members of the real Led Zeppelin a few years ago, the drummer didn't want to wait for another official reunion, so in tribute to his father we got Jason Bonham's Led Zeppelin Experience, with Tony Catania as Jimmy Page, vocalist James Dylan a spot-on Robert Plant, and Michael Devin and Stephen LeBlanc covering John Paul Jones on bass and keys. The highlight of the evening was when Jason teamed up with his dad, via footage from *The Song Remains the Same*, to play the drum solo to "Moby Dick." —Daniel Siwek



▲ **INTERPOL TURN ON THE BRIGHT LIGHTS:** New York's Interpol stopped by the Greek Theatre in Los Angeles, CA, recently supporting the band's self-titled fourth studio album. Along with new tunes, the band played classics from their previous hit records, *Turn on the Bright Lights* and *Antics*, to a sold-out and enthusiastic crowd dressed in their finest black. Though former bassist Carlos Dengler was no doubt missed by Interpol fans, the band came through with the same driving beats and soaring choruses that make listeners dance and dream. Pictured onstage is frontman Paul Banks. For tour info visit interpolnyc.com. —Paula Munoz

► **FG-X WINS AES AWARD:** Grammy winning music producer Ross Hogarth congratulates Slate Digital's Steven Slate and Fabrice Gabriel on receiving a PAR Excellence Award for their FG-X mastering plug-in at the 129th AES Convention. Pictured (l-r): Slate, Hogarth and Gabriel. Check out stevenslate.com for more about the FG-X.



Tidbits From Our Tattered Past



1986—Wilson/Nevison—(Iss. #12): This issue of *Music Connection* was devoted to "Making Records the '80s Way" featuring interviews with top producers and engineers. Ron Nevison, Dave Jerden, Joe Ciccarelli, Mitch Easter, Tom Werman and Russ Titelman are just a few of the renowned knob-twisters interviewed. You'll also find great anecdotes in an article by MIDI tech Jim Wilson, who spent an impromptu day in a London studio with Paul McCartney. Rounding out the issue is a club review of the all-female crew Vixen, and concert reviews of the Grateful Dead, George Strait, Randy Travis and Al Green.



1990—Replacements—(Iss. #22): Paul Westerberg, frontman for renowned Minneapolis alt-rockers the Replacements, discussed the band's latest album, *All Shook Down*, in this issue. Said Westerberg of his career vision, "I don't think we would ever make credible rock stars. I know in my heart it's not where I'm at. I'm a musician, and I'm a songwriter, and that's what I'm concentrating on." Elsewhere in the issue you'll find articles devoted to songwriting. There's also a great photo spread with Iggy, Lux Interior, Sly Stone, Smokey Robinson, Ringo and more.

The above issues, and most back issues since '77, are available for purchase. Call 818-995-0101.



By PAULA MUÑOZ
Photos By NEIL KRUG

MY CHEMICAL ROMANCE

Forget the side-swiped jet black hair. Forget the guyliner. My Chemical Romance is not emo. On their fourth album, titled *Danger Days: The True Lives Of The Fabulous Killjoys*, they're here to let you know exactly what they are: an American rock & roll band. In this *Music Connection* interview with frontman Gerard Way and guitarist Frank Iero, the guys talk record labels, band management, creating rules—and the importance of breaking them all.

Music Connection: You recently performed at an NFL football game in Europe. What was behind the decision to play at a sporting event?

Gerard Way: First and foremost, the guys are really big football fans. As a child, I was a big football fan. I gotta be honest, and maybe this is shooting myself in the foot, but with anything like that, subversion is my main objective.

Frank Iero: It was nerve racking to say the least. It was one of the biggest crowds we've ever played to. They do these international games once a year. You come, play two songs for 90,000 people and watch a game. It was such an interesting and different situation than what we're used to.

MC: Are there any differences between European fans and American fans?

Way: There usually is, even within Europe from country to country. However in saying that, this time, because of this vibe and this moment in the world and this material, there has been no difference. It's been absolutely phenomenal and so alive and full of color.

Iero: The crowds have changed and the funny thing is there are people who have grown with the band and have been coming to shows since the beginning, but there are also kids who are coming to see their first show. It's crazy to me that after 10 years, we're still creating a fan base. There are older fans that are bringing their kids.

MC: In preparing for the tour, you've probably been listening to your older material. What do you think when you hear it?

Iero: We had to relearn the old songs. It's crazy to listen back. It's like time traveling. Ten years later you're playing the new songs back to back and it's fun to see how they work together.

Way: There's nostalgia. It's kind of crazy because I remember where I was when we wrote the songs, recorded them; what they used to mean and what they mean to me now.

MC: Talk to us about that recording process. What is the mood or the atmosphere like now when you're in the studio?

Way: It is first and foremost a family. It's very forgiving and very loose. The guys don't do it to pay a mortgage. It's to have fun, so the atmosphere is very welcoming and warm. Everyone's got each other's back.

Iero: It is loose, but at the same time it gets pretty intense. Sometimes songs come really quick and sometimes they take a while. "Planetary (GO!)" is a song we've been trying to write for years. In past songs, there have been elements of that song that poke up but never reached their full potential.

MC: And once you've finished recording, how involved is the band in the mixing and mastering process?

Iero: You need to be there every step of the way to have your vision shine through. I've heard horror stories where someone's recorded an album and loved it, but then it gets in the hands of the mixer and it becomes something completely different. We're very hands on. At the end of the day, how it's digested is through that mixing and mastering. Chris [Lord-Alge] who mixed this record is very good at his craft and knows how to use a large amount of tracks and still have the best quality.

MC: Talk about the changing stage show. Over the years, it has gotten much bigger.

Iero: We're still learning how to capture an audience. We like to incorporate light shows. Even in a smaller club, you can still bring in a subdued



light rig, and if you have a good person behind the board, it looks like a million bucks.

Way: We're not using any explosives right now. I feel like people have seen the pyro show and the big rock show and there's a way to bring it big into the arena that doesn't involve pyro. I want to bring Dr. Death Defying out next year; that would be my dream. I'd love to play an arena with a real live Dr. Death Defying, DJ-ing the entire show. We're going to think completely differently from what people have seen.

MC: Early on, your band used to offer free downloads through Myspace and Pure Volume. How do you feel now about fans getting your music free?

Way: For a band as different as ours to get as far as we have, we owe a lot to the fact that we were traded, pirated. We were the internet band. That's great and I embrace that, but at the same time, in order for us to grow as a band, to make the videos we make, we have to spend money to do that. If people want to keep seeing that, they should choose to support it, by just simply buying an album. We don't ask more than that. I'm not one of those guys who are bitter or angry about [downloads]. We fill the seats. But pirating is something I feel really strongly about. I feel that if you make something great, me personally, I wanna buy it. I understand now it's different, but when something is great I want it in my life; something physical from it: sticker, t-shirt, hopefully a CD.

MC: How much input does the label, management or anyone outside of the band have in the decision-making process of the band.

Way: We're very accepting of the major label system. I'm proud of that; otherwise I wouldn't be a part of it. A lot of bands spend time apologizing for that and I won't. If we were an indie band, I would still have the same ambitions. It's extremely collaborative. I tell them, "Let me lead with the art and you lead with the business. 'cause I'm not a business man."

Iero: We're very fortunate to have people in our corner whom we trust. We have a business manager who is great and who looks out for us and our families. A lot of creative business decisions are up to us. We make the decisions, but we're not making them blindly.

MC: And has this trust been in place from the beginning or did it develop for you over the years?

Way: [Since meeting the guys at Warner], it's been a collaboration and trust. The label will ask

us what we think. Ninety-nine percent of the time, the artist is right. A smart label will ask the band what they think.

MC: You've had both indie and major label deals. What's been the difference for you?

Way: To me, it's the same thing, but one's larger. The misconception about the indie labels that bands starting out need to know is that indies can be worse than majors. Not all indies. Some are great, but I've seen indies far greedier than majors. I've experienced that a lot of bands on indies, like Victory Records, have just brutalized my friends' bands. That's an indie label that backs itself on scene cred but they've taken advantage of bands. Those label guys are very well off now. It's easy to throw a molotov cocktail at major labels, meanwhile you've got an indie label abusing bands, taking total advantage and getting giant houses off the work your friends did in a basement. To me, [majors] are the lesser of two evils. I would ask, "What's your aspiration?" If you wanna be indie and play intimate shows, start your own label. Don't go to these hucksters. They're worse than the majors. You will not get phone calls back. You will not get royalties.

MC: Speaking of royalties, how does MCR handle the divvying up of your various incomes?

Way: It's completely even.

MC: Do you all share songwriting credit?

Way: We share songwriting credit because we all write songs together. I know traditionally lyricists make more, but I learned this early on from Geoff Rickly of Thursday. He always shared his lyric royalties with his band, because without the band, what are you going to write lyrics to? That whole "lyricists makes more money" is an old guard way of thinking. The guys have to stand up there every night and support whatever I'm saying. My band is much stronger than bands where the frontman lives in a mansion and his guys live in apartments.

MC: It's been reported that there was a first attempt at making *Danger Days*. What were the circumstances behind the first attempt?

Way: The first attempt was a complete rebellion against everything that was special about the band. You had a band that was very damaged, overworked, tired, not ready to make a new record. The British tabloids painted a target on our fans and there were hate crimes committed. So we made a lot of rules and we were rebelling against the world. We didn't want to get that big



l to r: Frank Iero, Mikey Way, Gerard Way and Ray Toro

WHEN YOU HIDE
BEHIND A GIMMICK
IT'S VERY EASY
FOR PEOPLE TO
SEE THROUGH IT.
A LOT OF BANDS
GET CAUGHT UP
IN THAT.
—FRANK IERO

SOME FACTS ABOUT THE BAND

1. In *Danger Days*, My Chemical Romance introduce the character Dr. Death Defying, a fictitious DJ whose name is meant to describe the band.
2. The band began recording *Danger Days* with Brendan O'Brien, but then parted ways with the acclaimed producer and reunited with Black Parade producer Rob Cavallo.
3. Frontman Gerard Way has also penned a comic book series titled *The Umbrella Academy*, for which he won an Eisner Award. A film adaptation of the series is in the works.
4. Preceding the release of *Danger Days*, the U.K. tabloid *Daily Mail* accused the band of promoting self-harm and suicide. Way cites the ensuing feud, and its affect on My Chem fans, as one reason the band created stifling rules that encumbered their first attempt at recording *Danger Days*.
5. The album's final track, titled "Vampire Money," refers to My Chem's refusal to take part in the *Twilight* movie series, and is a protest to selling out.

again. We were rebelling out of fear. The second version was a rebellion against all of that. We decided if *Parade* was big, this is going to be bigger. If there was a target before, it's going to be in color now. We're not hiding.

MC: How did you go about selecting a producer? You began with one producer and ultimately wound up working with your old producer Rob Cavallo.

Way: Everything that went wrong on the first attempt had to do with rules. My Chem had this rule: go with a new producer because the band changes every time. What we hadn't considered about Rob is that he changes as much as us. We foolishly followed the rule. We went with a new producer and Brendan [O'Brien] is an amazing guy, but we really found our match when we made *Parade*. Embracing Rob as the fifth member and the true final producer for the rest of our careers is why *Danger Days* exists.

MC: You gained a lot of notoriety playing festivals. What do you tell others lost in a sea of bands playing the circuits like you did?

Way: What's going to make you stand out is making music you want to hear and not what you think others want to hear. Putting music out there that doesn't exist that you know should exist, that is the bottom line. Nobody heard My Chem before My Chem existed. What I'll tell bands is do it because you love it and make the music you want to hear.

Iero: The festivals are like a buffet. You can taste a little, but to experience a band you have to see just them. The best advice I can give is to not be full of shit. You have to get up there and play every show as if it were your last. When you hide behind a gimmick, it's very easy for people to see through it. A lot of bands get caught up in that. Play from the heart and play as hard as you can.

Contact TJ.Tauriello@wbr.com





CONGRATULATES

Our



2010 Grammy Nominated Clients

Album Of The Year

"Teenage Dream" Katy Perry
Snoop Dogg, featured Artist; Ammo, Benny Blanco, Dr. Luke, Max Martin, producers; Sam Holland, Emily Wright, engineers/mixers

Best Female Pop Vocal Performance

"Teenage Dream" - Katy Perry

Best Pop Collaboration With Vocals

"California Gurls" - Katy Perry

Producer Of The Year, Non-Classical Dr. Luke

"California Gurls" (Katy Perry Featuring Snoop Dogg),
"For your Entertainment" (Adam Lambert),
"Hungover" (Kesha), "Kiss N Tell" (Kesha),
"Magic" (B.o.B Featuring Rivers Cuomo), "Take it Off" (Kesha),
"Teenage Dream" (Katy Perry), "Your Love is my Drug" (Kesha)

Best Rap Album

"The Adventures of Bobby Ray" - B.o.B ("Magic" - Dr. Luke)

Best Pop Vocal Album

"Teenage Dream" - Katy Perry

Best Traditional Pop Vocal Album

"Fly me to the Moon... The Great American Songbook : Volume V" - Rod Stewart

Best R&B Performance By A Duo Or Group With Vocals

"You've got a Friend" - Ronald Isley & Aretha Franklin, mixed by Peter Mokran

Best Female R&B Vocal Performance

"Tired" - Kelly Price, mixed by Peter Mokran

Best Male R&B Vocal Performance

"Second Chance" - El DeBarge, mixed by Peter Mokran

Best R&B Song

"Second Chance" - El DeBarge, mixed by Peter Mokran

Best Score Soundtrack Album For Motion Picture, Television Or Other Visual Media

"Toy Story 3" - Randy Newman, composer

Best Song Written For Motion Picture, Television Or Other Visual Media

"Down in New Orleans (From The Princess and the Frog)"
- Randy Newman, songwriter (Dr. John)

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Artists

5

Label Reps Reveal What They'll Sign in 2011

By Bernard Baur

A&R executives—the people who actively find and sign talent for their labels—seem to be an endangered species in the increasingly morphing music industry. Their numbers are dropping at an alarming rate, and many acts seeking a record deal will find the going tougher and the demands greater. Today, artists often have to prove their mettle and accomplish something on their own to prove that a label should take interest in them. Nonetheless, *Music Connection* found several successful A&R reps willing to discuss their work. Their insights will help you understand what it will take to get a label deal in 2011.

HOLLYWOOD RECORDS

Jason Jordan
VP A&R

Hollywood Records was created to develop pop and rock artists. Though best known for pop acts, it also has an eclectic roster that includes Queen, the Plain White T's, Breaking Benjamin and Grace Potter & the Nocturnals, as well as Miley Cyrus and the Jonas Brothers. A 16-year veteran of the music business, Jason Jordan became a Hollywood A&R rep after a four-year A&R stint at Columbia/Sony.

HOW IS YOUR LABEL DIFFERENT

We are a stand-alone major record company, but our roster is smaller than other majors. Because of that we're able to do what labels are supposed to do, i.e., develop, market and promote talent. We also service publishing, touring and merchandising. And, when necessary, we can utilize the considerable resources of our parent company (Disney).

Most importantly, unlike some labels, we give our acts time to develop. Our artists don't have to sell a million records immediately. If we see consistent and steady growth, we're happy. Grace Potter & the Nocturnals are a perfect example. Their current album for us has sold around 75,000 records so far, and they're doing just fine.

HOW OFTEN DO YOU SIGN ACTS

Personally, I'd like to sign one act a year, but that's not always possible. My signings start with "love at first sight." I can tell within five minutes if I'm interested. If an act doesn't grab me right away, I'll move on. I also try not to cannibalize or compete against other acts on the roster. So I

I like artists who say something with their music and connect commercially, musically and emotionally. I want them hitting on all those levels, not just one.

look for a wide variety of acts and styles that are right for what the label does.

ARE YOU LOOKING FOR ANYTHING IN PARTICULAR

I have never chased a trend or mined one specific genre. I look for artists who are stars,



Repertoire

career artists who write and perform their own songs with massive choruses and giant hooks. I like artists who say something with their music and connect commercially, musically and emotionally. I want them hitting on all those levels, not just one of them.

WHAT QUALITIES DO YOU LOOK FOR IN ARTISTS

Talent, charisma and, first and foremost—star power. It's hard to define that "it" factor, but you know it when you see it. I like artists who control the room, own the crowd and excite their fans. They have to be GREAT live performers. In fact, a live performance can make or break a deal.

WHAT WILL GET ARTISTS SIGNED

They have to be commercially viable and artistically original. It's a delicate balance. Although artistry is paramount, there must be a commercial aspect to it, as well. If I didn't sell records, I wouldn't have a job. Because of that, I have to absolutely believe they will sell a significant amount of records by their second or third album.

HOW IMPORTANT ARE SOCIAL MEDIA SITES

They're important, but I prefer to see artists live and in their element. Facebook, Twitter and other social networks are amazing tools, but they don't mean anything if an act can't play, doesn't have the songs or real fans, and can't connect with someone who cares. I've also noticed that social media sites can be misleading, in that the numbers don't always translate to the real world.

WHAT TRENDS DO YOU SEE IN THE FUTURE

Record labels have got to become multimedia companies that focus on more than record sales. I think you will see a lot of changes in the nature of how major record companies do business. How artists and music buyers respond to that is going to be extremely interesting. Labels have to focus on entirely new income streams, as does the independent artist. It's an entirely new world.

CONTACT INFORMATION

You can e-mail jason.a.jordan@disney.com and include a link to a website only. Absolutely no mp3 files though—that's an instant deal-breaker.



Louis Posen
President, A&R

Founded in 1993, Hopeless Records is an indie label that has launched the careers of Avenged Sevenfold, Thrice, the Queers and Melee. Currently, it's home to All Time Low, Anarbor, Silverstein, the Wonder Years and Yellowcard. Louis Posen also created another label called Sub City, which donates five percent of its gross earnings to charity. Sub City recently celebrated a "million-dollar milestone," after giving more than \$1 million to charity.

HAS THE ECONOMY AFFECTED BUSINESS

Actually, business has been very good. Even with the economic problems we have, the climate is great for indie labels and small businesses that maintain a stable and solid base. We've managed to survive and, in fact, grow because we've kept the same principles, vision and relationships for the past 17 years. All the people who started this label with me are still here.

WHAT IS YOUR LABEL'S FOCUS

It's diverse, but it's basically rock. We market to young rock fans who aren't into mainstream music. We're also completely independent and have become known for developing artists. Quite a few of our acts have gone on to great success at major labels. In fact, the majors look to us for development and they'll sometimes offer to buy our acts' contracts so they can upstream them.

HOW DOES YOUR LABEL APPROACH DEVELOPMENT

Our bread and butter is developing artists. Many of our acts were signed while they were still

I prefer artists who know something about the business. It makes everything much easier if they understand how it works.

in high school—others were recent grads. Since the label's fan base is young, most of our artists are too. As a result, they often need development and we love doing it. As long as they can take direction and advice, we can help them.

But, we don't just focus on young acts anymore. We've also begun to sign "legacy artists," like Yellowcard. We take a different approach with them, since they're usually already developed.

HOW DO YOU EVALUATE ARTISTS

I have a list of things that I look for: songwriting, performance ability, charisma and business sense. Mostly, I like acts that can communicate and connect emotionally with their audience. It's more than just being a great player or singer. If there's no real connection between the artist and fans, success will be difficult to achieve. I also prefer artists who know something about the business. It makes everything much easier if they understand how it works.

HOW LONG IS YOUR COURTING PERIOD

Every signing is different, but a signing could take some time. We want to get to know the artist and make sure we can work with them. Sometimes that takes several months. We'll go to rehearsals, attend a few shows and get to know them as people. We want to make sure they will fit in and become part of our family. The relationships we have with our acts are just as important as any other factor.

WHAT KIND OF DEALS DO YOU OFFER

I like to say we do 180 deals (instead of 360 deals). For the first 10 years, almost all of our deals were the same. The last few years, however, they've changed. It depends on what the act brings to the table. Some are more accomplished than others, so we adjust our terms accordingly. Today, not all of our deals are 360. In fact, I don't even like that term.

HOW DO YOU KEEP UP WITH THE YOUTH MARKET

We don't follow trends because they drop off after a while. We stay within certain confines. Most of our artists will play the Warped Tour or Bamboozle. That's our audience. We also ask our artists about other acts that they like. And, personally, I try to stay in the mindset of a 16-year-old girl.

CONTACT INFORMATION

Any artists interested in submitting material can contact us through hopelessrecords.com.



Richard "Rico" Csabai
A&R
(Sony Music Entertainment)

American Recordings is headed by award-winning producer Rick Rubin. The label's roster hosts signature acts such as Slayer, System of a Down, the Black Crowes, Tom Petty, ZZ Top, Gogol Bordello and Johnny Cash. Richard Csabai started out in the publicity department at Island Def Jam before assisting A&R rep Paul Pontius (Incubus, Korn, Hoobastank). That position led Csabai to his current gig at American Recordings, where he has been for almost six years.

DESCRIBE YOUR LABEL

Although we're affiliated with a major label, American operates like a small label where the indie spirit is alive. We're lean and mean and release only a few recordings a year. Because our roster is small, we're able to pay more attention to our acts and give them more time to develop. It's a great combination that has resulted in a lot of success for us, especially over the last couple of years.

Many of the acts I hear are good, but the difference between good and great is huge.

sidebar

WILD RECORDS: A GLOBAL PHENOMENON

The *L.A. Times* called Wild Records "the most successful indie label you never heard of." In existence for over 10 years, the label supports almost 20 acts from rock & roll sub-genres including rockabilly, blues, surf, garage and soul.

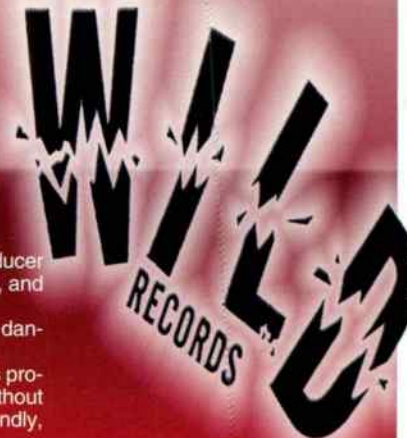
Wild's president, **Reb Kennedy**, is originally from Ireland and is intimately familiar with European tastes. As such, his approach to music marketing is truly global. In fact, his label's major market is Europe, where Wild acts play the festival circuit year-round and Kennedy sells most of his product (especially vinyl 45s).

As the label's booking agent, promoter, PR man, producer and A&R dude, Kennedy likes acts with passion and soul, and goes out scouting for them at least twice a week.

"I want to feel the emotions," he says. "And, the more dangerous they are, the better."

Kennedy's deals are extremely creative—he gives acts product instead of money and books them on world tours without taking a commission. Indeed, his terms are so artist friendly, the first act he ever signed is still on the label.

See wildrecordsusa.com



WHAT IS YOUR LABEL'S FOCUS

We focus on unique acts. We do not sign cookie-cutter artists. Our acts all have a signature sound and a defined identity. Some have even created their own cultures and niche markets. We like acts that stand out and have an intense connection with their fans. System of a Down, Slayer and Gogol Bordello are each very different stylistically, but they're similar in the way they appeal to their fans.

WHAT QUALITIES DO YOU LOOK FOR IN ARTISTS

I look for acts that hit me on a personal level. I want to hear something original. Unfortunately, a lot of artists sound like a lot of other acts and you can't tell the difference between them. They may have good songs, but they're faceless, because they haven't developed a signature sound. In fact, that's one of the most difficult things to find. Many of the acts I hear are good, but the difference between good and great is huge. And I want great artists.

WHAT WILL GET YOU TO SIGN AN ACT

I have to feel a connection that's bigger than a style or even a song. It's about honesty and authenticity. I have to believe that they're being real and can connect with listeners. I also like artists who know who they are and have some sort of vision. If they don't, they're going to be very unhappy with the process.

Additionally, knowing something about the business is important. The reality is, at the end of the day, the only person really looking out for you is...you.

HOW LONG IS YOUR COURTING PERIOD

We don't rush into signings. We're very thorough, and that can take a long time. We don't sign that many acts, so we proceed carefully. We make sure it's right for everybody before we commit to anything. If you want to work with us, you just have to be patient.

DO YOU DEVELOP ACTS BEFORE SIGNING THEM

If I think there is potential, but they're not ready for label attention, I'll lend them a hand. In fact, I've been known to take on passion projects. I'll help with all aspects of development, from songwriting to production to live performances. I even have my own indie label (Intelligent Noise) that could be helpful. Many of us in A&R have personal projects that we develop for possible label signings.

HOW HAS THE INTERNET AFFECTED YOUR JOB

I travel a lot less. The amount of resources online has really increased. You can check out almost everything you need to know on one site or another. I especially like fan videos. They give me an idea of how acts connect with their fans. But even with all that information, I still want to see them play live. I need to experience a show first hand and meet the artists face to face. Then, if I'm satisfied, we can start talking.

CONTACT INFORMATION

Music Connection readers can send me e-mail at rico@americanrecordings.com. Be sure to mention *Music Connection* and include a link to a site where we can find songs, photos and bio. Do NOT send attachments.



Glassnote

Jen Cornett

A&R, Licensing,
West Coast Operations

Glassnote Records is an indie label launched by veteran music executive Daniel Glass (Chrysalis, Universal, Artemis), who has worked with superstars, such as Billy Idol, Warren Zevon, Sinead O'Connor and Zakk Wylde. Jen Cornett heads the West Coast office, specializing in A&R and licensing. She previously worked at RCA, Warner Bros. and Interscope. Glassnote is home to French indie band Phoenix, as well as Secondhand Serenade, Mumford & Sons, the Temper Trap and others.

DESCRIBE YOUR LABEL

We operate very much like a tight-knit family. We're small, but mighty, and have a special dynamic that works well for us. Everything we do we do as a team, from signing acts to marketing them. It's really a nice environment.

WHAT TYPE OF ACTS DO YOU SIGN

We're very open-minded when it comes to genres. We like variety and listen to every single submission. We look for organic acts that have something so special it touches us. They don't have to be totally developed, but they do need to have the basics, i.e. strong songs, a great show and the right attitude.

WHAT QUALITIES DO YOU LOOK FOR

I like acts that surprise me. They have to blow me away. I focus on song structures and dynamics. Many artists are very similar in their approach to music. But, I like those that change the program and sound totally original. I like it when they're unpredictable.

WHAT IS YOUR SIGNING PROCESS

When I'm interested in an act, I'll catch a show. Then, I'll talk with the artists to see what they want. It may take several meetings, and more shows, before every member of the team meets them. We like to hang out with the artists to make sure they would be a good fit for our label. Everyone

Today, live performances and touring are critical. If an act can't play live, it makes marketing them much more difficult.

has to feel good about them before we offer any deals. If anyone has a different opinion about a particular act, we'll explore the reasons behind it. Ideally, we like everyone at the label to feel the same way about an act.

HOW IMPORTANT ARE LIVE SHOWS

Very important! That's where it all comes together. If an act is not very good live, it could be a problem. At the very least, it can delay the process while we figure out what is needed. Today, live performances and touring are critical. If an act can't play live, it makes marketing them much more difficult.

DO YOU DEVELOP ACTS

It depends on what they need. If we think there's something worthwhile, we'll get involved early and help them develop. Of course, acts that are more accomplished have an advantage, and they always will. But accomplishments alone may not be enough. We have to love the act and be passionate about them.

WHY IS LICENSING IMPORTANT

Licensing songs for placement in film, TV, commercials and games is hot right now. It's a great way to break an act. In fact, some people call it the new radio, since commercial radio rarely gives airplay to new artists. You can get a lot of exposure from a good placement, and the income can be significant. Because of that, it's an area that I give a great deal of attention to, and one that we believe is important for both our artists and our label.

CONTACT INFORMATION

We can be contacted through our website, or *MC* readers can e-mail me directly at jcornett@glassnotemusic.com.

MC

By Albert Vega



Rafael Moreira

**Sideman to the
Stars Finds New
Ways to Thrive**

Renowned Brazilian-born guitarist, Rafael Moreira, has made a living playing alongside some of the biggest names in pop and rock. Artists such as Christina Aguilera, Pink and Paul Stanley have enlisted the help of the highly versatile Moreira on tours, and he has appeared on a variety of recorded material by the likes of Dave Navarro to Stevie

Wonder. The life-long musician (he has been playing gigs since age 8) has also displayed his talents to a nationwide audience by performing on the CBS television series, *Rock Star*.

In addition to his eclectic guitar-work resume, the 36-year-old has remained dedicated to working on original music via solo and band projects; the most recent being the power trio, *Magnetico*. Since 2002, Moreira has made time in a hectic schedule to write, perform and record material for the progressive rock act, going so far as to turn down a touring offer with Chris Cornell to finish its latest release, 2009's *Songs About The World* (Music Magnet Productions).

"As soon as I finished the tour with Paul Stanley," says Moreira, "I had an offer to tour with Chris Cornell and I didn't go. I felt it was better for me to finish the *Magnetico* album, instead of going out on the road for two years."

With that in mind, frontman Moreira began working with drummer Joey K. (Pink, *Ozomatli*) and later recruited bassist Corey McCormick (Chris Cornell, *Vertical Horizon*) to perform on the record (*Magnetico* keeps a rotating lineup). Funding the project with his own money, Moreira would record live takes of the band and work on them at his home studio in North Hollywood, CA; it was a process he employed on his 2006 solo release, *Acid Guitar* (Music Magnet Productions).

"I produced the album on my own, just like I did with [*Acid Guitar*]. It was a lot of work and it wasn't easy. It's a terrible thing to have to produce your own vocals," he laughs.

Moreira ended up settling on 14 songs he felt kept a consistency throughout the record. Touching on themes of love, death and politics, the songwriter collaborated with partners, Maziar Ohadi, Courage Kotliar and George Wabisca to form lyrics that he felt made a statement. He explains, "You have to keep lyrics fresh. We have a platform as musicians, so why not use that platform to inform people?"

When it came time to release the album, Moreira showed little interest in finding a record label to work with. But, his business advisor Mith Niles thought it was a good idea for his client to meet with independent music publisher, Bug Music. The appointment proved fruitful as Moreira signed on with Bug, which now administers his publishing and manages digital distribution for *Songs About The World*.

"Bug has a deep history of handling a lot of great guitar player/songwriters. I met with John Rudolph [CEO of Bug Music/Windswept] and I think they felt it would be great to work with me. I signed on with them about a year ago and have been very happy with the deal."

Appearing on the online cover of a major guitarist magazine around the time of his signing, recent exposure has kept Moreira a busy individual. And yet he maintains that he is "moving forward and moving on to the next thing." He is already working on new material for another *Magnetico* album, as well as Brazilian folk material he hopes to release soon. Above all else, however, Moreira credits his open-minded approach for the successfully expansive music career he has been able to carve out.

"The name of the game now is 'crossover.' You have to be open-minded nowadays. Collaborate with as many people as possible. Now you see Timbaland producing Chris Cornell. Sometimes it's good. Sometimes it's not. That's not the point. The point is to stretch yourself because music is changing faster than ever before."

Contact Hunter Scott,
LaFamos PR, Hunter@Lafamos.com MC

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Re-Conceiving the Album for the Digital Age

A "new type of album format" is how founder, CEO and President of Music Online Alive, Ltd. (MOA), Peter Saltzman, describes the new platform for online music. Formed in 2007, MOA aims to supply a one-stop shop for a variety of artistic and consumer needs. In addition to the standard services available from digital music providers such as iTunes, MOA is reaching toward creating a more dynamic experience by allowing artists to offer whatever they seemingly desire—be it concert tickets, merchandise, live streams, alternative song versions, sheet music, videos, band bios, fan feedback, etc.—and all under the concept of what MOA calls a "Virtual Album."

"The point is for artists to try to reconceive the album for the internet age and be more creative with it," says Saltzman. "Artists are still building albums with the CD in mind, even though the CD has lost its impact on the culture. You don't have to be so locked into the concept of the 10 to 14-song album anymore."

A lifelong musician himself, Saltzman attributes his intimate knowledge of (and eventual frustration with) the process of recording, releasing and marketing physical material as the impetus for developing MOA. Independently releasing three original albums (1988's *Songs From Two States*; 2000's *Kabbalah Blues/Quantum Funk*; and '03's *Things Better Left Said* in various outfits, the Chicago, IL resident and college professor describes how he became well-acquainted with the steps most musicians go through.

"First of all, I had to gather the money to record. Then mix and master the material. Then came the artwork and getting the discs manufactured. Then came the press angle and getting it to clubs and the media and constantly following up. It's, as most musicians will tell you, a very exhausting process."

But it was when Saltzman started setting up a web presence and digital distribution for his most recent effort that dissatisfaction began settling in. He found he constantly had to duplicate tasks in order to upload his album to various sites and had to redesign his website three times; each instance, having to begin the process all over again. Saltzman thought, "We shouldn't have to recreate the wheel each time we want to set up a website."

He also realized that by the time his recorded songs reached the ears of listeners, he most likely would already be performing different versions of those songs in a live setting. Saltzman figured there must be a way to document that evolution in a more simple setting.

And as Saltzman puts it, "Why stop at offering one alternate version of a song?"

He also became disillusioned with what he calls an "overemphasis" on single songs in the digital world. Believing that songs need a context in which to flourish, Saltzman began writing out a business plan for what he believed would be a more engaging online experience that would recall his experiences listening to LPs, albeit with a hi-tech edge.

"What I came upon was that I was creating a new type of album format," remembers Saltzman. "One that was entirely dynamic. Whereas LPs and CDs are static, this format could evolve over time. And from a fan perspective, you could actually interact with the artist while listening to or viewing their material."



Beginning his plan in 2006, MOA was officially unveiled earlier this year. The site is now fully functional for artists and fans alike, with continuous enhancements on the horizon. Currently, artists can visit the site, register and follow a step-by-step guide to building an album in an estimated 15 minutes, for free.

As it stands, MOA does not charge artists for uploading or building as many albums as they want. The artists retain full ownership of copyrighted material on a non-exclusive basis, and profit is split with 75 percent of a downloaded song or video sale going to the artist and 25 percent going to MOA. As for how much a fan pays for material, the price is established by the artist.

• "Artists are still building
• albums with the CD in
• mind, even though the CD
• has lost its impact on the
• culture. You don't have
• to be so locked into the
• concept of the 10 to 14-
• song album anymore."

MOA does not charge listeners for using the site, either. All a consumer needs is a name, e-mail address and password.

Of course, as Saltzman points out, artists and fans will get out of MOA what effort they put into it. While it's possible for musicians to have albums ready for download in a quarter of an hour, Saltzman encourages artists to apply their creativity.

"In order to create a rich and interesting site with a lot of content and graphics, you're going to want to take some time. Artists can come in with existing albums, but we recommend you spruce it up. Put your live versions up there. Put up your sheet music. Offer whatever versions you have, otherwise, it's just going to sit there. The key is to keep the development of the album moving."

And content is not limited to audio material. Saltzman describes they are working on allowing artists to offer concert tickets, calendars, merchandise and what he is most excited about, HD-quality live streaming, all under the album umbrella.

As for reaction within the industry, Saltzman is encouraged by what he has seen. "Everybody likes what we have presented. I think there's a bit of fatigue amongst the major labels because of the amount of platforms that have come out in recent years, but we're not worried. What we're offering is completely different. We're not selling a store. We're selling a complete online musical experience like nobody has before. It's time to think of albums in a different way. Think of songs in different ways. Think of formats in different ways, and that's what we're about."

For further information and a hands-on experience, visit musiconlinealive.com. Click on the FAQ tab for a detailed overview.

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Daft Punk
Tron: Legacy
Walt Disney Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Daft Punk and Mitchell Leib
Top Cuts: "Derezzed," "Solar Sailer"
Summary: Disney didn't anticipate that their "movie within a game within a movie" would flop in '82, nor that *Tron* would develop a cult following. Would Daft Punk deliver something awesomely awful as the *Metropolis* remake by Giorgio Moroder; would it be closer to their Pink Floyd/Hipgnosis-influenced *Electroma*? Despite the impressively dynamic music arranged/orchestrated by Joseph Trapanese, *Legacy* has too much of its too-human users and not enough of their rocking-robots, Daft Punk. A sonic nod to Wendy Carlos, an originator of electro-classical, woulda been nice too. —**Daniel Siwek**



Middle Class Rut
No Name No Color
Bright Antenna

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Middle Class Rut
Top Cuts: "Thought I Was," "New Low"
Summary: This spirited debut plays like individual vignettes from alternative, metal and punk. Screamed, angsty lyrics and driving beats characterize all the songs without exception. Like a high-speed highway race, this adrenaline-fueled, cock-strong shout to the heavens has an undercurrent of danger, a hint that all is spinning out of control. Teetering on the edge of insanity in a Blue October way, "New Low" voices the frustration of depression. "Thought I Was" is a hard-hitting grunge tune with distortion breaks. This album is a protégé of the Deftones: angry, smart and rockin' hard. —**Sarah Whited**



Joe and the Jungle
Broken Amps and Fuzz Boxes
Dash Ryder Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Joe Reilly
Top Cuts: "Protester," "Gina," "Oil Revolution"
Summary: Classic garage rock and jam band ingredients—with hints of Floyd down-tempo interludes—this debut album says "like us or not, this is how we rock." The track "Protester" starts the record off with non-conformist lyrics and in your face solos, while "Special Place" shows their mellow counterpart. But it's "Gina" that really sets the tone with a fast paced, surf-style drum solo that builds the track back up. Zeppelin and White Stripes very prevalent here. For fans who miss when musician's had the balls to rock, and the courage to gently roll. Perhaps they should stick to just the rock. —**Andy Mesecher**



Golden Trees
Metal Mountains
Amish Records

① ② ③ ④ ⑤ ⑥ ⑦ ★ ⑨ ⑩

Producer: Matt Valentine and GT
Top Cuts: "Structures in the Sun," "Orange/Yellow," "Silver Sun"
Summary: Golden Trees could've been the house band for the Hermetic Order of the Golden Dawn. If Kenneth Anger was unable to get Jimmy Page or Bobby Beausoleil for the *Lucifer Rising* soundtrack, then Golden Trees certainly could have invoked some demon brothers and sisters. Basically, this band is slow and trippy, with some dark strings that came up from the deep Velvet Underground and a romantic/rustic charm that would fit right in with Canterbury freaks like Robert Wyatt and Kevin Ayres, and any band that has their own theme song is alright with me. —**Daniel Siwek**



Cage the Elephant
Thank You, Happy Birthday
Jive Records

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Producer: Jay Joyce
Top Cuts: "Always Something," "Aberdeen," "Shake Me Down"
Summary: The sophomore effort by this Bowling Green, KY, quintet comes quickly after their self-titled debut, which unleashed "Ain't No Rest for the Wicked" on an unsuspecting public. This 13-track follow-up takes listeners similarly by surprise, displaying a range of artistic sensibilities far beyond their newcomer status. Laden with too-hip-for-the-room lyrics and cleverly off-kilter beats, the strength in these surrealistic tunes comes from their monster-sized hooks delivered charismatically by Matt Shultz. It's guaranteed to linger in your player for longer than expected—don't miss it. —**Andy Kaufmann**



The Black Keys
Brothers
Nonesuch Records

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ★ ⑩

Producer: Danger Mouse
Top Cuts: "Tighten Up," "Howlin' For You," "Everlasting Light"
Summary: Despite their Ohio roots, the Black Keys bring a psychedelic blues-rock sound that reminds one of the humid South. With sweaty, sexy distortion, old-time organ, sultry falsetto vocals and deliberately lo-fi production, the entire album is a mesh of gospel soul, Chicago blues and vintage rock. "Everlasting Light" cues in the groove and sets the soulful tone for the rest of the album while "Howlin' For You" is a dirty little anthem with singing-the-blues lyrics and ass-shaking swing. This lascivious offering is a whirling road trip back to Cool and is highly recommended. —**Sarah Whited**



Wanda Jackson
The Party Ain't Over
Nonesuch Records

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Jack White III
Top Cuts: "Shakin' All Over," "Rip It Up," "Nervous Breakdown," "Dust On The Bible"
Summary: The Queen of Rockabilly (and sometimes described "Female Elvis"), Jackson's new album is a joy to hear. Production by Jack White is superb despite the occasional novelty jam and the use of a horn section on every song. The best tracks are still the rockabilly and country cuts, despite the efforts to reinvent her sound with a New Orleans brass band style. The most amazing thing about this CD is Jackson's voice, and White getting her to sing the absolute best she's sung in years; growling and purring like nobody's business. —**David Arnon**



Sofrito
Sofrito: Tropical Discotheque Strut

① ② ③ ④ ⑤ ⑥ ★ ⑧ ⑨ ⑩

Producer: Sofrito
Top Cuts: "Pitchito," "Descarga bontempi," "Mahu wo asie (edit)"
Summary: You don't need to speak Spanish to dance your ass off to Spanish-language music. The Sofrito collective knows that, and its DJs/remixers Hugo Mendez, Frankie Francis and the Mighty Crime Minister play their mix of raw cumbia, heavy Congolese soukous and bassline calypso to adoring feet at their Tropical Warehouse parties the globe over. With a new and exclusive "Cumbia Mochilla," by Quantic, and some Carnival jams from the classic Roaring Lion and Mighty Shadow, you can go to a tropical paradise and never want to return. —**Daniel Siwek**

WHAT

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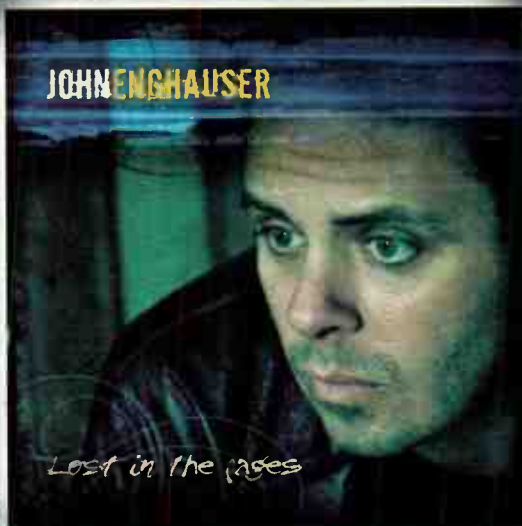
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Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score. A final score of 5 denotes an average, competent artist. For more information,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



Total B.S.

Contact: sararocksprog@sbcglobal.net
Web: reverbnation.com/totalsbrocks
Seeking: Label, Film/TV
Style: Prog Rock/Fusion
AMP Username: sararocks

The sheer daring and virtuosity at work in this duo is sometimes breathtaking as singer Sara Rockoff and bassist/multi-instrumentalist Blair Gray together create a jazz-pop-funk-prog cocktail that takes chances and delivers in compelling ways. Rockoff's voice has a purr, power and texture that's her own, and Gray's dexterity on bass, drums and more is drop-dead impressive as he adds spice, accent and counterpoint to his bandmate's vocals. Challenging, unconventional stuff, to be sure, but a rewarding experience the more you listen.

- Production..... 8
- Lyrics..... 8
- Music..... 8
- Vocals..... 9
- Musicianship..... 9

SCORE: 8.4



Versant

Contact: matt@versantmusic.com
Web: versantmusic.com
Seeking: Film/TV
Style: Electro-pop
AMP Username: mewsic

Former Shiny Toy Guns frontwoman Carah Faye leads this new project with her commanding voice, which in these tracks are given an epic, panoramic, wide-screen breadth that sounds great. What we like most about this band is how they studiously avoid the formulaic and predictable. Dynamically arranged material such as "Quick Escapes," "Heartbeats" and "Push Away" actually subvert some of their catchier elements, allowing the listener to discover them for himself. This is a talented, insistently alternative, adeptly produced band.

- Production..... 8
- Lyrics..... 8
- Music..... 9
- Vocals..... 9
- Musicianship..... 8

SCORE: 8.4



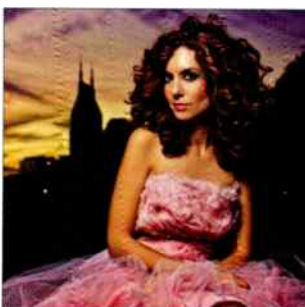
Cascadence

Contact: johnny@cascadencemusic.com
Web: cascadencemusic.com
Seeking: Label, Film/TV
Style: Rock-pop/Arena Rock
AMP Username: cascadence

Talented, proficient three-piece achieve a mainstream arena rock vitality, settling somewhere between Bon Jovi and Motley Crue in overall polish and punch. The songs, "The First Time," "Let's Get Ready" and "Waiting," though familiar, are craftily constructed and recorded with a degree of perfection (especially the drum sounds) that is remarkable. Yes, the band veer dangerously close to a '90s datedness, but they manage to maintain a solid mainstream attack that wins the day in terms of sheer commercial appeal and marketability.

- Production..... 9
- Lyrics..... 7
- Music..... 8
- Vocals..... 8
- Musicianship..... 8

SCORE: 8.0



Ashley Arrison

Contact: Meg McLean, meg@themavagency.biz, 858-525-2300
Web: ashleyarrison.com
Seeking: Label, Film/TV
Style: Indie/Americana
AMP Username: aarrison

This artist has pro backup singer credits, and naturally her vocals sound strong and assured on these well mixed recordings. Personal lyrics give her material an edge on "Hearts On Parade" and "Caged Bird," which betray a bitterness born of victimhood. She shows some tough girl 'tude on "Little Miss Plastic," a catty putdown song. Though Arrison is aiming for an "indie/Americana" vibe, we instead hear a talented artist who is mainstream and pop-oriented. We advise her to make adjustments to better focus her intended vision.

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

SCORE: 7.8



Nino Blac

Contact: ninoblac@gmail.com, 615-506-9874
Web: myspace.com/ninoblac
Seeking: Label, Dist., Film/TV
Style: Hip-Hop
AMP Username: ninoblac

Slender beats, popping snare drums, chanted vocal hooks—Nino Blac's southern style is immediately recognizable. The Nashville-based rapper gets light and playful with "Like A Model," a catchy, synth-fueled ditty that's formula all the way. The beat thickens with "Dat Chewin'," whose eerie overtones are a nice touch. "We Too Deep" deploys a more aggressive vocal attack a la Three 6 Mafia, though the voices are a bit buried. All in all, Blac has an iron grip on the dirty south style and will want to reach down deep to develop a feel all his own.

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

SCORE: 7.8



Cristina Harris

Contact: ccaplan@magrissoforte
Web: myspace.com/cristinaharrismusic
Seeking: Label, Film/TV
Style: Pop
AMP Username: cristinaharris

Keyboard-centric singer-songwriter Cristina Harris oozes intelligence with a voice that is confident and assured. A thoughtful, pensive artist, her "Gasoline," "Backing Away" and "Ghost Boy" have intriguing wordplay as well as a dark undertone that is consistently compelling. Production is understated, yet effective, with expert vocal doubling at times. From Harris' rich vocal tones to the deft touches in the tracks (oboe, marimba) it's the kind of smart, somber pop music that fans of Aimee Mann and Meiko would easily embrace.

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

SCORE: 7.8



The Loomers

Contact: info@theloomers.com
Web: myspace.com/theloomers
Seeking: Label, Film/TV
Style: Rock
AMP Username: theloomers

Led by Jon Svetkey, Boston based The Loomers offer original material steeped in classic rock, folk and country. "Another Desperate Night" is a country-rocker with a solid hook. "Dust It Off" shows the band can really play; it's a bluegrass country-pop tune you can dance to. "Hit the Ground Running" is a dead ringer for classic Tom Petty and has a nice wailing guitar solo. This band, together since '94, show what musicians who are comfortable with one another can sound like. Clearly, the Loomers know how to entertain an audience.

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

SCORE: 7.6



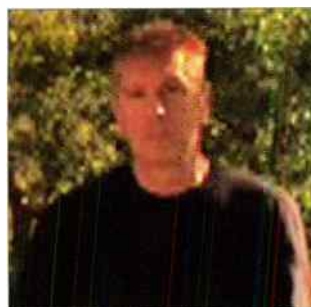
Distorted Fate

Contact: dougdeutschpr@gmail.com
Web: distortedfate.com
Seeking: Label, Distribution
Style: Metal, Rock
AMP Username: metalone

Thrashy metal mavens Distorted Fate are led by singer Mike Weinberg, who alternates between a straightahead Slayer wail and throaty Zao screams. His dual dimensions herald the band's formula—a mash-up of metal with punk rock—which is a volatile, uneasy concoction. Though "S4" works well (conjuring a Children of Bodom vibe vocally) a song like "Rage" suffers when its metallic guitar intro is soldered to an '80s punk-rock chant. The band's vision might begin to gel if the drumming were upgraded. As it is, it's simply too basic.

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

SCORE: 7.4



Joe Tansin

Contact: jttansin@gmail.com
Web: NA
Seeking: Label, Film/TV
Style: Singer-songwriter
AMP Username: jttansin

Tansin's an artist whose originals ("The Last Ride," "Saddest Man in The World") and cover choices (the Beatles' "You've Got to Hide Your Love Away") reflect a blue, bittersweet sensibility, and though his singing is tentative, he achieves tremendous guitar tones on his recordings. "Saddest Man" is his best effort, we think, the song where he most steps out of the box as a singer and makes an impression. Beyond that, his tracks could use an upgrade in terms of the drum sounds, which are too often rudimentary to a fault. Love the man's twangy guitar, though.

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

SCORE: 7.4



Kyle Puccia

Contact: rjoartists@gmail.com
Web: kylepuccia.com
Seeking: Label, Film/TV
Style: Alt/Pop/Rock
AMP Username: kylepuccia

Puccia's previous *Billboard* dance-pop successes are evident on "The Message," a slick, solid, 4-on-the-floor synth-pop outing with a springy hook and good lead and backup vocals. The artist reaches back a ways to take on John Waite's "Missing You," putting a unique spin on the '80s MTV heart-tugger. Puccia demonstrates substance at the mic with the song "Save Me," a ballad on which his plea is quite affecting. The tune is his strongest and could be saleable either to another artist, vocal group or as a film/TV placement—perhaps for a montage sequence on *The Hills*.

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

SCORE: 7.4



The Dirty Lows

Contact: Tiffany, 323-640-5909, tshirz08@hotmail.com
Web: myspace.com/dirtylows
Seeking: Label, Film/TV
Style: Rock/Alternative
AMP Username: dirtylows

Tiffany Shirz fronts this rocking three-piece and she shows her determination to rock hard on the snarling tunes "Systematic Break-down" and "Deadman Walking," both of which are decent, if pretty formulaic, garage-rock in nature. "Black n' Blue," however, is a revelation, showing that Shirz's true strength is the ballad. The song is absolutely perfect for her vocal presence, which is somehow too vulnerable to truly pull off the "tough girl" persona she seems to crave. We say "go with your heart, girl, instead of just your gut."

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

SCORE: 7.2



Slow Burning Car

Contact: Pres Pak PR, prespak1@verizon.net
Web: myspace.com/slowburningcar
Seeking: Label, Film/TV
Style: Hard Rock
AMP Username: troysroom

Slow Burning Car offers tunes that show various facets of its vision. The menacing, eerie "In The Trees," led by Troy Spiropoulos' breathy voice, convey's the song's pervy stalker vibe. The song has too many verses, though, and could be trimmed. In contrast, the high-stepping "Marry Me" is lively and U2-injected, as is the light, Batman-theme-influenced "Harum Scarum." Overall, while SBC's guitarist can rip a solo, the band should work on its musicianship, lead vocal power and eliminate the muddy low-end in each track's production quality.

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

SCORE: 6.8

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Nostalgia

Hotel Cafe
Los Angeles, CA

Contact: nostalgihaa@gmail.com

Web: nostalgiascorridor.com;

AMP Username: ciscandra

The Players: Ciscandra Nostalgia, vocals, piano, harp, autoharp, chakra bowl; Roy Gnan, electroacoustic percussion, accordion, piano, glockenspiel; Anita Gnan, piano, keyboards; Dave Foy, drums, percussion; Chris Loken, violin; Kaitlin Wolfberg, violin; Claire Courchene, cello; Blake Estrada, acoustic bass; Ethan Carlson, live sound.

Material: The nine-piece Nostalgia deliver fierce, atmospheric, industrial-tinged but soulful electro-pop, although to use the word "pop" is not to say that much of the band's material is particularly accessible. It is without question a tough listen, but rewarding if given a chance. The melodies are certainly there, albeit shrouded in mysterious, dark sonics that keep audience members' sensibilities off-kilter. Lyrically, it's tough to decipher exactly what Ciscandra Nostalgia is telling us—and when we can make it out the message is often obscure or controversial enough to make one bristle—but the sincerity and conviction is apparent, and engaging.

Musicianship: Even if core band principals Nostalgia and Roy Gnan weren't talented, their exceptional string section's powerful wall of sound and the other musicians' expertise would go a long way toward distracting from that. However, Nostalgia is a versatile and capable instrumentalist, while her voice—eccentric and affected like Bjork's, but also incorporating some Amy Winehouse soul and even some Cyndi



Dean Moore

Nostalgia: A theater driven sound with a curious and captivating taste worth acquiring.

Lauper pop sensibilities—could easily hold its own at the opera house. For his part, Gnan is all over the place—physically, not in terms of ability. His multi-faceted playing provides the foundation for the band's stirring aural attack.

Performance: Ciscandra Nostalgia spent much of this show singing on her knees or playing her exotic instruments sitting on the stage. The almost unbearable intensity and emotion exuding from her and her cohorts seemed entirely believable. At an intimate singer-songwriter club like this one, where the four string players were forced to play offstage, it was amazing to see the nine-piece outfit deliver a well-devised and dramatic per-

formance worthy of a theater. And their rendition of the Police's "Wrapped Around Your Finger" was unquestionably the highlight of the night.

Summary: This group is nothing if not intriguing. But they need a much larger venue that would allow them to truly present a "show," and a clearer artistic through-line that would help the audience get to where Nostalgia wants them to go. There is pop lurking within each song, and there is plenty of weird, primal goings-on. Pop and primal just didn't quite seem to subsist happily together...and maybe that's the point. Either way, Nostalgia's a curious and captivating taste worth acquiring.

—Dean Moore

The Lemurs

Lucky Lounge
Austin, TX

Contact: daniel@indirect.com (mgmt.); rosa@

greenpotatoventures.com (booking)

Web: facebook.com/thelemurs, thelemurs.com

AMP Username: thelemurs

The Players: Mitch Billeaud, vocals, guitar; Danny Reisch, drums; Justin Mosley, bass guitar; Josh King, synthesizer; Michael Kingcaid, guitar, vocals; John Vishnesky trumpet, guitar.

Material: The Lemurs' particular brand of indie rock features supremely danceable anthems with explosive OK GO-type energy. All songs are original creations except an outstanding cover of Modem English's "I Melt With You," a very appropriate new-New-Wave selection. Even the minor key songs make the audience dance, with swinging beats and a live trumpet to keep a crowd thoroughly engaged.

Musicianship: The lead singer's voice has the full-tone depth of a radio host, and he hits each note with confidence. His tone is rich, never forced, and stays in the standard singing range.

This band is very good at giving each instrument the spotlight during solos; other players drop back so that lead lines are clearly heard. Breaks and solos are well rehearsed, and the walking bass lines are immaculately clean. Washes of synth and reverb-heavy electric guitar add depth to the



Sarah Whitte

The Lemurs: Jump-up tunes and fun-filled performances that guarantee a good time.

songs, while straight 2-4 beats make each piece easy to groove to. The drummer is outstanding, hitting every beat squarely in the middle for an unwavering, upswing backbone to each song.

Performance: These scruffy, charismatic men delivered an energetic set as they bounced around the stage. Despite their unshaven appearance, the selections were polished, giving the impression of orchestrated sloppiness that appeals to the youth. Co-leaders Kincaid and Billeaud laughed and

joked with each other, and there was a minimal amount of audience chat, making it apparent that this band simply loved the music and was happy to play for other enthusiasts.

Summary: A staple of the Austin indie scene, this band has a solid fan base and years of performance experience. Jump-up tunes and fun-filled performances make the Lemurs a guaranteed good time.

—Sarah Whitte

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Kingsley Flood

T.T. the Bear's
Cambridge, MA

Contact: info@kingsleyflood.com
Web: kingsleyflood.com, facebook.com/kingsleyflood

AMP Username: kingsleyflood

The Players: Naseem Khuri, vocals, guitar; Nick Balkin, bass; George Hall, guitar; Steve Lord, drums, banjo, washboard; Chris Barrett, maracas, tambourine, keyboard, trumpet, etc.; Jenée Morgan, violin, saxophone.

Material: Boston's Kingsley Flood radiate a raucous, modish brand of Americana that draws inspiration from modern rock as much as country & western. Their style shifts between full-on, jammy outbursts to quiet, introspective moments, while simultaneously paying homage to their folksy forebears. They effectively deliver a contemporary twist on this dusty genre. The madness is held together, incidentally, by Naseem Khuri's guttural vocals and sentimental (yet never sappy) lyrics, all of which are organically barbed with lethally wonderful hooks.

Musicianship: Arguably the sextet's greatest strength is their diversity. Instruments shift hands at an exhilarating pace. Chris Barrett trades in his tambourine and maracas to share same-set duties with drummer Steve Lord before heading to a set of keys. The drummer emerges to strum a banjo which he then exchanges for a washboard. Classically trained violinist Jenée Morgan sets down her strings for some effortless saxophone wailing. They make a virtue of variety, fashioning their sound around a little taste of everything rather than allowing any single player to dominate. Still, George Hall's ripping guitar deserves special note.

Standing Shadows

The Troubadour
West Hollywood, CA

Contact: info@standingshadows.com
Web: facebook.com/standingshadows, standingshadows.com

AMP Username: standingshadows

The Players: David Miltenberger, vocals, guitar, keys; Dan Silver, guitar, keys, backup vocals; Mike Greco, bass, backup vocals; Michael Ascolese, drums.

Material: Both the songs and the presentation are top-notch from this well put-together indie band. "High Rise," "Change the World" and "Circus Freak" are excellent indie radio songs and are typical of a band that alternates their sound among indie, alternative, emo and techno, with heavy guitars and soaring vocals throughout. Their music supplies the kind of craftiness that allows additional instruments and performers to be added or omitted depending on performance location.

Musicianship: The four core players are excellent and singer Miltenberger is an extremely amiable frontman, with a Midwestern charm that comes through in between songs (he even gave a shout-out to his mom, who was in the audience). Three-fourths of the main quartet do several things that ask each member to wear multiple hats. Whether it's the guitarist playing keys, or the bassist singing along, it is evident that there are no slackers here.

The eight additional players and singers only add to the gravity of the tunes and fill out the sound very well—think Nirvana with the additional cello



ANDY KAUFMANN

Kingsley Flood: Raucous Americana barbed with lethally wonderful hooks.

Performance: Kingsley Flood bursted with excitement. Just watching this gaggle of performers shift from one instrument to the next offered plenty of visual stimuli. During one song, Barrett strutted his trumpet through the audience. For another, everyone stopped mid-tune so guitarist Hall could read off a list of comical announcements. Lead vocalist Khuri related expertly with the crowd, often setting up songs with brief asides, one entry being described as having been written after a reality TV binge. The set's pace was similarly well-executed, leaving the listener minimal chance of losing interest.

Summary: One would be hard pressed to find anything that needs to be changed regarding this ragtag collective. Beyond doubt, they're brimming with skills, songs and polish. The question remains, though, whether their smart, egalitarian aesthetic can penetrate the mainstream's consciousness and find lasting popularity. If there's any justice, it's only a matter of time before they will find just that.

—Andy Kaufmann

player or the Foo Fighters' Wembley Stadium shows.

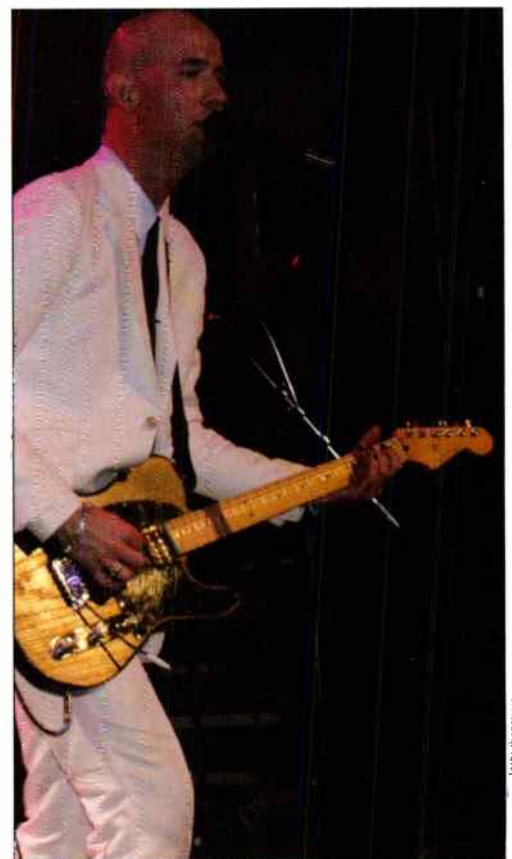
Performance: Standing Shadows are a tight group, which is obviously focused and has been playing together for a long time. At this particular show the group expanded their sound even more with two female backup singers, two string players and, at one point, a four-piece mini drum corps.

The highlight of an already strong show was the "Drum Jam," where the four-piece drum corps came in. Along with the band's regular drummer, two snare drummers and two marching bass drums boomed through the club alongside the bass player and additional noise throughout. The drumcore added not only to the sound but also the visuals, with high-sticking and multiple techniques that showcased their live performance chops. At one point there were 12 people dancing and/or playing on stage at the same time.

Summary: Standing Shadows have got it together and can really make some waves if they continue on this path. They're extremely professional, with a great sound, charm and an outstanding look (Miltenberger is tall and lanky and wears a white suit, while the other three main members wear black) with one of the three sporting an emo haircut and another a porkpie hat. Even the eight additional players wear black to add to the look.

Several of the band's songs, like "High Rise," and "Change the World," could easily be on soundtracks or in television shows. Could this band be heading for a major break very soon? Only time will tell.

—John Wareham



JOHN WAREHAM

Standing Shadows: Top-notch songs and presentation.

Vette

The Whisky A-Go-Go
West Hollywood, CA

Contact: info.vette@yahoo.com

Web: myspace.com/vetterock,
facebook.com/vetterock

AMP Username: vette

The Players: Dawn DeMone, lead vocals, rhythm guitar; Steve Guadiz, lead guitar, backup vocals; Andrew James, bass, backup vocals, Jake Hayden; drums, backup vocals.

Material: Vette is a heavy-guitar, punk-pop act blending the Runaways with a bit of '90s grunge and a dollop of Toni Basil's "Hey Mickey" rah-rah cheerleader attack. Many of the songs are moshy, but some, like "Follow Me Home" and "Johnny," have lyrical themes that divert from that style. "Radio" and "Goodbye Love" are the strongest; both are radio-friendly and catchy, bolstered by great harmonies among the front three players.

Musicianship: Vette have obviously practiced and play together frequently because they are a tight group. The four band members are strong and loud, in particular Steve Guadiz, the lead guitarist. The only drawback is that both guitars maintain a similar sound through the entire set and could use more pedal work; variation in their tone would be an improvement, although that might have been what Guadiz was trying to accomplish when his equipment malfunctioned early in the set.

Performance: From the start, lead singer Dawn DeMone surprised anyone who didn't know what to expect with a look that is best described as



JOHN WAREHAM

Vette: A group powered by great energy generated by a blend of genres.

"if Lady Gaga were a Sex Pistols-influenced high school cheerleader."

Guadiz, DeMone and Andrew James (bass) performed like veteran players and seemed comfortable playing in front of a crowd. In addition, DeMone and James had a fun rapport and the group excelled when both James and Guadiz sang backup harmonies—the last two songs especially. Along with that interaction, the group had great energy and DeMone had a fantastic relationship with the crowd—and the band's fans certainly know the material too, with at least a half dozen singing along with the lead singer during much of their set.

Summary: Vette are interesting both visually and sonically. They decorate the stage with the band's name, eight amps with "Marshall" emblazoned on them and several television monitors that intermittently show test patterns, black and white footage and white noise that make the stage look like a Terry Gilliam movie. And they somehow manage to stuff an arena-like show into a small club. Is there room for improvement? Sure. The props seemed to be a bit much for a stage so small and the monitors could have shown more diverse images, but the bottom line is that the band delivered an interesting, entertaining night.

—John Wareham

Raspin

Molly Malone's
Los Angeles, CA

Contact: Pres Pak Public Relations,
310-377-2527; prespak1@verizon.net

Web: raspin.com

AMP Username: raspin

The Players: Raspin Stewart, guitar, vocals; JD Nash, bongos, kahoona, percussion; Rommel Sacan, guitar.

Material: Raspin's bluesy, jazzy soul songs take on a bit of a Santana vibe when complemented with bubbling percussion like the bongos, while his literate lyrics challenge the listener and often have a much heavier message than the accompanying music might suggest. The meaning behind "Smoke the Hookah" has little to do with casually stoning one's self, "Rumblin' and Tumblin'" is sadder and more wistful than the music's swampy grind lets on, and the Gandhi-inspired lyric to new tune "King of Fools" is really quite sober: "An eye for an eye and we'd all be blind."

Musicianship: Raspin's expressive voice occasionally employs a touch of gravel to get some of his weightier points across, but it's usually pretty smooth in a folksy way, while his more rockin' singing is reminiscent of longtime Chicago vocalist Robert Lamm ("Saturday in the Park"). He's just fine at self-accompaniment on guitar, but Sacan adds to the mix with some impressive solo work, and Nash's rhythmic foundation makes the music that much more vibrant. The trio's harmony vocals seem a bit under-rehearsed and sour at times, but the moments that work really work well.



DEAN MOORE

Raspin: Bluesy, jazzy soul based music composed with heavy-hearted messages.

Performance: The vibe was loose and somewhat freewheeling at this show, which the audience was informed right away was a bit of an experiment. Raspin's presence onstage was immediately inclusive and warm, which delighted the friends and fans in the audience already familiar with the artist and his work. However, for someone just being exposed to Raspin, the goofier moments in his performance and interaction with the crowd seemed to undermine the sophistication of the music and lyrics presented. The set felt like it was being performed around the campfire or in someone's living room, which was refreshing, but in this case less off-the-cuff dialog between songs might help better represent the artist's material overall.

Summary: Raspin's show was fun and much less restrained and heavy-handed than it might have been in the hands of another artist trying to convey cultural or political significance in his lyrics. Things like free-form jams and some jazz scatting certainly gave a boost to the acoustic nature of the set—a format that can get boring in short order—but at least this time around, the extended chats between songs and overall hamminess of Raspin's stage presence took away from material that was otherwise of the quality of a really great blues and folk singer-songwriter.

—Dean Moore

ST8 of GRACE

Double Door
Chicago, IL

Contact: Lemoyne "LA" Alexander, lemoynea@gmail.com

Web: myspace.com/sogmusic

AMP Username: st8ofgrace

The Players: Lemoyne Alexander, guitars, vocals; Ben Sticklen, bass, vocals; Dave Moreno, guitars, vocals; Tony Spalla, drums; Mario Colone, keyboard, vocals.

Material: The five-member ST8 of GRACE offer a number of well-constructed rock tunes with perhaps a more mature bent. The influence of '80s bands is felt keenly in many of this group's offerings. At times, outfits such as the Cars and Queen can be heard distinctly, but not to the suppression of the band's own sound. The song "Hypnotize" is catchy and at times reminiscent of the Verve's "Bitter Sweet Symphony" (itself based on a Rolling Stones song).

Musicianship: All of the members are well acquainted with their instruments. Not being a fledgling band, they've had time to craft solid rock songs and refine their stage presence and presentation. Lemoyne Alexander's vocals lend themselves well to the group's style of rock: a sort of grown-up version of '80s rock. The band plays tightly and it's clear that they've logged the practice time needed to rise to the challenges of playing live.

Performance: The band's set was a short one, featuring five original songs and a medley of '80s classics. Standouts included "Runaway Train,"



Rob Putnam

ST8 OF GRACE: An '80s sound whose ingredients make their set both familiar and unique.

"Hypnotize" and "15 Minutes." Alexander's guitars were played through several foot pedals, a choice that served the music well. Overall, the set was one of lower-tempo rock that rose to a slow burn. "Runaway Train" began with prominent keyboards and built steadily, not unlike a train leaving the station. The set rounded the bend with a medley that included Led Zeppelin's "Moby Dick" and Rush's "Tom Sawyer." Show-closer "15 minutes" was the hardest hitting number of the set and was an intelligent choice with which to tie up the show.

Summary: ST8 of GRACE bring lower-tempo rock to an audience that may be weary of harder hitting music. Like any band that's serious about offering something worthy, this outfit add their own sensibilities and come to the stage with an act that's both familiar and unique. Their offerings are predominantly pop-rock, but not in the pejorative sense that the term can sometimes imply. Whatever the case, many of their songs could fit well in a film soundtrack. Perhaps that's their niche.

—Rob Putnam

Tyler Stenson

Hotel Cafe
Los Angeles, CA

Contact: Monique Roy, Regime Entertainment, 310-569-9401, mroy@regimeentertainment.com

Web: www.tylerstenson.com

AMP Username: tylerstenson

The Players: Tyler Stenson, vocals, acoustic guitar, piano, harmonica.

Material: Nashville by way of Portland singer-songwriter Tyler Stenson describes his music as "elegant folk," and that's accurate. He's a storyteller first and foremost, wrangling poetic lyrics that highlight his continuing understanding of the world around him both past and present. His Western roots still provide a pervading theme, as he comes to grips with his migration east ("Leave Oregon") and asks the folks he left behind to support the changes he was compelled to make in his life ("We Grow"). There are a few times when the literate delivery of the message feels a bit labored (Stenson cites Cormac McCarthy as an influence), but the message is always sincere, and the Americana style of the music is just right.

Musicianship: Stenson seamlessly moves from guitar, to piano, to guitar and harmonica together. He looks particularly at home on the guitar, as one song calls for some dexterous fingerpicking, another utilizes pickless strumming, and a later tune has him intensely but tastefully bending strings to punctuate the dramatic effect of the lyrics. Vocally, Stenson's voice still has a modern rock accent, but overall he's left any Daughtry-esque leanings behind for a more graceful approach that reminds much more of folk royalty like Taylor and Browne. Stenson also proves that his harmonica is not a prop when he tears into



Dean Moore

Tyler Stenson: A modern day troubadour with encompassing dynamics and resonating lyrics.

songs like "Best Laid Plans" with some ferocious, adept harp blowing.

Performance: Stenson's touring experience has obviously served him well. Especially when it's a one-man show, holding an audience largely unfamiliar with you or your material is tough, but Stenson did an admirable job. The use of dynamics is critical in an acoustic setting, and Stenson showed he's a master of contrasting quiet, intimate verse whispers with gripping, soaring choruses. His stage presence was witty and conversational: he said he wrote one up-tempo song because "I don't have a ton of upbeat songs in my repertoire, and the ones that are about death." A pot dropped in the kitchen at

the end of a slower tune, and Stenson praised the timing of the "cymbal player" in the back. In the middle of another song, he told us that "My brother hates this next verse."

Summary: The audience appeared to have walked away from Stenson's set having warmly bought into the depth and classic feel of his sincerely told story-songs. They also appreciated his easy manner on stage, and the conviction and boldness with which he plays and sings is engaging as well. Not every single lyric resonates on first listen, but the ones that do—lines like "Can't help thinking if you believe in God, why can't you believe in me?"—do in a big, big way.

—Dean Moore

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Compiled By Julianna Young

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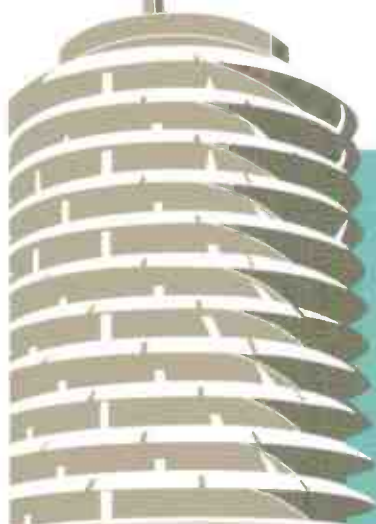
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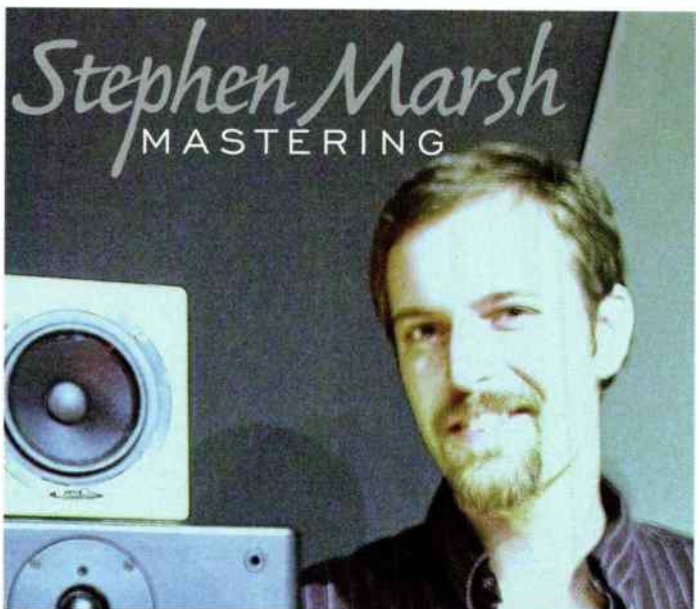
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ODDS ON RECORDS LLC
14A Sunset Way
Henderson, NV 89014
702-318-6001
E-mail: info@oddsonecording.com
Web: www.oddsonecording.com
Specialties: Pop / Rock
No unsolicited material please
Ted Joseph, A&R

OGGIO RECORDS
P.O. Box 404
Redondo Beach, CA 90277
310-791-8600 Fax 310-791-8670
E-mail: getinfo4@oggio.com
Web: www.oggio.com
Contact: Carl Caprioglio, Mark Copeland
Roster: The Leftovers, Foreign Globester, Margo Guryan, BigBang, Beatallica, George Lopez, Jackie "Joke Man" Martling, comedy, reissues, novelty, soundtracks, Brian Wilson (Beach Boys), Robbie Krieger (The Doors), Ray Manzarek (The Doors), Wisely, Phunk Junkeez, Bouquet of Veal, Ogden Edsl
Colin McSpadden, A&R

OH BOY RECORDS
33 Music Sq. W., Ste. 102B
Nashville, TN 37203
E-mail: ohboy@ohboy.com
Web: www.ohboy.com
Styles/Specialties: country

OMNIGROOVE RECORDS
310-569-2228
E-mail: myluperdupree@myspace.com
Web: www.myspace.com/myluperdupree
Roster: Luper Dupree
Styles/Specialties: anything cool and original

ONE LITTLE INDIAN RECORDS
2087 Union St., Ste. 2
San Francisco, CA 94123
415-567-5652 Fax 415-567-5990
E-mail: info@onelittleindian-us.com
Web: www.onelittleindian-us.com
Styles/Specialties: indie rock
Roster: Daisy Chainsaw, Black Box Recorder, Sneaker Pimps, the Twilight Singers

ORANGE RECORDINGS
4614 Interlake Ave. N.
Seattle, WA. 98103
E-mail: orders@orangerecordings.com
Web: www.orangerecordings.com
Styles/Specialties: Music and Literature
A&R Contact: orders@orangerecordings.com

PEAK RECORDS
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3116 Hermosa Ave.
Hermosa Beach, CA 90254
310-791-7617 Fax 310-791-7620
Web: www.pinchhit.com
Styles/Specialties: all styles
A&R Contact: Mike Naylor

POSI-TONE
P.O. Box 2848
Venice, CA 90294
310-871-2652
E-mail: info@posi-tone.com
Web: www.posi-tone.com
Styles/Specialties: jazz
Roster: Ehud Asherie, Jim Rotondi, Spike Wilner, Ralph Bowen, Orrin Evans, Steve Davis, Jared Gold
Mark Cree, A&R

PPL ENTERTAINMENT GROUP, INC.
468 N. Camden Dr., Ste. 200
Beverly Hills, CA 90210
Mailing: P.O. Box 261488
Encino, CA 91426
818-506-8533 Fax 818-506-8534
E-mail: pplzmi@aol.com
Web: www.pplzmi.com
Contact: Maxx Diamond
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Styles/Specialties: all

PRA RECORDS
1255 Fifth Ave., Ste. 7K
New York, NY 10029
212-860-3233 Fax 212-860-5556
E-mail: pra@prarecords.com
Web: www.prarecords.com
Styles/Specialties: jazz
Distribution: ADA
Patrick Rains, A&R

PRAVDA RECORDS
P.O. Box 268043
Chicago, IL 60626
773-763-7509 Fax 773-763-3252
E-mail: info@pravdamusic.com
Web: www.pravdamusic.com
Styles/Specialties: rockabilly, pop, blues
Distribution: ADA

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P.O. Box D
San Anselmo, CA 94979
415-455-8602 Fax 415-458-2961
E-mail: harmony@singers.com
Web: www.singers.com
Styles/Specialties: a cappella
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PROVIDENT LABEL GROUP
Web: http://providentpress.com
Styles/Specialties: Christian

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Send CD demo & contact info
Jacob Edgar, A&R

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Westlake Village, CA 91362
818-707-0300 Fax 818-707-1606
E-mail: quksil@aol.com
Contact: Howard Silvers
Styles/Specialties: jazz, blues, country, rock, oldies, gospel
Distribution: Indies
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RAMP RECORDS
Santa Barbara, CA
E-mail: info@ramprecords.com
Web: www.ramprecords.com
Styles/Specialties: Eclectic
Roster: Michael McDonald, Jeff Bridges
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Houston, TX 77292
800-861-7272
E-mail: info@rapalotrecords.com
Web: www.rapalotrecords.com
Styles/Specialties: Hip-Hop, Rap
Red Boy, A&R

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212-473-9173 Fax 212-473-9174
E-mail: info@razorandtie.com
Web: www.razorandtie.com
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Beka Callaway, A&R

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New York, NY 10022
212-833-6200
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Ashley Newton, Exec. VP A&R

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949-499-8338 Fax 949-499-8333
Web: www.rebelwaltz.com
Styles/Specialties: punk, alt. rock
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RED HOUSE RECORDS
P.O. Box 4044
St. Paul MN 55104
E-mail: customerservice@redhourecords.com
Web: www.redhourecords.com
Styles/Specialties: singer-songwriters, blues, traditional folk, or instrumental

RELAPSE RECORDS
P.O. Box 2060
Upper Darby, PA
19082
610-734-1000 Fax 610-734-3719
E-mail: relapse@relapse.com
Web: www.relapse.com
Styles/Specialties: metal, rock
Roster: Baroness, Origin, Brutal Truth, Obscura, Revocation, Red Fang, Toxic Holocaust
Gordon Conrad, A&R

REVELATION RECORDS
P.O. Box 5232
Huntington Beach, CA 92615
714-842-7584
E-mail: webmaster@revhq.com
Web: www.revelationrecords.com
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Vique Martin, A&R

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2409 Hennepin Ave.
Minneapolis, MN 55405
E-mail: info@rhymesayers.com
Web: www.rhymesayers.com
Styles/Specialties: Hip-Hop/Rap
Siddiq, A&R

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New York, NY 10010
212-274-7500 Fax 212-334-6921
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Styles/Specialties: all styles

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Web: www.rottenrecords.com
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Dick Shitelmeyer, A&R

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One Rounder Way
Burlington, MA 01803
E-mail: info@rounder.com
Web: www.rounder.com
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Styles/Specialties: roots music
Marian Leighton, Owner, A&R
Bill Nowlin, Owner, A&R
John Virant Exec VP, A&R
Scott Billington, VP, A&R
Dave Godowski, A&R Dir.
Chris Wilson, A&R Reggae

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Web: www.shangrilaprojects.com
Styles/Specialties: Alternative Rock
Sherman Willmott, A&R

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San Francisco, CA 94141
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E-mail: info@sixdegreesrecords.com
Web: www.sixdegreesrecords.com
Styles/Specialties: world music, ambient, folk, contemporary classical and intelligent pop music
Distribution: Fontana

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Robb Nansel, President**SONIC PAST MUSIC, LLC**25276 Via Tanara
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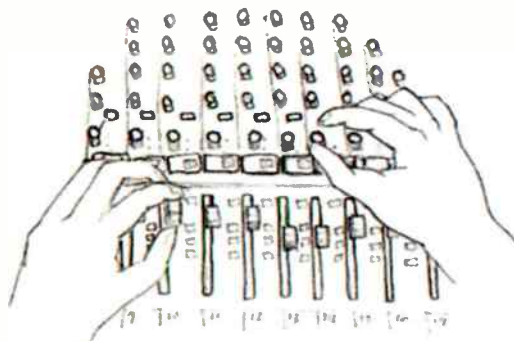
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Encinitas, CA 92024
760-944-8000 Fax 760-944-7808
Web: www.surfdog.com
Styles/Specialties: rock**Roster:** Brian Setzer, Stray Cats, Richard Cheese, Gary Hoey, Rusty Anderson, Slightly Stoopid, Dan Hicks, Butthole Surfers, Gibby Haynes, Dylan Donkin, Dave Stewart, the Wylde Bunch, Burning of Rome
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Olympia, WA 98501
E-mail: sympathy13@aol.com
Web: www.sympathyrecords.com
Styles/Specialties: rock, pop, punk**TANGENT RECORDS**P.O. Box 383
Reynoldsburg, OH 43068-0383
614-751-1962 Fax 614-751-6414
E-mail: info@tangentrecords.com
Web: www.tangentrecords.com
Styles/Specialties: contemporary instrumental, rock instrumental, electronic, jazz-rock, world beat
Distribution: self-distributed
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Torrance, CA 90507
310-320-8822
E-mail: info@thinmanentertainment.com
Web: www.thinmanentertainment.com
Styles/Specialties: Alternative Rock, Darkwave, Deathrock, Gothic, Industrial, Jazz, Junk, Punk, and Psychobilly
A&R Contacts: AR@ThinManEntertainment.com, Submissions@ThinManEntertainment.com**THUMP RECORDS**P.O. Box 445
Walnut, CA 91788
909-595-2144 Fax 909-598-7028
E-mail: prodiguez@thumprecords.com
Web: www.thumprecords.com
Styles/Specialties: Latin rap, old skool, rap, R&B, Latin, oldies, disco
Distribution: UNI
Brandon Padilla, A&R**TOMMY BOY**120 5th Ave., 7th Fl.
New York, NY 10011
212-388-8300 Fax 212-388-8431
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Web: www.tommyboy.com
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Rosie Lopez, VP of A&R
Victor Lee, GM
Tom Silverman, A&R Dance / Pop**TRICOPOLIS RECORDS**33261 Adelfa St.
Lake Elsinore, CA 92530
909-678-0831
E-mail: info@tricopolisrecords.com
Web: www.tricopolisrecords.com
Contact: Mike Nadolson
Styles/Specialties: bluegrass, folk, acoustic
*No unsolicited material**TRIPLE X RECORDS**P.O. Box 862529
Los Angeles, CA 90086-2529
323-221-2204 Fax 323-221-2778
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Distribution: Navarre
*Call before sending material
Peter Huer, A&R**U & L RECORDS**1617 Cosmo St., Ste. 411
Los Angeles, CA 90028
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Web: www.urbandlazar.com, myspace.com/urbandlazar
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 Roster: City and Colour, Dashboard
 Confessional, The Eels, Face to Face
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Rich Egan, President, A&R Rock
Dan Gill, GM

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 Santa Monica, CA 90404
 310-829-9355 Fax 310-315-9996
 E-mail: order@vanguardrecords.com
 Web: www.vanguardrecords.com
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Steve Buckingham, Sr. VP
Gary Paczosa, VP A&R

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100 Sunrise Way, Ste. 219
 Palm Springs, CA 92262
 858-731-2995
 E-mail: manager@vanrichter.net
 Web: www.vanrichter.net
 Styles/Specialties: industrial, gothic, metal
Paul Abramson, A&R

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1460 4th St. #300
 Santa Monica, CA 90401
 E-mail: webstar@vaporrecords.com
 Web: www.vaporrecords.com
 Styles/Specialties: indie, rock

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1755 Broadway 3rd. Fl.
 New York, NY 10019
 212-331-2000 Fax 212-331-2005
 E-mail: dahlia.ambach-caplin@umusic.com

Web: www.vervemusicgroup.com

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Dahlia Ambach, A&R Dir.

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97 N. 10th St., Ste. 202
 Brooklyn, NY 11211
 E-mail: wassup@vicerecords.com,
 info@biz3.net
 Web: www.vicerecords.com
 Styles/Specialties: rock

VICTORY RECORDS

346 N. Justine St., 5th Fl.
 Chicago, IL 60607
 312-666-8661 Fax 312-666-8665
 Web: www.victoryrecords.com
 Styles/Specialties: rock, punk
Tony Brummel, Founder

VIRGIN RECORDS

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Rob Stevenson, A&R

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 Costa Mesa, CA 92627
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 Web: www.volcoment.com
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 Roster: Valient Thorr, Riverboat Gamblers,
 Year Long Disaster, ASG
Ryan Immegart, A&R

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 Web: www.wbr.com
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Magda Vives, Bus. Aff.

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 E-mail: info@waxploitation.com
 Web: www.waxploitation.com
 Styles/Specialties: hip-hop

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 Web: www.wickedcoolrecords.com
 Styles/Specialties: garage rock

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 Styles: rockabilly, blues, surf, garage
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Reb Kennedy, Pres.

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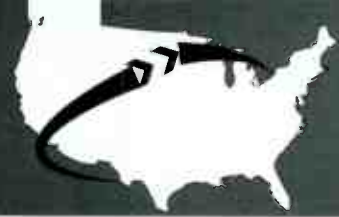
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Web: www.adamsandreesee.com

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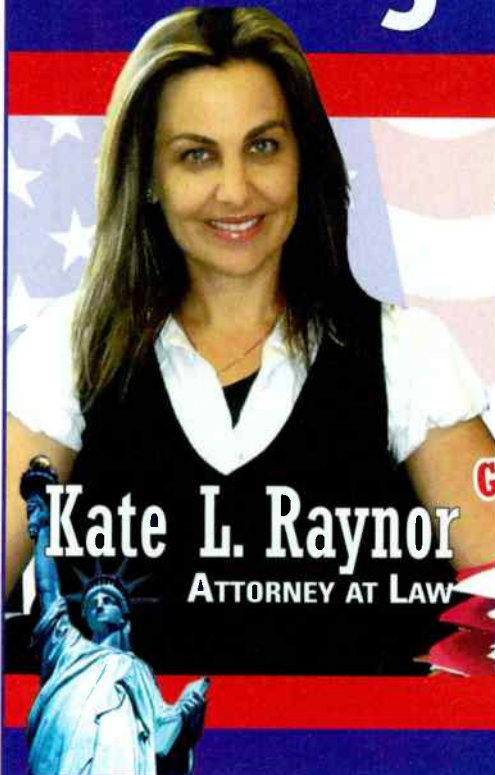
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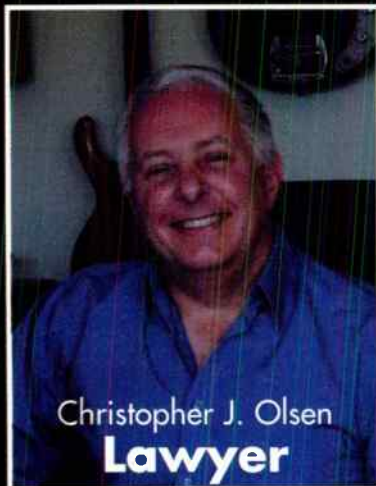
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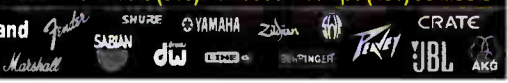
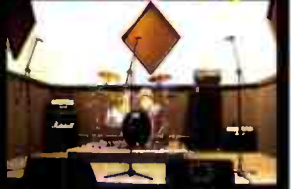
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7 Tips

How To Give a Great Audition

Do you know how to give a great audition? Whether it's for a label, *American Idol*, a musical or a touring sideman gig, you have to give someone an amazing experience—plain and simple. Recently, I sat with the top names in the entertainment industry and auditioned artists for a big project I am developing. It was amazing to see the talented artists who came through the door, yet they did not get called back. Yes, they were talented but they did not leave a lasting impression on us. Of course there were those who left an impression, but they didn't fit what we were looking for. Then there were those who had the look and the talent and yet didn't deliver in a manner that made us call them back.

While the following tips are primarily for singers, musicians looking for a sideman gig should also take note.

Song choice song choice song choice!!!! I can't express this enough! If you're a singer, pick something that shows your voice, but make sure it is within your ability. If you don't believe me, just watch an episode of *American Idol*. It's not rocket science, but it can be a challenge. You want to find something that shows the "sweet spots" of your voice. Make sure you're not reaching too hard. It is never attractive to watch someone looking like they're in pain. Find a song that doesn't have "musical pauses." You want something that moves, even if it's a ballad. Pick the best 16 bars, which is usually the chorus or bridge into the chorus and only sing that much. Let the song show your personality. Always be prepared with song choice two and three.

2. Be real. You are being watched at all times. In the parking lot, when you are in the lobby, when you enter and when you leave the room. Bring your personality. That doesn't mean being over the top and awkward. Just be charming and REAL. If you were to walk into a party, how would you react to the people around you? If you are not able to look people in the eye and be warm and inviting, then you need to get in some people-skill classes. Think about it—what draws you to someone when you first meet? Try to embody those same qualities that draw you to people. Remember, a smile brightens the entire room. There is never a reason to go shake hands—a smile and a "Hello, how are you" works fine. Maybe you can think of something else that fits your personality. Just remember to be warm and genuine, and you will be fine!

3. Don't stare! Who are you supposed to look at when auditioning? I have been on both sides of the auditioning table, and it can be weird for both parties. Think of it as a conversation—it will take the awkwardness out of things. Eye contact is great, but a stare-down is just plain unnatural. On the other hand, it is weird, at least for me, when someone sings to the wall above me. I just want you to be comfortable so that I, in turn, am comfortable. Also, remember that you are performing! How would you perform for a thousand people? Deliver in that manner.

4. Leave us wanting more! As a golden rule: less is more. Keep it simple. Sing the best 16 bars. After the first few lyrics out of your mouth, I can tell if you are what I'm looking for. Put yourself on the other side of the table—can you imagine listening to 100 people sing? You definitely don't want to hear them sing a full song. It is unnecessary, and it leaves too much room for mistakes. Personally, if I want to hear more, I will bring you back or I will ask you to sing something else. That is why you need to always have several choices ready to go.


One of my dear friends, who is a major director for concert tours, says to herself all the time,

"Keep it simple stupid!" If you will live by this rule, you will be better off. Of course, there are always those situations where people do crazy things to get noticed. Sometimes it works, and sometimes it doesn't. I don't need a gimmick to get my attention, but there are some that get into that kind of thing. Do research on who's auditioning you—the internet is your best friend.

5. Look great! You need to always be properly groomed and look amazing, H to T (head to toe). If you assume that the people auditioning you will not notice the smallest details, you're sadly mistaken. Vincent Herbert (Lady Gaga, JoJo) likes to see manicured feet and hands. He will notice if you walk in with half-painted toe-nails or dirt under your finger nails. You don't want to gross him out before you even start your label meeting! I cannot express enough how important grooming is. Also, wear something that is flattering on you and shows your personality.

6. Know exactly what and who you are auditioning for. If it is a label meeting, come in as an artist. If it is for a *High School Musical* tour, dress young and hip. Do your research! If you are not good with fashion, have someone whose style you admire help you pick out an outfit. Never forget that your image and presentation carry a huge weight and speak so much about you.

7. Enjoy yourself! Don't allow the cut-throat competition aspect of the audition process to stress you out. Remember to always be yourself and genuinely enjoy what you do!

miniBIO: Jonathan George, the founder of JG Entertainment, is an artist development coach with over 25 years of experience as a performer, songwriter and artist consultant. He is the Grand Champion on Ed McMahon's *Next Big Star*, and has been a mentor to artists such as the Pussycat Dolls, artists on *American Idol*, *Canadian Idol*, *America's Got Talent*, *Dance Wars* and many more. Contact him via jonathangeorge.biz. 



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